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**A HISTORICAL APPROACH TO GAMING SUBCULTURE IN TURKEY**

**ERTUĞRUL SÜNGÜ  
115813012**

**Assoc. Prof. Dr. Erkan Saka**

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**TÜRKİYE'DEKİ OYUN ALTKÜLTÜRÜNE TARİHSEL BİR YAKLAŞIM**

**ERTUĞRUL SÜNGÜ**

**115813012**

Dissertation Supervisor : Assoc. Prof. Erkan Saka (Signature)   
Istanbul Bilgi University

Jury Member : Faculty Member, PhD. Ivo O. Furman (Signature)   
Istanbul Bilgi University

Jury Member : Faculty Member, PhD. Nuri Kara (Signature)   
Istanbul Bilgi University

Jury Member : Assoc. Prof. Barbaros Bostan (Signature)   
Istanbul Bahçeşehir University

Jury Member : Faculty Member, PhD. Güven Çatak (Signature)   
Istanbul Bahçeşehir University

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## ABBREVIATIONS

FPS	: First Person Shooter
MMO	: Massively Multiplayer Online
MMORPG	: Massively Multiplayer Online Role-Playing Game
MOBA	: Multiplayer Online Battle Arena
MUD	: Multi User Dungeon
RPG	: Role-Playing Game
RTS	: Real-Time Strategy
TBS	: Turn Based Strategy
TPS	: Third Person Shooter

## **ABSTRACT**

The games are involving more and more in our daily lives with each passing day. This medium, which was once only intended for “entertainment”, has shown itself both in the mainstream media and academia as a medium that attracted attention in many different countries, especially in the USA in the late 90s. Especially with the 20th century, miniature war games, table-top board games, role-playing games and digital games have reached a much wider audience around the world. Game Culture, which is a subculture of its own, is considered as a subculture by the mainstream conscious nowadays, yet it has reached mainstream acclaim its subheadings. The formation of this culture gained momentum, especially in the 1970s, and in the following years it began to grow exponentially. With the development of technology and changes on the production logic of games, games that create an individual culture are one of the largest sectors in the world today. The repercussions of this growth in Turkey was also felt in different ways. With the first half of 1980, the sale of devices such as Commodore and Amiga started in our country and following this a similar gamer culture has emerged. FRP Cafés opened at the end of the 1990s and in the same period game halls known as “Atarici” (Arcades) started to transform into internet cafes; such events affected the emerging community awareness, which started to form up in a short amount of time, laid the foundations of the gamer culture that we know today. The aim of the thesis is to evaluate the point that game culture reached in the world and to examine how the gamer culture took form in Turkey. In this context, interviews with experts about the point that gamer culture reached in Turkey will be utilized to paint a picture about the alterations gamer community has been gone through and the information gathered will be analyzed.

**Keywords:** Game, Digital Game, Role Playing Games, Community, Culture

## ÖZET

Oyunlar her geçen gün hayatımızda daha fazla yer edinmeye başlıyor. Bir dönemler sadece “eğlence” amaçlı olan bu medium, özellikle 90’lı yılların sonunda başta Amerika olmak üzere, birçok farklı ülkede dikkat çeken bir medium olarak hem ana akım medyada, hem de akademik olarak kendisini göstermiştir. Özellikle 20. Yüzyıl ile birlikte sırası ile minyatür savaş oyunları, masa üstü kutulu oyunlar, rol yapma oyunları ve dijital oyunlar dünya tarafından bilinir olmuştur. Kendi başına bir alt kültür olan Oyun Kültürü, bugün ana akım tarafından bir alt kültür olarak değerlendirilirken, bir yandan da çerçevelediği alt başlıkları ile kendi başına bir ana akım kültür haline gelmiştir. Bu kültürün oluşumu, özellikle 1970’li yıllarda ivme kazanmış ve takip eden yıllarda muazzam bir yükselişe geçmiştir. Gelişen teknoloji ve oyun üretme mantığının bir şekil alması ardından, şahsına münhasır bir kültür yaratan oyunlar, bugün dünyadaki en büyük sektörlerden birisi konumundadır. Bu büyümenin yankıları, Türkiye’de de farklı şekillerde hissedilmiştir. 1980 yılının başından itibaren Commodore ve Amiga gibi cihazların satışının başladığı ülkemizde, benzeri şekilde bir oyuncu kültürü de oluşmuştur. 1990’lı yılların sonunda açılan FRP Café’ler ve yine benzeri dönemde Atarici olarak bilinen oyun salonlarının internet cafelere dönüşmesi ile birlikte oluşmaya başlayan komünite bilinci, kısa sürede bugün bildiğimiz oyuncu kültürünün temellerini atmıştır. Tezin amacı, dünyada başlayan Oyun Kültürünün geldiği noktayı yorumlamak ve akabinde Türkiye’deki oyuncu kültürünün ne şekilde oluştuğunu incelemektir. Bu bağlamda, Oyuncu Kültürünün Türkiye’deki gelişim süreci ve bugün geldiği nokta hakkında uzmanlarla yapılan röportajlardan yararlanarak, oyuncu komünitesinin geçirdiği değişim incelenerek analiz edilecektir.

