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Traffic Accidents in Contemporary Turkish Films A Qualitative Study

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Makale Bilgisi	

Abstract

Traffic accidents can be traumatic events. These traumatic events end up with different psychological reactions such as post-traumatic stress and post-traumatic growth. Media channels' framing can create social reality about trauma. Thus, examining media channels' framing of traumatic events gains importance. In the current study, examining the framing and content of contemporary Turkish movies, which includes traffic accidents, was aimed. Primary materials of this study were three Turkish movies, namely "Yol Ayrımı", "Müslüm", and "Bi Küçük Eylül Meselesi". Thematic Analysis (TA) revealed three themes: namely, "Physical changes", "Psychological changes", and "Interaction with the environment". These three themes had two, five, and three subthemes, respectively. "Physical changes" theme included physiological impacts of the accidents on the characters. "Psychological changes" theme reflected the psychological differences in the characters during pre and post-accident. Finally, the "Interaction with the environment" theme revealed how the characters' relations with the environment changed after having a traffic accident. When the interaction of subthemes was examined, it was found that the subthemes of Psychological changes occur together frequently. This can be interpreted as psychological processes being closely connected with each other. When the three movies were compared, it can be said that Müslüm and Bi Küçük Eylül Meselesi generally reflect negative or post-traumatic stress effects of the accident; and Yol Ayrımı generally reflects positive or post-traumatic growth sides of the accident. As a result, while movies reflect reality in some aspects, they cannot cover the parts of the reality in some aspects. The findings were evaluated in the light of the literature.

Öz

Trafik kazaları, travmatik sonuçları olabilecek olaylardandır. Sonuç üzerinde etki edebilecek etmenlerin sayısı fazla olsa da bu olay, travma-sonrası stres ve travma-sonrası büyüme şeklinde iki farklı psikolojik tepki ile sonuçlanmaktadır. Medya kanallarının olayları çerçeveleyişi, travmaya ilişkin bir sosyal gerçeklik oluşturabilmektedir. Bu nedenle, medya kanallarının travmatik olayları çerçeveleyişini incelemek önem kazanmaktadır. Mevcut çalışmada, trafik kazası içeren modern dönem Türk filmlerinin çerçeveleniş ve içeriğini incelemek amaçlanmaktadır. Bu çalışmanın temel materyallerini, "Yol Ayrımı", "Bi Küçük Eylül Meselesi" ve "Müslüm" isimli üç Türk filmi oluşturmaktadır. Tematik Analiz süreci sonucunda üç temaya ulaşılmıştır: "Fiziksel değişimler", "Psikolojik değişimler" ve "Çevreyle etkileşim". Bu temaların sırasıyla iki, beş ve üç alt teması bulunmaktadır. "Fiziksel değişimler" teması kazaların karakterler üzerindeki fizyolojik etkilerini içermektedir. "Psikolojik değişimler" teması karakterlerin kaza öncesi ve sonrasındaki psikolojik değişimlerini yansıtmaktadır. Son olarak, "Çevreyle etkileşim" teması trafik kazası geçirdikten sonra karakterlerin çevreleriyle ilişkilerinin nasıl farklılaştığını ortaya koymaktadır. Temaların birbiriyle ilişkisi incelendiğinde, "Psikolojik değişimler" temasının alt temalarının sıklıkla birlikte görüldüğü bulunmuştur. Bu bulgu, psikolojik süreçlerin birbiriyle sıkı bir ilişki içerisinde olduğu şeklinde yorumlanabilir. Üç film karşılaştırıldığında, Müslüm ve Bi Küçük Eylül Meselesi'nin çoğunlukla trafik kazalarının olumsuz ya da travma-sonrası stres ögelerini, Yol Ayrımı'nın ise çoğunlukla kazaların olumlu ya da travma-sonrası büyüme ögelerini barındırdığı söylenebilir. Sonuç olarak incelenen filmlerin bazı yönleriyle gerçekliği yansıttığı bazı yönleriyle ise yansıtamadığı gözlemlenmiştir. Bulgular literatür ışığında değerlendirilmiştir.

Introduction

According to the definition of the American Psychological Association (APA, n.d.), trauma is an emotional response to awful situations such as natural disasters, rape, or accidents. Traffic accidents can be one of the traumatic situations. Every traffic accident may not end up with trauma. Both subjective evaluations of the survivor and event-related characteristics that have the power to shape subjective evaluation of the survivor can influence the result of the event (Weinberg & Gil, 2016). Even if factors that have an impact on the result are several, evaluating the event as traumatic can end up with different psychological reactions such as post-traumatic stress and post-traumatic growth.

According to the Diagnostic and Statistical Manual of Mental Disorders (DSM-5; APA, 2013), Acute Stress Disorder (ASD) and Posttraumatic Stress Disorder (PTSD) are categorized under Trauma- and Stressor-Related Disorders (see DSM-5, p-271; APA 2013). These disorders include intrusion symptoms, avoidance symptoms, arousal and reactivity symptoms, negative cognition and mood-related symptoms, and dissociative symptoms. The main difference between these disorders is the duration of the disturbance. While ASD includes acute reactions of the individual 3 days to 1 month after the traumatic event, to take a PTSD diagnosis more than one-month symptom duration is needed (APA, 2013). A review, which includes 35 studies and investigates causes of PTSD for experiencing traffic accidents found that prevalence rates differ across studies, ranging from 6% to 45% (Heron-Delaney, Kenardy, Charlton, & Matsuoka, 2013). The predictors which were found from 68 studies are antecedent trauma, prior psychological well-being, family psychological structure, subjective evaluation about the threat to life, emotional reactions and dissociation during the traumatic event, and social support aftermath of the event (Ozer, Best, Lipsey, & Weiss, 2003). Besides ASD and PTSD, some positive changes may also occur.

