"This is not the therapy I saw on TV": Media Representations, Psychology and the Change in Therapy Practices in Türkiye

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Abstract
Despite increasing engagement with digital platforms, television, especially within Turkish entertainment culture, keeps its principal position. The most debated TV programs are those covering psychological issues. The interpersonal relationships covered by the psychology-related serials on Turkish television are praised by the audience. However, because the behaviors and attitudes of psychologists/psychiatrists seem not to be professional and because the way they hold their therapy sessions is very rare, these serials also are harshly criticized by mental health professionals. This article aims to analyze the representation of mental health professionals in Turkish TV serials, try to answer how psychologists/psychiatrists find their fictionalized images, and if these media contents increased the interest in psychology. The article is based on a descriptive study. The relationship between the increasing number of psychological serials and the interest in psychology is analyzed through the Pearson product-moment correlation coefficient. The results suggest that increasing numbers of psychological serials positively correlate with the interest in psychology. The outcomes also suggest that the increasing number of psychological soap operas on Turkish TV channels is related to a high understanding of psychology, that psychology-related scenarios will be handled by directors in more detail, and that both the audience and psychology professionals are aware of the psychological scenes and patterns on the screens. Nonetheless, although mental health professionals are pleased with the interest they receive through TV programs, some found psychology-related TV shows capable enough to represent psychology in the Turkish media to some extent while some others think that the representation of their profession is either inadequate or amateurish.

Keywords: Turkish Serials, Psychology, Representation, Therapy, Media Psychology

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"Bu Televizyonda Gördüğüm Terapi Değil": Medya Temsilleri, Psikoloji ve Türkiye'de Terapi Uygulamalarındaki Değişim

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Öz

Dijital platformlarla olan ilişkideki artışa rağmen, televizyon, özellikle Türk eğlence kültüründe başat konumunu hâlâ korumaktadır. En çok tartışılan televizyon programları ise psikolojik konuları işleyenlerdir. Türk televizyonlarında yayınlanan psikoloji ile ilgili dizilerin işlediği kişiler arası ilişkiler izleyiciler tarafından övgüyle karşılanmaktadır. Ancak dizilerdeki psikolog/psikiyatristlerin davranış ve tutumları profesyonelce görünmediği için ve dizideki profesyonellerin terapi seanslarını yürütme biçimlerine çok rastlanmadığından bu yapımlar de ruh sağlığı uzmanları tarafından sert eleştirilere maruz kalmaktadır. Bu makale, ruh sağlığı profesyonellerinin Türk dizilerindeki temsilini analiz etmeyi, psikologların/psikiyatrların kurgulanan imgeleri nasıl bulduklarını ve bu medya içeriklerinin psikolojiye olan ilgiyi artırıp artırmadığını yanıtlamayı amaçlamaktadır. Makale betimsel bir çalışmaya dayanmaktadır. Sayıları artan psikoloji ile ilgili diziler ile psikolojiye olan ilgi arasındaki ilişki, Pearson Momentler Çarpımı Korelasyon Katsayısı ile incelenmiştir. Sonuçlar, artan sayıda psikoloji içerikli dizilerin psikolojiye olan ilgi ile olumlu bir şekilde ilişkili olduğunu göstermektedir. Ayrıca sonuçlar; Türk televizyon kanallarında artan sayıda psikolojik dizi ya da filmlerin psikolojiye olan farkındalığın yüksek olduğuna, psikoloji ile ilgili senaryo ve görüntülerin yönetmenler tarafından daha çok ele alınabileceğine ve hem izleyicilerin hem de profesyonellerin dizilerdeki psikolojik öğelerin farkında olduğuna işaret etmektedir. Bununla beraber, ruh sağlığı profesyonelleri, TV programlarında gördükleri ilgiden memnun olmakla birlikte ve bazıları psikolojinin medya temsilinden memnun olduklarını belirtseler de diğer bazıları mesleklerinin temsilinin ya yetersiz ya da amatörce olduğunu düşünmektedirler..