Anahtar Kelimeler: Oyun, Dijital Oyun, Rol Yapma Oyunları, Komünite, Kültür

## INTRODUCTION

Mainstream cultures are sociological structures that affect our lives one way or the other. Almost everyone is familiar with popular culture which influences our entire daily lives to some degree. It is difficult not to know what everybody else knows, as there is little room to escape from what is being written in newspapers / magazines, and what is being shown on the television. This is applicable for all countries where some sort of media and social media exist.

In the 21<sup>st</sup> century, where everything from a political opinion piece to a home video can be shared with the click of a button, mainstream media constitutes an almost indispensable structure. But that is not to say socio-cultural mechanisms only exist within the mainstream paradigm. On the contrary, subcultures, which have existed throughout history, have always acted differently from mainstream cultures, and have always appealed to a different group of people.

Subculture is an important heading especially when the topic is games. Games in general and digital games are still considered a subculture nowadays. Even though games are a culture on their own, when we look at the mainstream conscious in the world they are still stuck as a subculture. The foremost reason for this is the fact that games appeal to a culture and those who consume related products.

The Subculture status of games is an interesting topic of conversation, because Game Culture includes topic such as games that are played on the street, serious games, board games, tabletop role-playing games, comic books, fantastical and science fiction literature ve television series and movies that are influenced by them. Especially recently many movies and TV shows have scenarios that got influenced by digital games. Much more interestingly, one of the sub-headings of the game culture; comic books, are a culture on their own right. Especially after the inception of Marvel Cinematic Universe with the movie Iron Man (2008), even though comic

books are a sub-heading of Game Culture, they reached mainstream culture status on their own. Yet there are significant differences between mainstream movie fans and comic book fans; those who choose to read comic books are considered part of a subculture of their own. In this context, I will be approaching the topic of games as a subculture.

We can easily observe modern subcultural movements since the First World War thanks to an abundance of sources, establishing some sort of continuity, especially in politics and in different branches of art. Still, it must be stressed that subcultural movements have greatly diversified with the turn of the century. In the 2000s, the number and variety of subcultural groups have increased dramatically.

Tabletop Role-playing Games are among the most important of these new subcultural groups, followed closely by Miniature War and Trading Card games. The Digital World also needs to be counted among the most prominent examples of modern-day subculture. Even though the subcultural themes that have developed with roleplaying and other games have increasingly come under the dominion of the digital world, they have not really moved that far from their origins. The roots of subcultural communities that exist today go further back than regularly thought, namely, to the year 1958. It was on this date that Charles Robertson produced the first-ever tabletop war game, *Tactics II*, for Avalon Hill.

A similar situation arose when *Magic the Gathering* was created in 1993. Wizards of the Coast had been looking to create a game that was both easily marketable and portable. The big impact of *Magic*, which was designed as a “trading card game” was that it created a devoted group of fans that quickly turned into a community. But beyond these, one name stands out when talking about tabletop gaming and related subcultures: *Dungeons & Dragons*. Abbreviated commonly as D&D, this game created by Gary Gygax and Dave Arneson in 1974 continues to be sold, and it inspires the creation of many other tabletop role-playing games.

“Concurrent developments in academic studies further contributed to emphasis on contingency. Game studies as an intellectual discipline evolved, first, from the early work of thinkers such as ethnographer Stewart Culin, sociologist Roger Caillis, and cultural historian John Huizinga, later to be reformulated and refined by university departments of mathematics, economics, and political science as projective systems capable of forecasting trends in their respective domains. In *Homo Ludens* [Playing Men] (1938), Huizinga argues for the fundamental role of play in human existence, even asserting that play categorically precedes culture as the fundamental context of human experience and meaning-making. Huizinga cites examples of play-like elements in all locations of culture, from observations of animal social behavior, correlated to human practices, to interpretation of the religious performance of sacred rituals as forms of play. Of Huizinga’s theoretical apparatus, two of the terms have survived in the literature of ludic culture are the “magic circle” and the “spoilsport.” These terms offer some insight into the transference from the broader framework of contingency culture in the articulation of its concerns within gaming culture, as well as the equally important, responding transference of gaming cultural influences upon the broader culture.” (Bryant, 2010. P. 76.)

A vital step in understanding this culture is to ask the inevitable question: Who is it that plays these games? Many definitions (and indeed, prejudices and stereotypes) have been offered, but despite these attempts -- which have generally come from “dominant” culture and media sources -- it is very difficult to come up with a single identity for the whole group. Although the concept and characterization of a “gamer” has by itself turned into a popular identification (and self-identification) among the focus group of this research, one of my essential interests will be to look into the individual characteristics and differences of the people who make up this community (Carbone & Ruffino, 2014).