These positive changes are named differently by researchers. Tedeschi and Calhoun (1999, 2001) defined the concept as posttraumatic growth (PTG) "positive psychological change experienced as a result of the struggle with highly challenging life circumstances" (as cited in Tedeschi & Calhoun, 2004, p. 1). To experience posttraumatic growth, traumatic experience and struggle with this experience are needed. The severity of the event, personality, coping with emotions, social support, and cognitively processing the event are predictors of experiencing PTG (Calhoun & Tedeschi, 1998). After this process, growth can occur in different domains which are personal strength, relationships with others, appreciation of life, spirituality, and new possibilities (Tedeschi & Calhoun, 1996). Traffic accidents as one of the

traumatic events can also end up with PTG (e.g., Kaçan, 2017; Merecz, Waszkowska, & Wezyk, 2012; Sehgal & Kaur Sethi, 2016).

Media channels have the power to influence social understanding about trauma-related topics (Kalayjian & Abdolian, 2010) and they can emphasize one point of view about trauma rather than another (Finnegan, 2006). Media channels' framing which means "selecting and highlighting some facets of events or issues and making connections among them so as to promote a particular interpretation, evaluation and/or solution" (Entman, 2003, p. 417) can create social reality about trauma. In a similar vein, movies can frame traffic-related traumas by selecting and highlighting specific aspects of the traffic accidents, and they can influence the social understanding of traffic-related trauma. Moreover, trauma survivors and close ones of survivors are both created and influenced by media (Kalayjian & Abdolian, 2010). Studies in Turkey also confirm this finding; movies shape the point of view and mood of the Turkish cinema audience (Göker, 2018). Thus, examining media channels' framing of traumatic events gains importance. Even if research about traffic safety media campaigns focused on the traffic accidents and trauma-related emotional content (e.g. Hoekstra, & Wegman, 2011), to the best of our knowledge there is not a study that focused on traffic accident trauma in Turkish movies. Studies that focus on movies about other traumatic events reported that trauma-related movies reduce the loneliness feeling of survivors and survivors' families, and increase public awareness (Kalayjian & Abdolian, 2010). On the other hand, media generally use trauma to gain audience via sensationalizing and highlighting violence (Kalayjian & Abdolian, 2010); thus, trauma cinema may not always reflect reality (Walker, 2001).

In the current study, examining the framing and content of contemporary Turkish movies which include traffic accidents was aimed. Traumatic components of movies were investigated.

Method

The primary materials of this study were three Turkish movies. The selection of these three movies was based on a systematic search on one of the largest online movie database, which is IMDb (Internet Movie Database; https://www.imdb.com/). An advanced title search was conducted on April 1, 2020, on IMDb using the "accident" keyword for a plot summary with additional criteria regarding title type (i.e. feature movie and TV movie were included), release date (i.e. 2000 to 2019), country (i.e. Turkey was chosen), and language (i.e. Turkish was chosen). This initial search yielded 34 results. The 34 movies were subjected to a second search based on genre. In this step, movies having horror, thriller, comedy, and animation as a genre were excluded from analysis, since they were not thought to reflect the changes pre-

and post-accident accurately (18 movies were excluded). Storylines of the remaining 16 entries were read and trailers were watched (if necessary). After eliminating movies with other accident types (e.g. naval), movies in which the accident does not have a significant role in the storyline, and movies that do not focus on the experiences of the character who had the accident, two movies remained. The search was repeated once again with the same criteria except for the plot keyword. This additional search had "crash" as the plot keyword and provided one more potential movie. The selection process yielded a total of three movies, namely "Yol Ayrımı" (Avcı & Turgul, 2017), "Müslüm" (Uslu, Yıldırım, Ketche & Ulkay, 2018), and "Bi Küçük Eylül Meselesi" (Çatay & Deren, 2014). In these movies, Mazhar, Müslüm, and Eylül, respectively, were the characters that had traffic accidents.

Once the movies were selected, the analysis process started, which was conducted via MAXQDA 2018 Software. At this stage, the authors watched the movies multiple times and independently. This allowed researchers to familiarize themselves with the data and preventing them from influencing each other in generating initial coding. The researchers watched a movie, took notes individually, combined their notes, generated codes jointly, and moved on to the next movie. For each movie, a code could include a verbal or a facial expression from a character or any type of change related to the accident. To specify, affective, cognitive, and behavioral reactions that refer to the traffic accident were coded. For codes including affective reactions, attention was paid to tone changes, emotional expressions such as crying and yelling, and so on. For codes including cognitive reactions, attention was paid to thought-related monologues, dialogues, and so on. Finally, for codes including behavioral reactions, attention was paid to changes between various behaviors of characters in pre- and post-accident. As a result, although some of the encodings in this study included verbal expressions, some of them were made by examining the gestures and behaviors of the characters. Therefore, verbal transcripts corresponding to each code could not be provided. After the initial coding of all three movies was finished, the researchers reflected on the content and the naming of themes.