Anahtar Kelimeler: Türk Dizileri, Psikoloji, Temsil, Terapi, Medya Psikolojisi

1. Introduction

From the past to the present, people have had different attitudes and beliefs about mental illnesses. The beliefs in question have shown their effects on the aspects of cultural, social, and psychological in the individual and social context. There are also differences in the attitudes and concepts of individuals towards mental disorders in society. Mental illness is affected not only by biological factors but also by different social structures (Sayar 1998, pp. 176-180). Negative attitudes and beliefs about mental illness cause people with mental illness to be labeled negatively (Malas 2019). Nowadays, people's knowledge of mental illness is still insufficient. Society has also evaluated mental health from different perspectives from past to present, but mostly they have not understood it. Mental illnesses associated with words such as "lunatic", "mentally ill", "abnormal", "crazy", "maniac", "deranged", "pervert" and "insanity" have been used as insults. Those with such disorders are otherised by society; individuals with mental disorders have sometimes tended to harm themselves by not being able to tolerate their loneliness (Yaşar et al., 2008, pp. 78-88).

The recent increase in television series with psychology content in Türkiye has also affected the cultural and social perspective. Recent developments in the TV series industry, the effects of these popular culture elements on society, and the cultural changes they cause should be evaluated. The fact that TV series give messages on many subjects such as daily life, family relations, traditional beliefs, and social systems has led to the need to research their psychological effects (Geçer, 2015). On the other hand, television series started to offer viewers solution maps on how to solve their problems. They provide new information for solving problems encountered in daily life such as racism, arrest, and trial procedures. Although they also seem to impose popular cultural items, they bring practical suggestions (food, garden, decor, and similar issues) needed in daily life.

The series presents the thoughts and emotions that characterize life and human behavior to the attention of the viewers/target audience by reflecting them in the "mirror metaphor". It reflects the issues that draw people's attention, their social lives, their needs, and their underlying psychological problems. As a leisure time activity, TV series both meet people's need for entertainment and rest and also address the social problems and lifestyles of different people (Arditi 2021, p. 43). Within this scope, both in Türkiye and globally, those who come home from work depending on their living conditions watch TV series and other content and also rest via television and other technologies. This need has led to an increase

in digital entertainment environments; It also enabled private and public televisions to enrich and reconsider their content. Thus, television and other digital media zoom in on the audience more and cause them to spend long hours in front of the screen. This situation has turned into a family activity at home over time and movie and TV series hours have created a new entertainment culture around itself (Cai 2016, p. 161).

In conjunction with the increase in the question interest, recently the contents of the series which deal with psychological issues and problems have started to meet with the audience both globally and locally (Ormanlı 2010, p. 191). It is possible to attribute the aforementioned increase in content and the high rate of viewing to the representation of the audience's problems in the media in some ways and the abreaction or other words catharsis. While watching a TV series or another program, the person finds herself/himself in a fantasy world, and thus s/he moves away from her/his daily life during the watching process (Yumurtacı 2020, p. 30). Identifying with characters in the movie, finding them close to oneself, having qualities such as "beautiful, handsome, rich" and "strong" even for a short time due to this resemblance, and feeling good in this process increase the interest of the audience in television series. The producers' discovery of this isomorphic situation in the audience caused them to bring psychology and mental health together more with the show world. The increase in the interest in psychological knowledge in the individual and social sense is another reason for the producers to deliver media products that center on psychology to the audience (Geçer 2022, p. 92). Psychiatric and psychological disorders are intensely featured not only on Turkish television but also on international media and digital platforms.

This situation also necessitates the evaluation of the relationship between "television-watching culture" and digitalization (Kurt, 2018, p. 24). According to the Turkish Supreme Board of Radio and Television data, despite the increase in membership of digital platforms such as Netflix, Blue TV, Exxen and Gain TV, television viewing rates are still high (RTÜK 2018). Undoubtedly, this situation can be associated with the combining of digital media with television which allows watching content at any time (on demand). The program, which offers content and video broadcasts for the audience's preference, can be watched at any time via smartphones, computers, and tablets. It seems possible to describe this as the transfer of television into smart devices (convergence) (Filho et al., 2014). The "smarting" of televisions which maintains its dominant place as a means of