Today, all these different gaming models (card games, role playing games, miniature games, etc.) have come together in digital environments. It is interesting that each of these games is actively represented with digital versions. Individually, they have millions of followers; and whereas some players choose to experience all three game variants, some concentrate on a single one. But despite these different choices, they all come under the same roof.

This ironic situation has come up in past studies of gaming subcultures, as there have been arguments about how to conceptualize these new fields of study and its practitioners. The very meaning of the concept “ludology” (essentially the study of games) has been debated by scholars about whether it should include digital counterparts, and a clear conceptualization has not been achieved as to defining these different “genres” of games as separate entities or unique individuals. The following passage is a good summary of this particular debate (Wood, 2012).

Although hobby games share a commonality in their appeal to particular segments of the market, there are a number of recognizable forms that have emerged over the last half-century that can be broadly considered genres. The use of the term genre can be problematic, as it is the source of much critical debate, particularly in the fields of literature and film studies. In the original sense, genre refers to the classification of texts into discrete types through an observation of similar traits within a type (Wood, 2012).

These games, which have become massively popular while creating a unique subculture around them, have also become popular in Turkey. The short history of Turkish gaming subcultures begins with a company called Büyük Mavi - who started importing Magic the Gathering cards, Warhammer figures and FRP rulebooks in the late 1990s. A boom of “FRP Café”s around the same time period helped spread the popularity of such games, and places such as Sihir, Saklıkent,

Kamer, Geçit and Tılsım created meeting points for lovers of this subculture, especially until the year 2005. The establishment of university clubs and regular meetings allowed old players to meet new ones. In 2010, TAKT, Turkey Subculture Association (Türkiye Alt Kültür Topluluğu) was created and organized an event called KONTAKT for four years until 2014. Similar to events like Comic Con or E3 in the United States, a variety of subcultures (such as Trading Card Games, FRP, Miniature games as well as Cosplay) were represented in this convention. Followers of Japanese Anime joined our community as “Cosplayers”, people who dress up like characters from movies, games or animated TV series. The traditional theme of masked balls was, in a way, replaced by a new, subcultural movement.

Communication plays a most important role in this new wave of subcultural phenomena. The ever-growing subculture community manages to appeal to people from a very wide age group. The fact that we see people in their thirties and forties in conventions where a younger generation is “cosplaying” shows the long-lasting effects of these games that have existed since the 70s. It is also worthy of attention that the younger generation is more interested in the new wave of Cosplay, whereas the older generation keeps its interest with Tabletop War and Role-Playing Games. The relationship of age with different products of subculture will be one of the main topics of my research. Can we accurately state that different age groups concentrate on different subcultural movements? Or does it define itself in such manner?

Although video games have been come under the attack of certain scholars who express displeasure over the amount of technological devices (such as radios, video recorders, video game consoles and computers) that come into our lives, it should not be forgotten that it is movie, anime and game lovers that allow subculture to exist (Carbone et al., 2014). The devotion of these people can be compared to the support of football fans for their clubs, as both are prepared to defend their affections under all conditions. Another goal of my study is to question the extent to which Turkish subculture is created by its followers. In other words, I aim to analyze the influence of people’s fandoms within the community, as well as talking to them about the reasons of their affection for individual areas of interest.



It is also important to remember that subculture has a very significant commercial aspect. Many cult series have brought in millions (even billions) of dollars in revenue and continue to do so. Series like Star Wars and Star Trek manage to exert influence years after being released in theatres, via novels, comic books, toys, action figures, accessories and so on. Furthermore, they succeeded in remaining in demand even at recessive periods of the economy. Have these names really gone on to attain some sort of legendary status, something that cannot be explained by merely being “visible”? What was the effect of the aforementioned side products in the creation of these cults?

Ultimately, I will attempt to analyze the composition of the Turkish subcultural community that has existed since the 90s. Is it always the same people that create this community, or can we talk of a constant renewal of individuals within it? If the same people are still around, what are they providing for us and for the community? If there are newcomers, to what extent are they different from the previous generation? What do they like? What do they love and what do they not love? How do they define themselves?

All these questions bring about another question in relation to the influence of subcultural movements over a younger population, especially university students. Every single movie, TV Show and game that has been produced (and ones that will be produced in the future) will continue to affect a different group of people. Furthermore, another point of discussion is the development of gamer culture in Turkey, the point it reached compared to the past, and how it is developing today; these topics require clarification. The fact that there is very little research of what we can call the new “gaming subculture” makes the topic all the more interesting, as there are numerous areas of study that can complement this particular thesis (Newman, 2008).