Thematic Analysis (TA) was chosen as the analytical method. TA is a flexible analysis technique that involves revealing repeated patterns within qualitative data (Braun & Clarke, 2006). This study uses TA in an inductive or bottom-up manner and seeks to explore meanings across the whole dataset. In doing so, the researchers aim to have a general view of how the changes related to traffic accidents are portrayed in contemporary Turkish movies. In the realist approach of thematic analysis, a unidirectional relationship is assumed between meaning, experience, and language. Thus, individual motivations, experiences, and meaning can be explained in a straightforward way (Groenland, & Dana, 2020). In this study,

motivations, experiences, and meaning of the event for the individual who experienced a traffic accident is the main point. Also, thematic analysis can be conducted at a semantic (i.e., focus is on the surface meaning of data), latent (i.e. focus is on the underlying meaning), or a combined level (Boyatzis, 1998 as cited in Braun, Clarke, & Terry, 2014). Traumas may lead to reactions that can be experienced both consciously and unconsciously. Therefore, a realist analytical approach was adopted, and a semantic-level analysis was conducted to discover how the accident experiences were framed in movies.

Results

Table 1.

The Final List of the Themes and the Subthemes

The themes and the subthemes
Physical Changes
Acute physical effects
Long-term physical effects
Psychological Changes
Emotional reactions
Coping
Attitude change
Recollection of memories
Self-discovery
Interaction with the environment
Physical environment
Social environment
Perception of others

The analysis process revealed three themes; namely, "Physical changes", "Psychological changes", and "Interaction with the environment". "Physical changes" theme was comprised of physiological impacts of the accidents on the characters. This theme had two subthemes: "Acute physical effects" and "Long-term physical effects". "Psychological changes" theme reflected the psychological differences in the characters pre- and post-accident. This theme had 5 subthemes called "Emotional reactions", "Coping", "Attitude change", "Recollection of

memories", and "Self-discovery". Finally, the "Interaction with the environment" theme revealed how the characters' relations with the environment changed after having a traffic accident. This theme had 3 subthemes named "Physical environment", "Social environment", and "Perception of others". A complete list of the themes and the subthemes is provided in Table 1.

Physical Changes

In all three movies, traffic accidents resulted in characters sustaining different types of physical injuries. In some cases, the injuries had short-term effects and were treated throughout the course of the movie. In other cases, accident-related injuries left the characters with life-long consequences. These short-term and long-term physical traumas were grouped under two subthemes called Acute physical effects and Long-term physical effects, respectively.

Acute physical effects. Traffic accidents may have different consequences such as property damage, injury, or death. In all three movies, characters sustained physical injuries and were hospitalized. For instance, in Yol Ayrımı, the doctor informs Mazhar about his injuries as follows:

> You have been hit by a car, immediately brought to the hospital. You have been admitted to the intensive care unit and received first aid there. Your heart had stopped for a while after the accident, but the paramedic team responding to the call restarted the heart. ... There are contusions on the bones, also there is laceration on the shoulder cap, but you will be able to get back up after a short period of rehabilitation.

Also, he can be seen having difficulty in walking after being discharged from the hospital. Eylül from Bi Küçük Eylül Meselesi can also be seen using a wheelchair and expresses her physical condition after the accident as: "My heart gave up beating when they brought me to the hospital. Then... I could not come around for a week. They transferred me to a private clinic. Next two days, completely consciously, I did weird stuff."

Another example of short-term physical trauma from Bi Küçük Eylül Meselesi is Eylül's memory loss. As she speaks to her doctor, they realize that Eylül cannot remember her last month. Later in the movie, she also sees hallucinations; however, it is difficult to distinguish whether the hallucinations stem merely from the accident or the emotional burden of learning the death of Tekin seconds before the accident.

Long-term physical effects. Depending on the severity of it, accidents can also leave individuals with disabilities. This was the case of Müslüm. Müslüm's doctor explained the lifelong consequences of the traffic accident to him as follows:

> We placed a plate in your skull. From now on, you must protect that area very well. You are going to have headaches often. Unfortunately, your left ear lost hearing. You will not sing anymore. But you are alive, be grateful for that.

In later scenes, Müslüm can be seen as having headaches and throwing tantrums. He expresses his individual experience of the long-term physical traumas as follows:

> I do not remember much. They took me to the morgue thinking I was dead. Then they realized I was alive. ... –shows his scar- There is a plate, it holds everything together. Neither nose, neither anything... Everything smells like a (methylated) spirit. There are headaches. – shows his ear- This is gone; it does not hear. My life is all about hearing. What can you do?

Psychological Changes

In addition to the physical effects, there were also some psychological effects in the movies attributable to traffic accidents. As mentioned in the Introduction section, traffic accidents can result in post-traumatic stress or growth reactions. Relatedly, both negative and positive psychological outcomes were portrayed in the movies. Psychological changes attributable to the accidents were grouped around five subthemes named as Emotional reactions, Coping, Attitude change, Recollection of memories, and Self-discovery.

Emotional reactions. The movie characters were portrayed as showing a variety of emotional reactions to the accident-related events. Anger was one of the most prominent emotions among these. In Müslüm, Müslüm behaviorally expressed his anger caused by the long-term disability he sustained due to the accident by throwing his pills away, messing up his records and house, and punching the records on the table. In Bi Küçük Eylül Meselesi, Eylül expresses her anger and frustration after realizing she had memory loss as shouting at her doctor:

> Do not I remember the rest? I do not remember the rest. I do not remember my last month. I... -to her doctor telling her to stay calm- How am I supposed to stay calm? How many times have you died! How would you know? Then what happened? When did we return from the island?