spending time and acculturation in Türkiye (Rymbayeva 2019, p. 111); leads to including other platforms by converging, intertwining with social networks, and becoming a two-way communication tool rather than a one-way communication tool. Televisions can be used as a computer, video platforms with previously installed applications can only be accessed via the remote control, and any content can be watched at any time or stopped and watched later (Ulin 2019, p. 211). In this context, although the existence of digital platforms and the increasing number of them change the rating, the interest in television continues and it maintains its place as a means of entertainment and spending time for the user (Dogan et al., 2019). In this regard, one of the theories that convey the preoccupation of the audience with media content in parallel with catharsis is the uses and gratifications theory. This theory, which tries to explain the psychology of communication and the interaction of the media with the audience, gave an active position to the audience by changing the question of "What does the media do to people?" and focusing on "What people do with the media" (Küçükkurt et al., 2009). Thus, unlike the theories that explain the passive state of the individual in the face of media messages, such as the hypodermic needle or the magic bullet (Chandler et al. 2020). Katz et al. reported that when choosing the media, listening to the radio, or in front of the television, people spend time "actively" willingly and making choices. The research that Katz et al. conducted on radio listeners in the 1940s for answers to the question of which gratifications they listen to the radio to satisfy themselves led to the emergence of the uses and gratifications theory (Katz et al., 2017).

These studies which are carried out through traditional mass media such as radio, newspaper, and television, gain greater importance when viewed from the perspective of today's new media environments since "desire" and "control" are passed on to the audience and interactivity increases. The uses and gratifications approach, which states that users consume media content to satisfy their entertainment, learning, and spending time satisfaction, does not expose the audience to the messages in the communication environment; states that the person makes a conscious choice and spends time with media platforms (Potter 2021, p. 196). While this control power accelerates the changeover between courses, on the other hand, content producers have been directed to make more satisfying productions to keep the audience on the relevant platform (Swann 2020, p. 136). The audience is interested in media tools because of the satisfaction of entertainment, having a good time, socializing, image seeking, and information needs (Wamuyu 2020, p. 93).

Video platforms which have a significant impact on the television industry, lead producers to offer higher quality content to the audience with the competitive environment they create and change the television and video watching habits of the individual as a consumer. Once again, according to the research of the Turkish Supreme Board of Radio and Television (2018), the main reason for the interest in video channels that can be accessed via the Internet is the decrease in the quality of generational programs and serials. On the other hand, the fact that video platforms are "user-friendly", or in other words, giving the user the right to control and choose, increases the interest in these courses (Falero 2016, p. 103). Psychologically, the reason why the audience feels valuable, and their desire is met are other advantages of digital media in the face of television broadcasting which provides satisfaction. The fact that content such as TV series, documentaries, education, and entertainment is not interrupted by advertisements, that digital platforms present content shaped according to the audience's wishes in the order that the audience wants, and that the audience can reach the programs whenever and wherever they want without worrying about content diversity and missing are among the other factors that make these platforms preferred (Warner et al., 2020). The presence of TV series such as İstanbullu Gelin, Doğduğun Ev Kaderindir, Kırmızı Oda ve Masumlar Apartmanı which refer to mental health in Turkish television can be associated with increasing diversity and drawing the attention of the audience.

1.1. Psychology TV Series, Audience and Mental Health Professionals

One of the main reasons for showing interest in serials in digital channels or television channels which are traditional communication tools is that the audience identifies with the protagonist of the series and/or puts herself/himself in their place. The audience who thinks that they have found their own story in the scenario associates the characters with themselves and establishes a bond with them which is called parasocial interaction. In a sense, joining the group of local and universal audiences who follow the same series, creates a sense of belonging in the audience and fulfills a need for socialization (Black & Barnes, 2015). Feeling close to handsome or beautiful characters through serials takes the person to a temporary fantasy world and the audience sometimes completes the story with herself/himself without waiting for the end of the series. Imagine yourself as Süleyman or Hürrem while watching the Muhteşem Yüzyıl, being like Mr. Adnan or Bihter in Aşkı Memnu and Zeynep or Mehdi in Doğduğun Ev Kaderindir, and acting and dressing like them can be given as examples of the afore-

mentioned similarity or identification. Thus, the person can go to another world spiritually / emotionally from the world the s/he lives in and can see herself/himself in the palace in the Ottoman Empire or the waterside residence in Aşkı Memnu. Moreover, thanks to following up, the individual who can be involved in the discussions in his/her daily social environment and find the power to speak, can both think that s/he is participating in cultural activity and differentiate herself/himself and put herself/himself in a better position, especially by talking about the TV series that no one watches (Gendrin et al., 2017).