The aim of the thesis is to illuminate the final point that Game Studies as a field of academic study has reached nowadays, and on the other hand the players to understand the development of this culture in Turkey and cultural communities under the umbrella of the players is to try to explain. The field of Game Studies has been widely talked about in the US since the 1990s, yet it has no Canon in its own right, and proceeds through the topics of sociology, anthropology, and communication science in general. In this context, although many academics have tried to explain games as a concept so far, but games are constantly developing and changing by their nature there can't be complete explanation about them. As it is stated in Juul's 2005 book "Half-Real" there is no clear output for game studies as a field. After the period of 14 years that has passed, we can see that there had been no real progress that can be talked about in the general framework. In fact, as Juul points out, this is more of an issue than a problem, which suggests that it is a field of study that is worthy to work on. Particularly, attention should be paid to the discussions on games and gamers, rules and fiction, games and narrative, games and culture, and finally ontology and game aesthetics (Juul, 2005). The changes that took place, as Huzingina first mentioned, revolved around the part of human nature that focused on gaming, with the developing technologies started to move towards a different kind structure. Thanks to powerful computers, developing consoles and games that appeal to different kinds of people from different angles can now be experienced through VR technology as well. On the other hand, Dungeons & Dragons (D&D), which was produced in 1974, has an important place in the structure that we consider as Gamer Culture. The interaction between this game and literature, first affected the rise of fantastical literature and the game itself got affected by it as well; moreover, it can be said that this relationship helped the growth of the two. During this rise of D&D, many people were charmed by the nature of the game and it even managed to appeal larger masses and inspired movies.

In my thesis, I will start by giving information about culture and subculture and also recent developments on Ludology and Narratology sciences; a so called "fight"

took place and these two sciences in a sense get to replace each other. In the theoretical discussion of these two topics, I aim to give information about the literature in the field of Game Studies. Finally, I will be talking about the tremendous effects of the culture that emerged with D&D on the gamer culture in Turkey, through analyzing *Monty Python and the Holy Grail* which had been significantly influenced by D&D. After stating this general information, in the second part of my thesis I will be solely focusing on the development of gamer culture and game communities. The aim here is to observe how the game communities developed and changed in our country. In order to understand the change, I first aim to give preliminary information about culture, subculture on general and games as a subculture specifically in the academia today and by trying to look at the existing issues from different perspectives through my own experiences. Before making concluding statements I will be focusing on the development of gaming communities in Turkey. Information about a large spectrum of topics ranging from the FRP cafés that emerged with the influence of the tabletop role-playing games, to the effect of digital games as sector in a global sense and in Turkey specifically, and to understand their effects on gaming communities in Turkey as well, has been gathered through utilizing “Deep Interview” method. Most of the experts who participated in the interview has been chosen amongst people who were a part of the gaming industry since 1995, which was the year that industry started to get formed newly. Every person who participated in the interview is still participating in different aspects of the gaming sector in Turkey. Through studying the information given by the experts, information about how the game culture and gaming community that came with games has developed and how it will be developing in the future has been gathered. This ethnographic study evolved to an autoethnographic status because of my own experiences that I have gathered thanks to the large amount of time that I have spent since 1997 in FRP Cafés and other places related to games; furthermore, I have been professionally involved with games as well. To summarize, the first part of the thesis includes studies about games place in the world both as an entertainment medium and as a cultural phenomenon and current discussion topics. Final part includes an examination

focused on the development of game and gamer culture and development of gaming communities in Turkey specifically.



## CHAPTER 1

### 1. LITERATURE REVIEW

#### BETWEEN CULTURE AND GAMES CULTURE

The definition of culture has been handled in different ways for a long time, and different people have defined culture in different ways in different periods. Today, if the bride is at the point, the definition of culture is still unclear. In this context, I like to point out certain definitions as Dick Hebdige (Hebdige, 1979) used in his own book as a basis. For example, according to Arnold, culture represents a standard aesthetic perfection in a sense. According to him culture is; “The best thing to think and talk about in the world” (Arnold, 1868). According to Williams, who made a statement about the subject, culture is hidden in anthropology. He makes a statement about the subject as such;

(...) particular way of life which expresses certain meanings and values not only in art and learning, but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture. (Williams, 1965)

TS Eliot, who made another important definition, explained Culture as such;

(...) all the characteristic activities and interests of a people. Derby Day, Henley Regatta, Cowes, the 12th of August, a cup final, the dog races, the pin table, the dartboard, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, 19th Century Gothic churches, the music of Elgar... (Eliot, 1948)

On the other hand, Williams argued that, in the light of his studies on cultural theory, the whole lifestyle and the relations between the elements in this form should be examined.

(...) an emphasis [which] from studying particular meanings and values seeks not so much to compare these, as a way of establishing a scale, but by studying their modes of change to discover certain general causes or 'trends' by which social and cultural developments as a whole can be better understood. (Williams, 1965)

When we look at Williams' explanations, we can see that he thought that culture is more than just what is seen, and that it should be examined through a culture-society relationship that can be revealed through different efforts. He thought that not only the visible aspect of everyday life, but in fact the general reasons that remained in the background and continued to function should be examined. The concept of culture, especially in the 20th century has taken on different forms. The first thing that comes to mind is "popular culture". This discourse, which we often hear especially in today's world, refers to the culture which is generally known as "popular" or "mainstream". This structure, which has had been a talking point since the early 19th century, pointed towards the "lower class" of the period. As a matter of fact, with the rise of capitalism and industrialism, and the increase of time and money spent on entertainment, popular culture began to be positioned in a different way.