Mazhar from Yol Ayrımı displays a transformation of emotional reactions after the accident, not only towards accident-related outcomes but also towards all life events. He is portrayed as an emotionally calloused, rigid person before the accident. The viewer can see him smile, laugh, or get anxious only after the accident. Mazhar compares his emotional experiences before and after the accident as:

> All my perceptual channels were opened after the accident. I cried for a wounded dog, I want to ride a bicycle, I want to fall in love. I never knew what love is, I never felt anything for anyone. Until the accident, I would not get angry, desire, laugh... Now I enjoy the rain washing my skin, I like Altan's poems, the way Emine makes eggs...

Coping. In the movies, characters display several coping strategies regarding accident-related events. Eylül seems to use humor to repress her experiences in the hospitalization process by saying: "I stayed in the hospital for another week, I bawled out 1 nurse, stole the hearts of 2 doctors, and hunted 3 birds. Then I signed some stuff and took my life back from where I left."

The dominant coping strategy of Mazhar is compensation. He follows Emine, one of the employees he fired, to her home. Also, he decides to make a radical change in the management of his company to provide better conditions for all employees. He announces these changes by saying:

> I will make a radical change. ... I will distribute my 60% share to the employees of the company equally. In other words, employees will be the shareholders at the same time. Also, I will transfer my personal assets to a foundation to be established. The foundation will be one that benefits blue-collar and white-collar employees only.

Attitude change. In the movies, the characters seemed to change their attitudes on different subjects. These attitude changes were also visible at the behavioral level. For instance, when Berrak, Eylül's friend, asks for a drink from Eylül several days after being discharged from the hospital, she agrees to bring Berrak a drink. Berrak gets very surprised at this because she does not expect Eylül to do something for her. This attitude and behavior change was then reversed back sometime later when Eylül asks for a coffee from Berrak. Berrak brings the coffee, but Eylül rejects it since it lacks sugar. Berrak highlights this reversal by saying: "Welcome back Eylül!"

A rather permanent attitude and behavior change was observed in Yol Ayrımı: Mazhar, once putting work and formality before everything, starts to prioritize relationships and comfort after the accident. His attitude change regarding work-life balance is reflected in his casual clothing, interest in other people, and socializing. Mazhar expresses his thoughts about

this change as follows: "I do not know if this accident made me ill or provided me to see the truth. Perhaps I was ill before... We may call this understanding how empty things are when faced with death."

Recollection of memories. In the movies, traffic accidents were followed by an apparent increase in remembering past memories. In most cases, this reconnection with the past seemed to serve a positive function. For instance, when his belongings were given to Müslüm at the hospital, he reaches out to the book his brother gave him and hold it tight. Similarly, after being released from the hospital, he gets home and sees the picture of his mentor. He remembers his mentor's advice about his voice not disappearing ever, opens his bandages, sees the scar where the plate was placed, cries, and starts singing again. In Müslüm's case, past memories seemed to provide social support in hard times. Also, his mentor's advice helped Müslüm cope with difficulties and guided him in the recovery phase. Müslüm expresses this as:

> My mentor would say: 'Listen to yourself. –shows his heart- Listen to the sound of this. He must have known what I am going to go through. So, I said, okay, it is enough to hear myself from now on.

Another example of memory recollection is from Yol Ayrımı. Whereas Mazhar avoids having a picture of him taken before the accident (based on his daughter's account), he agrees to it after the hospital in his bed. It becomes important to him to collect moments. Also, he starts to approach to a symbol from his childhood, a bicycle. Although his specific memory with the bicycle was a negative one (i.e. his father being mad at little Mazhar and breaking his bicycle), what bicycle represents for Mazhar is positive (e.g. fun, freedom). Therefore, looking at, touching, and finally riding a bicycle becomes a tool in approaching these positive feelings.

This change can be inferred from Mazhar's following two statements, the first before the accident, the latter after the accident: "These bicycles are wandering around again. ... I do not want bicycles." And "But a bicycle is something else for me. My mother knows this best."

Self-discovery. Facing a life-threatening traumatic event, characters having a traffic accident entered a phase of exploring and rediscovering their selves. They confronted who they were before and who they are after the accident. In both Müslüm and Yol Ayrımı, Müslüm and Mazhar, respectively, are shown examining their reflection in the mirror. In both cases, these confrontations were resolved successfully. Müslüm, while looking at his reflection, remembers the words his mentor, that Müslüm's voice will never disappear. Then, he finds his inner strength, opens his bandages, looks at his scar, cries, and starts to sing again. Mazhar describes this resolution as:

Perhaps mine was a too fast and burning kind of an awakening. But I woke up. I saw the life we lived and what we sacrificed. I saw our bodies wearing out for pointless things. My body could not carry this burden.

Interaction with the environment

Analysis of the movies revealed that the traffic accident not only associated with individual physical and psychological changes, but also a change in the way the individual interacts with his/her environment. Individuals are usually not isolated from their environment. Therefore, any impact on the individual may have an impact on the environment. Changes in the interaction with the environment are grouped around three subthemes namely Physical environment, Social environment, and Perception of others.

Physical environment. Upon having a traffic accident, Mazhar from Yol Ayrımı developed a greater awareness and appreciation of his physical environment. He replaced his private car with public transportation and he spent more time in nature. Mazhar expresses his increased connection with his physical environment as: "I just realized that the reflection of light becomes different in these months."