We can evaluate the interest in productions that deal with psychological issues from this psychological window in terms of the audience. The individual who carefully watches the psychiatrist-patient and clinical psychologist-patient relationship can reconcile with the idea of therapy that s/he previously opposed and may want to find a solution to her/his problems. On the other hand, individuals watching the therapy scenes begin to analyze what they have been through by using a kind of mirror self and can acquaint themselves with their emotions (Sudevan et al., 2020; Anghelcev et al., 2021). However, from the point of view of mental health professionals, the view that the therapy, specialist, and client/patient are misrepresented in the serials comes to the fore. With the support of clinical psychologists and psychiatrists, the series based on the stories of the patients who come to them ignore the patient's privacy on the one hand, also, causes the relationship and distance between the therapist or doctor and the patient to be questioned (Korkmaz 2018, p. 525). The therapist-patient image that goes out of the frame can create an expectation in the audience who watches the series and then goes to therapy. The therapy process whose main purpose is to solve problems deviates from its aim in such a situation and makes the audience want to go for tea with the therapist at the end of the therapy and this can cause a conflict when this request is not met. Considering the hypodermic needle theory, which says that media messages are injected into the human brain, or the magic bullet approach (Kirsh 2010, p. 26) these concerns can be made sense of and how the audience is affected by the characters of the series and what they might want can be examined at a more meaningful level.

Psychological productions such as The Sopranos (1999), Damages (2007), and In Treatment (2008) on world television have started to appear on Turkish television in recent years. Undoubtedly, it is possible to take the matter into the hands of psychology on movie screens much earlier. Likewise, the audience's interest in mental health issues is also associated with self-discovery and this search at-

tracts the attention of the producers (Tan 2018; Niemiec 2017). The increase in psychology series can also be attributed to the change in the demands of the audience and the search for a difference in scenarios. Turkish viewers encounter new TV series in almost every summer and winter season, especially in the last 20 years (Kuyucu 2019). Although Brazilian soap operas entered homes through television in the '90s, Turkish series both influenced the national audience and began to be shown on international television in the 2000s (Ağırseven et al. 2017).

The Turkish audience, who has many years of TV series experience, is now looking for "introverted" stories. Besides, studies that analyze the relations between television and the audience remark that the interest in media content changes according to the demographic structure, educational status, and gender of the audience. For example, women are more attracted to romantic comedies, while men are more interested in action and plot productions (Dowd et al. 2020; Wühr et al. 2017). However, showing interest in TV series with mental health themes can also be interpreted as the audience's desire to find solutions to their problems or to meet with stories that are not disconnected from reality. In the same context, Gülseren Budayıcıoğlu, the author of the books that inspired the TV series Kırmızı Oda, Masumlar Apartmanı, Doğduğun Ev Kaderindir and İstanbullu Gelin explains the reasons why these productions attract attention as: "the viewer's finding himself/herself or a relative in the series, the perception of reality formed in him/her and an opening the window that psychotherapy will enable him/her to reconcile with himself/herself (Budayıcıoğlu 2021). While watching the therapy sessions, the viewers experience emotional relief and reach imaginary satisfaction, and by learning something from these series they increase their interest in psychologists and can guide them to analyze their problems (wishful thinking) (West et al., 2021).

Besides, on one hand, because these serials are increasing individual and social interest in mental health is found to be meaningful, on the other hand, the patient-psychologist/psychiatrist relationship in the serials claimed to be based on true stories such as Kırmızı Oda, Masumlar Apartmanı and Doğduğun Ev Kaderindir, is highly criticized. Despite all these criticisms, the snowballing numbers of psychological serials brought some questions along with why these serials are watched that much. Does the audience with individual and social concerns feel to be in a therapy room whilst watching the serial? How should be the patient-psychologist/psychiatrist relationship and communication? Can the audi-

ence realize the tiny line between fiction and reality while watching? In light of these questions, this study aims to research the representations of mental health professionals and issues regarding psychology in Turkish TV movies and also the increasing interest of the Turkish audience in psychology because of the increasing numbers of psychological serials.