Subculture as a term and as a paradigm started to appear in the mid-19. century. It is generally nourished by a Parent Culture, but it also has its own characteristics. Subcultural communities have found a place of their own in different ways, especially in England in the 19th century. The Punk music movement will be an important example representing the subculture movement in England of the period and clearly showing what this structure represents. Punk, with its music and lyrics, and the way it gets to be represented is in contradiction to

the mainstream and it is an important counter response to it ideologically and sociologically. When we look at it as a field of study, we see that the subculture has found its place through Chicago School. There have been many studies about the methodology that has been utilized by those who belonged to Chicago School. As a school of thought people who partake in this methodology claimed that the reason for subcultures' emergence can be based around on two reasons; one is the shortfall of socialization with what is described as mainstream and the adaptation to alternative forms of normative and axiological models.

Tony Jefferson and Brian Roberts utilized subculture as a form of “resistance” in the studies they conducted in the Birmingham CCCS (Center for Contemporary Cultural Studies). In this studied society is divided into two parts: working class and middle class. Even though both of them possessed their own specific cultural codes, in time middle class has become the dominant force. Working class side started to create its own subculture over time. The common point of the work carried out at CCCS is that one of these two classes is transformed into mainstream and the other is got fed by the parent culture and on the other hand it emerges as a culture with its own codes. At this point, subculture, as Cohen also put it, with time subculture showed a “symbolic resistance” against the mainstream and through this resistance a new collective identity has emerged. Today, it can be said that there is certainly a distinction of subculture. In this context, subculture should be described as collective activities that is capable of development which are homogenous enough within and heterogeneous enough with respect to the world outside of it.

When revisited as a concept, subculture can serve as an instrument to look at any content related to the super group of video games. In theoretical studies, subculture is primarily addressed with its multiple uses. “The shifting social terrain of the new millennium, where global mainstreams and local substreams rearticulate and

restructure in complex and uneven ways to produce new, hybrid cultural constellations” demands revamping of the theory and concept of subculture, according to a pivotal study (Weinzierl & Muggleton, 2003, p. 3). The method in question has been based on the assumption that subcultures, specifically of the young groups from working classes, would rise and thrive as a field of combat against the mainstream.

The current studies, however, are inclined to replace this “romantic” approach of CCCS with a more practical one (Weinzierl & Muggleton, p. 4). This transition in cultural studies involved the Manchester Institute for Popular Culture (Redhead, 1990, 1993, 1995, 1997; Redhead, Wynne & O’Connor, 1997), and the subsequent “post-modern” takes by Bennett (1999), Muggleton (2000), and Thornton (1995). The changing critical perspectives have paved the way for the birth of a world of concepts and identifications. To name a few, youth groups described as “channels” or “subchannels” (Singh, 2000), “temporary substream networks” by Weinzierl in 2000, Bennett’s suggestion of “neo-tribes” (1999), and “clubcultures” by Redhead (1997).

It is possible to make good use of this confusing expanse of concepts by recognizing that social and cultural formations span a vast range, hence the need to define each of them (Hodkinson, 2002, p. 23). The more various the perspectives, the higher number of group names coined, such as “bondage punks and anarcho- punks”, “DiY-protest cultures”, “techno tribes”, “Modern Primitives”, “Latino gangs”, “new-wave metallers”, and “net.goths”, etc. (Weinzierl & Muggleton, 2003, p. 20). The British subcultural theory of the 1970s seems to diverge from this picture depicted in 1994 by Polhemus as a “supermarket of style”. This myriad of concepts, however, must not be allowed to hinder the development of coherent theory. Theorists, according to Hodkinson and Deicke, should not be too hesitant to define clear boundaries over the fear of failing to appreciate the variety among young people and their complex personal preferences as well as abstaining from overgeneralized classification. (2007, p. 15).



Thornton notes in 1995 that “liminal” youth cultures pursue what is needed to form a subculture and distinguish themselves -in line with Bourdieu’s 1993 arguments- over their unique identity. (Weinzierl & Muggleton, 2003, p. 20). Weinzierl and Muggleton proposes three building blocks in forging the subcultural theory so as to tackle the complicated nature of young identities (2003, p. 4): “taste”, “distinction”, and “cultural capital” (Bourdieu, 1984); analysis of performativity and subcultural identities (Butler, 1990 and 1993); and an unorthodox, post-modern analysis of the youth.

A useful way to address the world of games might be identifying the diverse social and cultural formations according to a number of criteria: trans-media genres and streams (FPS and MMORPG games; horror, sci-fi, sports, fantasy genres); playing habits (“casual” or “hardcore” gamers, “retrogamers”, “early adopters”), or brand/product loyalty (Nintendo aficionados, Sony supporters, Final Fantasy fans, etc.). The resulting subgroups are expected to intersect or cross ways with many other habits, media, social formations, etc. In a case study on Runescape, Crowe and Bradford have looked into the ways young people develop and hold virtual identities and forge subcultures. They have coined “virtua-culture” as a term to explain the online gaming practices and relations (2007, p. 217).