Social environment. Similar to that of the physical environment, greater awareness and appreciation of the social environment is also observed in movies. A common element in Yol Ayrımı and Müslüm was the first question of Mazhar and Müslüm when they wake up in the hospital after the accident. They both ask what happened to the other people who were involved in the accidents, respectively:

"What happened to the person who hit me?"

"-Doctor: You had a traffic accident, can you remember?

-Müslüm: The driver... The driver...

-Doctor: Sorry, we lost him."

Mazhar especially shows increased connection with his social environment afterward. He visits and starts to live with his old friend, Altan. He befriends a dog, Mahçup, after the accident. Mazhar expresses his care about Mahçup as follows: "Mahçup is commended to you, take care of him."

Perception of others. As the characters' relations with their environment changed, the way they were perceived by their environments also evolved. As described in the Attitude change subtheme, Eylül's behavior towards Berrak and Berrak's reactions serve as an example

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of how the perception of others changes in response to the change in the characters. Due to the difference in Eylül's behaviors pre- and post-accident, Berrak says that: "You are not okay. After the accident... You did not fully recover after the accident."

Similarly, in Yol Ayrımı, as Mazhar's relations with his environment become stronger, perceptions of the people around him start to change as well. Mazhar's friend, Altan, expresses this change by saying: "Your inner conscience has activated in your new life. ... After the accident."

Relationships between the Themes

Relationships between the subthemes were investigated using the MAXQDA Plus 2018 software. A code map was generated using all subthemes based on the intersection of codes in a segment. See Figure 1 for the generated code map.
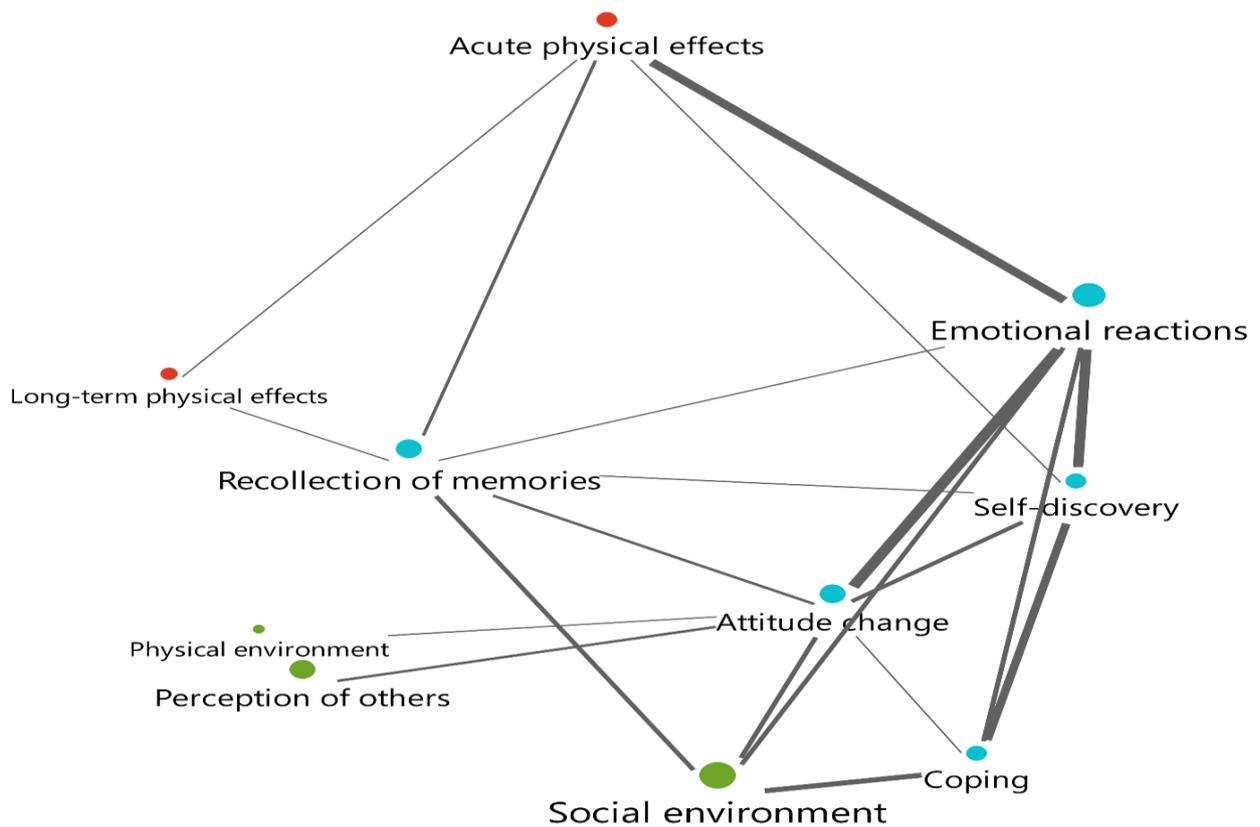

Figure 1. Code map showing the relations between the subthemes.

Figure 1 displays the relations between the codes for all three movies. The sizes of the circles reflect the number of codes for a given subtheme. A thicker line between 2 subthemes indicates increased co-occurrence of codes in a given segment. Also, the closer two subthemes

are placed, the more similar they are used in the data. The figure shows that the highest amount of codes was in the Psychological changes theme. This means that psychological aspects were emphasized more in movies. In general, the subthemes of Psychological changes occur together frequently. This can be interpreted as psychological processes being tightly connected with each other. The highest co-occurrence was observed for Emotional reactions and Attitude change. Interestingly, Emotional reactions were also highly overlapping with Acute physical effects. Finally, the Social environment was an overlapping subtheme with most of the Psychological change subthemes.