2. Methodology

2.1. Ethical Statement

The research procedures comply with ethical principles for research with human participants consistent with the 1964 Helsinki Declaration and its later amendments and comparable ethical standards. Informed consent was obtained from all the individual participants included in the current study. Ethical approval was obtained from the authors' university (University of Health Sciences, Istanbul; Approval Number: 16422- Dated 07.03.2023) before the data collection took place.

2.2. Research Model and Participants

The study sample consists of mental health professionals between the ages of 18-60 living in Türkiye. Due to the pandemic, research data were collected through online forms. The article is based on a descriptive study. Descriptive research aims to give a general perspective of the research subject without being affected by the researcher in any way. In the article, the theoretical structure was created within the framework of uses and gratifications theory (Katz et al. 1955). The reasons for the audience's interest in therapy sequences and the approaches of mental health professionals were analyzed with the correlational survey model which is one of the general survey models. A correlational survey, on the other hand, shows whether two or more variables change together; if there is a change, it is a model that helps to find out how it occurs (Karasar 2011).

2.3. Statistical Analysis

Bu In the study, a four-item question was prepared to measure the participants' interest in psychology. The obtained data were analyzed using the SPSS (Statistical Package for Social Sciences) 22.0 statistical program. Normality test, Kaiser-meyer-olkin (kmo) test, and Bartlett test of sphericity were used to determine whether the data set was suitable for factor analysis. As a result of these tests, it was seen that the data set was suitable for factor analysis. To provide evidence for the scale's reliability, Cronbach's Alpha reliability coefficient, item-total

score, and item-remaining score correlation values were calculated, and a 27% upper-lower independent group t-test was performed to determine whether the items differentiated the upper and lower groups. The relationship between the variables was examined with the Pearson product-moment correlation coefficient. Comparison between groups was evaluated with t-test and ANOVA analysis.

The hypotheses of the research are listed as follows:

HT1: The increase in the psychology content of Turkish television series has increased the interest in psychology.

HT2: The representations of psychologists in the media are deficit or incorrect.

HT3: Television serials have increased the desire to get therapy in individuals.

HT4: The therapy practices in the serials misled the individual.

HT5: The representation of therapy in the media has caused the audience to be a guide in therapy.

2.4. Findings
Information on sample characteristics is presented below

Variables		n	%
Gender			
	Female	659	61,5
	Male	412	38,5
	Total	1071	100,0
Professionals			
	Psychologist	525	49,0
	Psychological Counselor and Guide	488	45,6
	Family Counselor	53	4,9
	Psychiatrist	5	,5
	Total	1071	100,0
Education			
	Post Graduate	179	16,7
	Doctorate	11	1,0
	Undergraduate	537	50,1
	Undergraduate Student	344	32,1
	Total	1071	100,0

Income			
	High	58	5,4
	Middle	832	77,7
	Low	181	16,9
	Total	1071	100,0
Marital Status			
	Single	823	76,8
	Married	236	22,0
	Divorced	12	1,1
	Total	1071	100,0

Table 1. Sociodemographic Descriptive Analysis Results of the Participants

As seen in Table 1, when the professional variable of the participants is examined, 49.0% (n=525) are psychologists, 45.6% (n=488) are psychological counselors, 4.9% (n=53) are family counselors and % 0.5 (n=5) consists of psychiatrists, in terms of education, 16.7% (n=179) are postgraduate graduates, 1.0% (n=11) are doctoral graduates, 50.1% (n=537)) individuals with an undergraduate degree, 32.1% (n=344) are undergraduate students, 5.4% (n=58) of them are high-level income, 77.7% (n=832) of them are middle-level income, 16.9% (n=181) of them are low income, considering the marital status, 76.8% (n=823) are single, 22.0% (n=236) are married and 1.1% (n=12) are divorced individuals.Grafik 1'de afet yönetimi ve medya konulu araştırma makaleleri içerisinde en fazla atıf yapılan araştırma makalesi ve yazarları yer almaktadır. Grafiği okunabilir hale getirmek, yayımların niteliğini ve çalışmaların kapsamını gösterebilmek için grafikte en az 10 atıf yapılan 224 çalışma haritalandırılmıştır. Bu çalışmalar arasında WEB of Science veri tabanına göre en fazla (n=330) atıf alan çalışma ise Tierney, Bevc ve Kuligowski (2006) tarafından yazılan *"Metaphors matter: Disaster myths, media frames, and their consequences in Hurricane Katrina"* isimli çalışmadır.