The term “virtua-culture”, however, may be limited to explaining power relations driven by conflicts or agreements among similar groups and fall short of covering the immense variety of the gaming World. Mainstream culture as well as gamers themselves often refer to gamers as “nerds”, or “geeks”, with the former attributing a kind of uniformity to this group, whereas the latter concretizing self-identity. Gameplay and the related media, habits, etc. are too sophisticated and diverse to be defined via a simple stereotype or a distinct character. For a proper analysis of gaming in relation to culture, the post-subcultural theory introduces a more complex perspective into the concept of subculture, questioning the arguments centered on the presence of clear-cut, uniform formations.

Another premise in the post-subcultural theory is that contemporary youth cultures constitute a very complex web of classifications that they potentially reject to be the subject of a “reductionist” dual of mainstream culture vs. resistant subcultures. Depending on the context, subcultures may be considered as media of resistance, or means for niche marketing. So, one must adopt a less clear-cut approach in categorizing the subcultures. As for the origins and fuel of subcultures, Hodkinson and Deicke point out that subculture implies a distinction from the “others”, providing a sense of “belonging, status, normative guidelines and, crucially, a rejection of dominant values” (2007, p. 3). Weinzierl and Muggleton, on the other hand, have proposed consumerist tendencies as the enablers and motives of certain types of subcultures (2003, p. 8) such as bikers (Willis, 1978), snowboarders (Humphreys, 1997), and windsurfers (Wheaton, 2000).

It is a fact that gaming so far has not been adequately addressed in relation to subculture, albeit a number of minor noteworthy attempts. The predominant perception of gaming cultures has subsumed them within the clubbing culture (Malbon, 1999), or the Internet, virtual reality parks, and computer games (Chatterton & Hollands, 2003, p. 22), in relation to the ways of living.

As such, production and leisure appear as key determinants of lifestyles, and thus, the modes of gaming (Featherstone, 1991). A more general approach sees gaming subculture tightly connected to youth cultures.

How gender is construed by young game players, and how domestic roles of authority echo in their games have been analyzed, as well (McNamee, 1998). A 2007 study by Hodkinson and Deicke reads that the researches on youth cultures at the time have often been looking at the youth’s specific consumption habits, stronger by the day (2007, p. 3). Games have long been marginalized and scapegoated for their media, which made their connection to young people substantially relevant (Drotner, 1992; Cohen, 1972). As a matter of fact, video games and media have been reigning over the lives of the youth, and they have thus

played a major role in shaping their culture (Osgerby, 2004). For instance, in the US, an average child would live “in a home with three TVs, three tape players, three radios, two video recorders, two CD players, one video game player and one computer” (Rideout, Foehr, Roberts, and Brodie; 1999, p. 10). From six to seventeen years old, young people in Great Britain were exposed to five hours of media per day, according to Livingstone and Bovill in a 1999 research that revealed the great extent the media dominated the lives of the young.

Hence, games were associated with bad influence on young people and nonconformity. In 2004, Osgerby referred to how policymakers, press and moral authorities denounced computer games as well as rock music and similar leisure activities as the reasons behind mass homicides such as the Columbine massacre. Those youth entertainment elements were made usual suspects as they were more handy than digging into social and economic troubles that culminated in these tragedies. (pp. 50-53)

Unlike these earlier studies that attribute the emergence of labels mainly to social and economic factors, the post-subcultural theory offers an alternative perspective, showing how the transitional phase of young people was consolidated by consumption, evoking volatile and specific “tastes, practices and identities” (Furlong & Cartmel, 1997). Scholarship on youth and subcultures helps explain the socio-political factors behind the perception of games and the pertaining contexts. A focus on the games subculture is likely to spare the academic and public circles overgeneralization as gaming is a relatively young medium.

Johnson laid out in 2006 the high potential of videogame players being described as “to blinking lizards, motionless, absorbed, only the twitching of their hands showing they are still conscious”, hence videogames forming a “junk culture”. Johnson’s 2006 observations signal to a dangerous social reflex where communities believe gaming can be translated to a step backward in terms of culture, literacy, and the level of education and do not know about the game culture’s various

marvels and wealthy range of offerings (Newman, 2008, pp. vii-4). The tables have been recently turned as the negative cultural connotations of gameplay are swapped for the positive as games have potentially gone beyond subculture to “mainstream”, “healthy”, and “salvific” (Carbone & Ruffino, 2012).