Discussion

The current study aimed to examine the framing and content of contemporary Turkish movies which include traffic accidents. In order to reach this aim, three movies were analyzed with Thematic Analysis (TA). The characters of interest in these three movies were Mazhar in Yol Ayrımı, Müslüm in Müslüm, and Eylül in Bi Küçük Eylül Meselesi. The analysis process revealed three main themes; namely, "Physical changes", "Psychological changes", and "Interaction with the environment".

In the literature, physical changes that are caused by a traffic accident were presented. The health-related quality of life of the survivor significantly reduced even 3 months after the traffic accident (Aitken et al., 2007). One qualitative study also stated that traffic accident survivors experience problems related to performing professional duties and physical health limitations (Sabet et al., 2016). In the same direction with the current findings, common physical consequences of the traffic accident are fractures, traumatic brain injury involving posttraumatic amnesia, and chronic pain (Iezzi, & Duckworth, 2018). These elements were reflected in the "Physical changes" theme and represented in the three movies with respect to both their acute and long-term consequences. In terms of acute effects, hospitalization and physical recovery processes of Mazhar, Müslüm, and Eylül were clearly visible in the movies. Long-term effects were also emphasized in Müslüm through permanent elements such as scars and permanent disabilities. According to Mayou and Bryant (2003), in the early months of the accident physical impacts of the accident get important, but psychological impacts last a long time. These impacts were reflected in the "Psychological changes" theme. As in the Physical changes theme, elements in the psychological changes theme point that some psychological changes occur immediately after the accident whereas others occur after a while. Generally, PTSD, major depressive disorder, and somatic symptom disorder can be observed in the aftermath of traffic accidents (Iezzi, & Duckworth, 2018). Regardless of the physical injury severity, psychological problems were noticed in the literature; psychological distress, elevated

anxiety, and depressive mood experienced by survivors (Heron-Delaney, Kenardy, Charlton, & Matsuoka, 2013 as cited in Guest, Tran, Gopinath, Cameron, & Craig, 2016). Examples of anger, frustration, and such other problems experienced by the characters were presented under the "Emotional reactions" subtheme. Not only negative psychological changes are experienced by survivors, but also positive psychological changes are experienced (Wang, Wang, Wang, Wu, & Liu, 2013). Some of these changes, which seem to occur at later stages in the movies, were introduced under the "Recollection of memories" and "Self-discovery" subthemes as manifestations of attaining support and resolving confrontation, respectively. Beyond physical and psychological changes, the environment of the survivor and the relationship of the survivor with this environment were also affected by the traffic accident. For example, the relationship of the others sometimes evokes confidence for survivors; and sometimes anxiety and uncertainty can be experienced by the survivor (Franzén, Björnstig, & Jansson, 2006). In the current study, such changes were reflected in the "Interaction with the environment" theme. Traffic accident sometimes changes roles and responsibilities of the family members and this can create imbalances within the family (Sabet et al., 2016). In line with other research, one qualitative study revealed that traffic accidents change the physical and psychological health of the survivor, and relationship with others is also affected by the accident (Pérez-Núñez, Pelcastre-Villafuerte, Híjar, Ávila-Burgos, & Celis, 2012). Analysis of the three movies revealed that not only the victims' perception towards their environment but also their environments' perception towards the victim can change after a traffic accident. Mazhar's relationships with his physical and social environment pre- and post-accident clearly exemplify this two-way change. As stated above, current study revealed that movies which include traffic accident presented mainly physical changes, psychological changes, and interaction with the environment. Thus, it can be said that movies reflect the reality about the experiences of the survivors in the general sense.

When the interaction of the subthemes was examined it was found that the subthemes of Psychological changes occur together frequently. This can be interpreted as psychological processes being tightly connected with each other. The highest co-occurrence was observed for Emotional reactions and Attitude change. In traumatic experiences, amygdala activation was known as an important biological factor and it produces activation in the different brain areas which are related to memory, behavior choice, emotional responses (Davis & Whalen, 2001). Therefore, subthemes of Psychological changes occur together frequently because of amygdala activation; and movies were able to reflect reality. Emotional reactions were also highly overlapping with Acute physical effects. In literature, these two subjects as results of traffic accident also were approached together (e.g., Papadakaki et al., 2018; Üzümcüoğlu et al.,

2016). One study reported that severe and long-lasting physically injured survivors did not report the lowest life satisfaction scores, the lowest scores belonged to moderately physically injured survivors (Mailhan, Azouvi, & Dazord, 2005). Thus, the emotional reactions subtheme can highly overlap with Acute physical effects, not Long-term physical effects. Finally, the Social environment was an overlapping subtheme with most of the Psychological change subthemes. A review showed that social interaction is closely related to the psychological effects of the traumatic experience (Guay, Billette, & Marchand, 2006).