Variables	n	min	max	x	SD
Age					
	1071	18	59	26,27	6,212

Table 2. Descriptive Analysis Results Regarding the Age Variable of the Participantsı

In Table 2, the results of the descriptive analysis regarding the age variable of the participants were examined. The research sample consists of individuals work-

ing in different universities, Institutions, and counseling centers in Türkiye. The electronic survey link of the study was filled by 1071 people. The sample consists of 659 female (61,5%) and 412 male (38,5%) participants. The age range of the participants ranked from 18 to 59, with a mean age of 26.27 (N = 6.212).

Variables	n	min	max	x	SD
Age					
	1071	18	59	26,27	6,212

Table 3. The Pearson Product-Momenter Correlation between the Increase in Turkish Television Series with Psychology Content and the Interest in Psychology

As can be seen in the table, the relationship between the increase in the number of TV series with psychology content and the interest in psychology was examined with the Pearson Product-Momenter correlation coefficient. Normality, linearity, variance assumptions, and preliminary analyses were checked. According to the analyses made, it is seen that there is a strong and positive correlation between the two variables, r = 68, n = 1070, p<.001. According to this, it can be said that the interest in psychology increases as the series with psychology content on Turkish television increases. Considering the coefficient of determination (r2 = 0.68), it is possible to say that 68% of the interest in psychology is due to the increase in Turkish television series with psychology content. According to these results, the increase in Turkish television series with psychology content is associated with high levels of interest in psychology.

Scale	Television Series with Psychology Content		Interest in Psychology
Television Series with Psychology Content	r	l	,682**
	p		,000
	N	1070	1069

Table 4. ANOVA Results on the Effectiveness of Media Representation of Psychology According to Professional Points of Views

According to the analyses performed, the homogeneity of the variances was first examined with the Levene test, and it was determined that the variances were homogeneous F (3,1042) = 3.342; p=0.231>0.05). Whether there was a significant difference between the professional point of view scores of the compe-

tence of media representation of psychology was carried out with a single factor analysis of variance between groups. The professional point of view was examined with a four-point Likert-type attitude scale. The competence of media representation of psychology was scored as agree, undecided, disagree, and strongly disagree. A statistically significant difference was found at the $p < .05$ level in the competency scores of media representation of psychology among the four options ($F(3,1042 = 2,699; p=0,045<.0.05$). To determine which scores the difference was, the Scheffe test was performed, and a significant difference was determined between the averages of all groups. It is seen that the competence of the media representation of psychology of disagreeing professional point of view scores are higher than other scores. In this respect, the competence of media representation of psychology has the highest mean score of disagree ($\overline{X} = 2.65$), strongly disagree ($\overline{X} = 1.86$) followed by agreeing ($\overline{X} = 1.65$) and undecided ($\overline{X} = 1.53$) among the professional point of views scores. According to the effect size analysis, the effect size of the professional point of view on the competence of the media representation of psychology was found to be .05. Based on this, it can be said that according to professionals, the media representation competence of psychology is not sufficient.

Variables		B	Standard Error	Beta	t	p	Biserial Correlation	Partial Correlation
1	Constant	-,584	,246		-2,372	,019		
	Normalization	,237	,060	,228	3,946	,000	,257	,115
	Misrepresentation	-,089	,034	-,085	-2,639	,009	-,175	-,077
	Cultural Differences	,114	,064	,110	1,781	,076	,119	,052
	Generation Difference	-,066	,048	-,063	-1,368	,173	-,092	-,040
	Bias	,006	,057	,005	,104	,917	,007	,003
	Unreliability	,217	,051	,215	4,213	,000	,273	,123
	Competence	,000	,001	,010	,337	,736	,023	,010
	Distorted Lives	,039	,008	,489	4,910	,000	,314	,143
		R= 0,902		R 2 = 0,806				
		F(8,1042) = 120,125		p = 000				

Table 5. Regression Analysis Results on the Effectiveness of Media Representation of Psychology According to Professionals' Views

In Table 5, a multiple regression analysis was performed to determine which factors were predictive of the effectiveness of media representation of psychology

according to professional views. According to the results of the analysis, normalization, misrepresentation, cultural differences, generation differences, bias, unreliability, competence, and distorted lives give a meaningful relationship regarding the effectiveness of media representation of psychology according to professionals' views ($R = 0,902$, $R2 = 0,806$, $p < .01$). The eight variables mentioned explain 81% of the total variance regarding the effectiveness of media representation of psychology, according to professionals' views.