Both the alarmist and the positively enthusiastic approaches towards the gaming culture assume that the media injects their message into the audience. The post-subcultural theory shows where gameplay is situated as a new medium and a constituent of “culture”, offering critical arguments to both those who praise or disapprove of games in relation to culture. Generations, technologies and cultures are all shapers of a medium. The older generations identify earlier youth cultures as genuine and assert that they grasp the real meaning of being young better than the current youth, and denounce “their obsession with digital distractions, such as video-games and texting (Bennet, 2007, p. 39)” as well as their strong focus on consumption.

A very popular tendency is to match gameplay with young males’ consumption habits, and a male-dominated social perspective, a practice that could be challenged from a post-subcultural angle. Roberts and Foehr (2004) argue that the media have taken new forms including video games on TV. Quantitative studies confirm that video game players are a male-dominated group, particularly at the ages from eight to fourteen. This fact has remained unchanged in spite of the huge evolution from the more primitive earlier video games to the technologies of the present day. Teenage boys are, without a doubt, the major target audience of video games, and their content is naturally designed to attract boys rather than girls (e.g., Calvert, 1999; Funk, 1993; Tanaka, 1996)” (Roberts & Foehr, 2004, p. 129).

Although a gender-centric take can be used to depict the biggest subgroup of gamers, the middle-school boys, it is not without its reservations. Roberts and Foehr, 2004, p. 127 argue that “much has changed since the rudimentary graphics and limited user control of early games”, they however seem to lack the

justifications to back it up. Another weak point is that the earlier gaming medium had also offered complicated and elegant examples. Gaming can be said to remain a male-dominated medium, but there is not enough data to confirm this statement. Female audiences' presence in the gaming world are yet to be examined.

Shifting the focus from the mostly gender-stereotype-centred game culture studies to subcultures and nonconventional consumption styles might produce useful findings. Recent examples include Anthropy's ethnography of nonstandard gendered gaming, or Nooney's research into the history of alternative female gameplay, in 2012 and 2013, respectively. The gender-based and socio-economic stereotypes might remain inherent to gaming or be toppled by subcultural analyses (Hebdige, 1979, p. 89). Regardless, studies on gaming culture must abandon male-centric assumptions that converged the British subcultural theory on a predominantly masculine standpoint.

The studies on video game communities have been historically inclined to overlook the "outliers" of this world in favor of more conventional formations, and undermine the deeper, more complex social and political components. Subcultural theory too might come across as biased, giving an unrealistically strong role to cultural identifiers among the youth, reducing the presence of groups into individual exceptions, and overemphasizing the involvement of a certain group, e.g. young females (Hodkinson and Deicke, 2007, p. 7). Whether the current world of gaming is a male-dominated one, and reflects a stark contrast between young males and females needs further confirmation, empirical, and ethnographic studies. Still a fresh area of study, "videogame culture" covers both the prolific, mainstream gaming practices and the "informal" products by the wider gaming audience, such as walkthroughs, support contents, game-inspired artworks, narratives, and even "indie" games made by players (Newman, 2008, p. vii).

Newman recognizes different communities on the basis of their non-written requirements and inclusiveness: Broader computing cultures, for instance, regard

games modding almost as a “prerequisite” skill for entry. Cosplay, on the other hand, can be said to be limited to a more specific subgroup of sci-fi fans. (2008, pp. viii and 175) Games are fed and thrive with the elements of the very culture in which they emerge. In this vein, “military-industrial funding, hacker experimentation and science-fiction oriented subcultures”, related to Dungeons and Dragons or Spacewar, have all left their footprint on first-generation games, and the first steps of a passage from militarist to commercial gameplay and subcultures (King & Krzywinska, 2006, p. 207)

As Huizinga puts it, subcultures are naturally formed by players who enjoy one another’s company while breaking away from the society. That said, the strength of the ‘sense of belonging to a subculture’ depends on how essential gameplay and the associated practices are to a person. Regular, dedicated gamers, for instance, are more likely to identify themselves as members of a subculture. Fine demonstrated that gaming-themed publications and online platforms contributed in the development of gaming subcultures (1983). The chiefly virtual medium of gaming cultures has given players a differentiating language as well as a cross-national platform that celebrates gamers’ specific skills (King & Krzywinska, 2006, p. 220). Although able to produce distinctive and idiosyncratic subcultures -with reference to Fine’s “idioculture”-, gameplay has also become a potential incubator to generate a big industry of mainstream entertainment (King & Krzywinska, 2006, p. 225).

Digital technologies are commended by Utopian visionaries such as Timothy Leary as well as advertisers as potential sources of inspiration (Osgerby, 2004, p. 167). According to Muggleton and Weinzierl, both games and the Internet have the potential to foster a subculture and serve as media for gift economy (2003, p. 302), which is comparable to the similarities between hacking and “elite” gaming subcultures (King & Krzywinska, 2006, p. 227). The video games industry features some anticapitalist attitudes reflected in “serious games”, although the sector itself is a product of the capitalist system.