When the three movies were compared, it can be said that Müslüm and Bi Küçük Eylül Meselesi generally reflect negative or post-traumatic stress sides of the accident; and Yol Ayrımı generally reflects positive or post-traumatic growth sides of the accident. Müslüm and Bi Küçük Eylül Meselesi involve other traumatic events (i.e., loss of a loved one) in addition to the traffic accident event. The multiple stressful events (Brewin, Andrews, and Valentine, 2000) and trauma history (Irish et al., 2008) have additional power to predict PTSD. Thus, these movies were able to reflect reality by focusing more on negative traumatic elements. While Müslüm and Eylül mainly experience the negative consequences of traffic accidents, Mazhar mainly experiences positive consequences. One of the potential determinants of this situation can be psychological resilience. According to Bonanno (2004), insight, initiative, and independence are some of the features that resilient individuals have; all of which correspond to Mazhar's post-accident qualities. Therefore, positive consequences, such as resilience and PTG, are highlighted in Yol Ayrımı. In their study, Bonanno, Galea, Bucciarelli, and Vlahov (2007) investigated the unique predictors of a resilient response among traumatized individuals. They found that males, older individuals, those who have high perceived social support, and those who do not experience additional life stressors and past trauma were more likely to be resilient in the aftermath of a traumatic event, which can explain the difference in the responses of the characters to traffic accidents. This finding is reflected in the three movies, knowingly or unknowingly, in the same direction with the literature. Mazhar -who shows psychological resilience and PTG examples- is different from Eylül and Müslüm -who do not show resilience and show PTS examples-. Specifically, Mazhar is a male, older individual, and does not have additional life stressors or past trauma. Even if two movies focus negative effects of the traffic accident, they also involve some PTG components. For example, Eylül agrees to bring Berrak a drink (attitude change after the accident), this can be assumed as a change in relationship with others which is a subdomain of the PTG. One other example of personal strength domain is that Müslüm tries to sing, even though his ear is not hearing because of the accident. These two movies reflect coexisting components of the PTS and PTG. However, Yol Ayrımı focuses only on PTG and reflects PTS and PTG as independent concepts. In the same

direction with movies, in the literature relationship between PTS and PTG is unclear. Some researchers stated that PTS and PTG are coexisting constructs (Tiamiyu et al., 2016; Wu, Xu, & Sui, 2016), and some researchers stated that PTS and PTG are independent concepts, they are not related (Zhou, Wu, & Zhen, 2017). Movies are also reflecting this unclear relationship between PTS and PTG.

Conclusion

Media has the power to influence trauma survivors and their close ones and shape the reality of the public (Kalayjian & Abdolian, 2010). Thus, with this study, movies about the people who had a traffic accident were deeply investigated and it was revealed how the media framed traffic accident trauma. As a result, while movies reflect reality in some aspects, they cannot cover the parts of the reality in some aspects. Movies include changes in physical state, psychological state, and interaction with the environment in a general manner. The subthemes of these main themes also showed frequent co-occurrence in the movies. As a suggestion, making more movies about traffic accidents and reflecting on their consequences realistically can create awareness about the importance of traffic accident traumas.

The current study has some limitations. First of all, only three movies were available for analysis. This can be an indicator of a lack of emphasis on traffic accidents in the movie industry. Future research can include other accident types to examine the framing of the movies about trauma based on accidents. Secondly, although two of the authors of this study independently watched movies and made initial coding; the two authors' joint work in later stages, in which the themes were formed, might have affected the results of the analysis. Future research can increase the researcher number to code movies based on accidents.

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Modern Dönem Türk Filmlerinde Trafik Kazaları: Nitel Bir Çalışma

Özet

Amerikan Psikoloji Derneği'nin tanımına göre (APA, n.d.), travma doğal afetler, tecavüz veya kazalar gibi korkunç olaylara verilen duygusal bir tepkidir. Trafik kazaları, bu tip travmatik olaylardan biri olabilmektedir. DSM-5 Tanı Ölçütleri El Kitabı'na göre (DSM-5; APA, 2013), Akut Stres Bozukluğu (ASB) ile Travma-Sonrası Stres Bozukluğu (TSSB) Travma ve Stresle İlgili Bozukluklar başlığı altında yer almaktadır (bakınız DSM-5, p-271; APA 2013). Bu bozukluklar; istem dışı düşünce, kaçınma, uyarılma ve tepkisellik, negatif biliş ve duygu durum ile çözülme belirtilerini içermektedir. Otuz beş çalışmayı ele alan ve trafik kazası deneyimleyen kişilerdeki TSSB sebeplerini inceleyen bir derleme çalışması, yaygınlığın çalışmalar arasında farklılık gösterdiğini, %6 ile %45 arasında değiştiğini bulmuştur (Heron-Delaney, Kenardy, Charlton ve Matsuoka, 2013). ASB ve TSSB'nin yanı sıra, birtakım olumlu değişimler de gözlenebilmektedir. Tedeschi ve Calhoun (1999, 2001) travma-sonrası büyümeyi (TSB), oldukça zorlayıcı yaşam koşullarıyla mücadele etme sonucu deneyimlenen olumlu psikolojik değişimler olarak tanımlamaktadır (aktaran Tedeschi ve Calhoun, 2004, p. 1). Travmatik olaylardan biri olan trafik kazaları da TSB ile sonuçlanabilmektedir (Kaçan, 2017; Merecz, Waszkowska ve Wezyk, 2012; Sehgal ve Kaur Sethi, 2016). Medya kanallarının travmaya ilişkin konularda sosyal bir anlayış geliştirme gücü vardır (Kalayjian ve Abdolian, 2010) ve travmanın belirli bir yönündense bir diğerini daha çok vurgulayabilmektedirler (Finnegan, 2006). Bu nedenle, medya kanallarının travmatik olayları çerçeveleyişlerini incelemek önem kazanmaktadır. Mevcut çalışma, trafik kazası içeren modern dönem Türk filmlerinin çerçeveleniş ve içeriğini incelemeyi amaçlamaktadır.