According to the standardized regression coefficient, the order of importance of the predictive variables regarding the effectiveness of media representation of psychology, according to professionals' views, is seen as distorted lives, normalization, misrepresentation, cultural differences, generation differences, competence, and bias. When the t-test results regarding the significance of the regression coefficient are analyzed, it is seen that psychology is a significant predictor of the effectiveness of media representation, according to professionals' views on distorted lives, unreliability, normalization, and misrepresentation. Cultural differences, Generational differences, competence, and bias do not have a significant impact.

According to the results of the regression analysis, the regression equation mathematical model regarding the effectiveness of media representation of psychology according to professionals' views is presented below:

Efficiency of Psychology's Media Representation = -,584+,237 Normalization+-,089 Misrepresentation+,114 Cultural Differences+,066 Generation Difference+,006 Bias+,217 Unreliability, 000 Competence+,039 Distorted Lives.

Kaiser-Meyer-Olkin (KMO) Sample Measurement Value Sufficiency =		,697
Bartlett Test Approximate Chi-Square Value	Approx. Chi-Square	196,345
	df	6
	p	,000

Table 6. Kaiser-Meyer-Olkin (KMO) Sample Measurement and Barlett's Test Results of the İtems Used in the Measurement

Kaiser-Meyer-Olkin (KMO) reports the appropriateness of the correlation between the scale items used in the study. Kaiser-Meyer-Olkin (KMO) values above 0.60 indicate an acceptable value. High Kaiser-Meyer-Olkin (KMO) values cause

high Bartlett values. The high values of KMO and Bartlett indicate the applicability of factor analysis and the high correlation values between the items (Kaiser, 1970). In this study, the KMO value was obtained as .67. This value exceeds the recommended value of .6. Bartlett Test reached statistical significance. These obtained values indicate the applicability of factor analysis and the correlation between the items. According to the principal components analysis, it has been determined that there are 4 components with an eigenvalue above 1. According to this result, it was concluded that the scale consists of one factor and that the competence of media representation of psychology can be measured.

Items	Initial Values	Extraction
1	1,000	,637
2	1,000	,579
3	1,000	,480
4	1,000	,654

Table 7. Common Factor Variance Values Used in the Measurement

As a result of the factor analysis, it was concluded that the factor load values of the items used in the research had an important value (Büyüköztürk 2002, 2003). It will be an indication of a good result if the factor loading values of the items are 0.45 or higher; this indicates that this limit value can be reduced to 0.30 for a small number of items. According to these results, it can be said that the common factor variances of the items are high.

Cronbach's Alpha	Standardized Cronbach's Alpha	Item Number
797	774	4

Table 8. Common Factor Variance Values Used in the Measurement

A reliability coefficient of 0.70 and above indicates the reliability of the scale (Büyüköztürk, 2015). Using this explanation, Cronbach Alpha values were calculated to determine the consistency between the scale items. As a result of the calculations, the coefficient of Cronbach Alpha values of the scale was found to be 0.79. The data obtained in the light of these calculations indicate that the scale is reliable.

3. Conclusion

This study examined the relationship between the increase in psychological TV

series and the interest in psychology in Turkish television. The research also analyzed if these programs or shows were capable enough to represent psychology in the Turkish media and if this representation was found successful according to mental health professionals. The results suggest that the interest in psychology increased by 68% after the number of Turkish television soap operas almost doubled. In addition, the effect size of professional point of view on the competence of media representation of psychology was found to be .05. These outcomes demonstrate that professionals think the representations of psychology and psychologists/psychiatrists on television are insufficient and unprofessional.

Mental health experts emphasized that their points of view are not conveyed correctly in TV series and programs. As a result, although it was observed in the research that Turkish television series with psychology content increased interest in psychology, professionals stated that the media representation of psychology and related subjects was not sufficient, meaningful, and effective. As Table 5 shows, mental health professionals have associated the representation of psychology in the media with bias, unreliability, competence, and distorted lives. In this context, Arif Verimli referred to the Kırmızı Oda series in his statement on Twitter; "My assistant of 20 years recently called and said to someone who said clamantly that he would make an appointment if I made a session as in that series, saying, 'No, sir, our therapist's room is orange. You will be disappointed here,' and did not give an appointment. The assistant is right. Am I a panda, should I hug everyone and their brother?" he said. Verimli also expressed his reaction to the responses as follows: "I'm a doctor, I'm just a doctor. I'm not a fluffy panda" (Özdemir 2020).

4. Discussion

Psychotherapy is spiritual help and treatment. Ways of suggesting, gaining insight, and changing behavior may fall within the scope of psychotherapy (Öztürk, 1998). Psychotherapy is an important mental health service that should be done with methods that comply with certain standards clinically. Performing this process with the character in the television series may adversely affect the mental health service. Although the scenarios in the TV series are fictional, the audience can think about the scenario as if it were real life, internalize it, and associate it with themselves. For example, due to the perception of reality created by the TV series, people who watch violent programs may become unresponsive over time by getting used to violence. The difference between the scenes that are always

seen in television series and reality has started to blur (Zavalsız et al. 2019). This situation creates the possibility that the fictionalized TV series will be perceived as models by the audience. Taking someone as an example or identification is one of the most widely used learning methods. The audience who learns by impersonating the attitudes and behaviors of the characters in the series can identify themselves with the character (Üstündağ 2019, p. 39).

Television follows the mode of existence and presents the content (simulation) as a universe, as Baudrillard says. The world that television presents is constantly changing (Baudrillard, 2019). When this change takes place, a new world emerges that takes a leaf from television, narrows the gap between real life and the world created by television, and strives to replace the two. This struggle is between what happens in real life and what is shown on the screen (fiction). This is because of the relief when you see someone face the problem you are facing. Knowing that there are other people with the same or similar problems guarantees acceptance and involvement in the search for solutions. In this way, the audience can gain the ability to understand and interpret many events in life. Since it is not always easy to find someone to talk to or to understand the meaning of life, detailed research by professionals concerning the attention and sometimes addiction generated by television and other media content is needed. The audiences identify themselves with the characters of the series, reach awareness by defining themselves and their immediate surroundings with the events and story, and relieve their catharsis experiences (Kırtepe, 2014).

4.1. Implications for Practice

The study we conducted has importance as it is one of the first, even the only one with this context, studies to research media representations of psychology and related subjects. It also gives insights into how therapies are influenced by cultures. However, there are some limitations of the study which may affect the implications for practice. As stated before, the research was carried out during the coronavirus (COVID-19) pandemic which required the interviews to be conducted online. For this reason, it is recommended to update the analysis questions conduct face-to-face interviews, and reconsider the findings of the research when the pandemic is over. Also, the study purpose in the research sample supports the aim of the universe being composed of mental health workers and professionals, since the majority of the participants are psychiatrists or psychologists. As for the television viewers, we believe that the cognitive and psychological effects of movies and TV series with psychological content on the

participants can be analyzed in a more detailed form through some other methods such as focus groups and in-depth interviews in which the researcher will be more able to understand and interpret audiences' reactions, views, tendencies and watching habits relevant with various programs and productions.

5. Strengths and Limitations

The current research has two main strengths. First, the data collection held between October 1st and November 30th, 2021, was closely monitored and controlled to be as accurate as possible. This data collection procedure allows us to assess how psychologists are approaching the media representation of mental health issues and professionals what attitudes they have towards this and how they engage with novel therapy procedures. Second, a large sample size was recruited via an online survey, and this helped us to reach a wide range of participants from different parts of Türkiye with various socioeconomic backgrounds.

Yet, this study undoubtedly has a few limitations. First, as we used an online approach to collect data, those who could not access the form due to a lack of technological devices or limited internet access were not sufficiently represented. Nevertheless, collecting data through an online survey is a practical performance as a face-to-face interview is not feasible during COVID-19 times. Second, only a limited number of variables and attitudes were examined in this study which is based on a previous scale. Future research should consider investigating other aspects that can give deeper insights into the media representations of psychology and mental health professionals of today and tomorrow.

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