Yöntem

Bu çalışmanın temel materyallerini üç Türk filmi oluşturmaktadır. Bu üç filmin seçilişi, IMDb adlı geniş kapsamlı bir çevrimiçi film veri tabanında yapılan sistematik bir aramaya dayanmaktadır. Film seçimi sürecinin sonunda, "Yol Ayrımı" (Avcı ve Turgul, 2017), "Müslüm" (Uslu, Yıldırım, Ketche ve Ulkay, 2018) ve "Bi Küçük Eylül Meselesi" (Çatay ve Deren, 2014) adlı üç filme ulaşılmıştır.

Filmler seçildikten sonra, MAXQDA 2018 yazılımı ile yürütülen analiz süreci başlamıştır. Bu aşamada araştırmacılar filmleri birden fazla kez, bağımsız olarak izlemişlerdir. Araştırmacılar filmi izlemiş, bireysel olarak notlar almış, notlarını birleştirmiş, birlikte kodları oluşturmuş ve sonraki filme geçmişlerdir. Her film için kodlar, karakterin sergilediği sözlü ifadeler ya da yüz ifadeleri veya kazayla bağlantılı herhangi bir değişimi içermektedir. Özetle,

kazaya ilişkin duygusal, bilişsel ve davranışsal tepkiler kodlanmıştır. İlk kodlama tamamlandıktan sonra, araştırmacılar bu kodların oluşturduğu temaların içerik ve isimlendirmesi üzerinde derinlemesine düşünmüşlerdir. Analiz yöntemi olarak tematik analiz seçilmiştir. Tematik analiz, nitel verideki tekrar eden desenleri ortaya çıkaran esnek bir analiz tekniğidir (Braun ve Clarke, 2006).

Bulgular

Tematik analiz süreci sonucunda üç temaya ulaşılmıştır: "Fiziksel değişimler", "Psikolojik değişimler" ve "Çevreyle etkileşim". "Fiziksel değişimler" teması kazaların karakterler üzerindeki fizyolojik etkilerini içermektedir ve "Akut fiziksel etkiler" ile "Uzun-vadeli fiziksel etkiler" olmak üzere iki alt temadan oluşmaktadır. "Psikolojik değişimler" teması karakterlerin kaza öncesi ve sonrasındaki psikolojik değişimlerini yansıtmaktadır ve "Duygusal tepkiler", "Başa çıkma", "Tutum değişimi", "Anı erişimi" ile "Kendiyle etkileşim" olmak üzere beş alt temadan oluşmaktadır. Son olarak, "Çevreyle etkileşim" teması trafik kazası geçirdikten sonra karakterlerin çevreleriyle ilişkilerinin nasıl farklılaştığını ortaya koymaktadır ve "Fiziksel çevre", "Sosyal çevre" ile "Diğerlerinin algısı" olmak üzere üç alt temadan oluşmaktadır. En fazla kod psikolojik değişimler temasında bulunmaktadır. Bu bulgu, psikolojik ögelerin filmlerde daha çok vurgulandığı anlamına gelmektedir. Kodlar arasında en yüksek birlikte görülme, duygusal tepkiler ve tutum değişimi arasında görülmüştür. Duygusal tepkiler aynı zamanda akut fiziksel etkiler ile de büyük ölçüde örtüşmektedir. Son olarak, sosyal çevrenin, psikolojik değişimler temasının çoğu alt temasıyla örtüştüğü görülmüştür.

Tartışma

Mevcut çalışma, trafik kazalarını konu alan filmlerin temel olarak fiziksel değişimler, psikolojik değişimler ve çevreyle etkileşime ilişkin ögeler barındırdığını ortaya koymuştur. Filmlerin genel anlamda kaza geçirenlerin deneyimleri konusunda gerçekliği yansıttığı söylenebilir.

Temaların birbiriyle ilişkisi incelendiğinde, "Psikolojik değişimler" temasının alt temalarının sıklıkla birlikte görüldüğü bulunmuştur. Bu bulgu, psikolojik süreçlerin birbiriyle sıkı bir ilişki içerisinde olduğu şeklinde yorumlanabilir.

Üç film karşılaştırıldığında, Müslüm ve Bi Küçük Eylül Meselesi'nin çoğunlukla trafik kazalarının olumsuz ya da travma-sonrası stres ögelerini, Yol Ayrımı'nın ise çoğunlukla kazaların olumlu ya da travma-sonrası büyüme ögelerini barındırdığı söylenebilir. Bazı araştırmacılar TSSB ile TSB'nin birlikte görülebilen kavramlar olduğunu ileri sürerken (Tiamiyu ve ark., 2016; Wu, Xu ve Sui, 2016), diğerleri bu iki kavramın birbirinden bağımsız

olduğunu ileri sürmüşlerdir (Zhou, Wu ve Zhen, 2017). Her ne kadar filmlerden ikisi trafik kazalarının olumsuz etkilerine odaklansa da bazı TSB bileşenleri de içermektedirler.

Bu çalışma ile trafik kazasında hayatta kalan kimseleri konu alan filmler detaylı biçimde incelenmiş ve medyanın trafik kazası kaynaklı travmayı nasıl çerçevelediği ortaya koyulmuştur.