Today's social and academic circles have been giving increasing credit to video gaming, thus, recovering its "reputation". The element of choice and new ways of consumption provided to younger gaming audiences do not necessarily mean "emancipation" from long-established classifications (Hodkinson, 2007, p. 16). In spite of certain reservations, current circumstances, more precisely "enormously heightened media awareness" and "computer-mediated communications", can be described as favorable for the birth of more inclusive subcultural and political formations than before (Weinzierl & Muggleton, 2003, p. 22).

The argument that the majority of subcultural formations are without a "serious cause", albeit some exceptions (Sefton-Green & Buckingham, 1998, p. 74, cited in Osgerby, 2006, p. 167), questions the assumption that access to technology does not automatically entail creativity among the young. Thornton somewhat successfully defies the concept of subcultural politicization (1995), challenging the argument that these practices are naturally oppositional just because they are positioned in the mainstream culture (Weinzierl & Muggleton, 2003, p. 13). There are two edges to the political character spectrum of young gaming communities: post-subcultural theories sit on one edge, and politically charged youth communities as set forth by CCCS, on the other. Post-modernist approaches attribute apathetic and individualistic traits to subcultural formations, possibly undermining "the political activism and media visibility of new post-subcultural protest" (Weinzierl & Muggleton, 2003, p. 14).

It becomes possible to establish a more objective approach by analyzing games based not only on their stand-alone nature but also through techniques and knowledge provided by social theories, as games often become the point of attention because they can connect different forms of media, have cultural impacts and possess artistic and sociocultural value. The ways and the media in which technologies are used are decisive in assessing the impacts of technology (Kendall, 1999). It is safe to argue that a better understanding of cultures and subcultures related to gameplay requires more empirical studies in this field.

## 1.1. HISTORY OF GAMES

### 1.1.1. Definition Of Game

Defining; trying to explain the “subject” in a simple and elegant way, at times can be easy process, but on the other hand it can also be immensely difficult. Like the difference between abstract and concrete, there are many difficulties when defining a “subject”. Each definition can be wrong for some and be right for others at the same time and who is to say if it is or not. For each person who tries to define a subject, there are different variables ranging from their areas of interest to the conditions of their upbringing. The same subject definition may sometimes vary for some people, as there are descriptions that different groups of people accept as “common”. I think it would be useful to move forward with a definition made by Mihaly Csikszentmihalyi in 1981. Csikszentmihalyi wrote;

To say that meaning is a process of communication involving signs raises the question: What is meant by “signs”? Apparently, material artifacts are the most concrete things that surround us in our homes: We can point to them, look at them, touch them, sit on some of them, sometimes we even bump into them and thus are forceably reminded of their materiality. One might wonder if signs or symbols refer only to things such as crucifixes, trophies, diplomas, or wedding rings, whose main function – if they, indeed, have any – is to *represent* something like religion, achievements, or relationships. A wedding ring on someone's hand, for example, is a sign of attachment, just as a trophy tells of its winner's prowess and the family's pride in displaying it. But what about other types of objects that seem to have a more clear-cut function, such as television sets or furniture? Do these things also qualify as “signs”? From our perspective they can provide just as many meanings as a crucifix or trophy. Television sets certainly have a utilitarian significance, although a person could live without them. However, the utility of a television set derives from its status as a means for entertainment and information and from the fact that in our culture about one-quarter of a person's waking day is spent watching television. Thus television sets both represent one of the most important beliefs in American culture as to how people should spend their time (and money) and are



signs of the way Americans invest a significant portion of their daily attention (Csikszentmihalyi, M., & Halton, E., 1981).

In the example he gave, we can see the importance of television for the culture of United States of America. Csikszentmihalyi indicated events in the US, especially in the 80s and 90s and it is possible to give the same example for games today. Games started to spread their influence in the 80s and in 90s they proved that they will become a new medium. As a matter of fact, with the expansion in the gaming industry in 1998, computers became a ubiquitous part of our lives. Just like in the 80s, no household would be considered complete without a television, at the end of the 90s the same became true about the computer. The “use and consumption” of televisions were suitable for people of all ages, especially adults. At this point, except for some private publications, the person could follow any broadcast he wanted. As a result of this; as it would serve a general audience, television sets became a centerpiece in every house. Living rooms started to revolve around this central appliance and medium. It is noteworthy that even in today's evolved technological conditions, in this era of communication, TV's still keep their place right in the middle of living rooms all around the world. It is a well known fact that architects design, according to the technological advancement of television sets at the time they live in, and interior architects do the same with wall and room designs. Television keeps having this tremendous power in our lives, because it is still open for consumption of anyone and it is still relatively easy to access. Due to the limited developments in TV technology, especially in the 90s, TV was a device that everyone could use and only difference between each set were the outer design. It was easy to interact and install, and had a practical structure that could be learned in a short amount of time.

### **1.1.2. Physical Games**

#### **The First Known Board Game (circa 5000 BC)**

This may be an unknown fact, but people have played board games since antiquity even before they invented the written language. And the answer to the age-old

question, "What was the very first game?" Answer to this is in actuality quite simple; dice or dice-based games. Although we now recognize dice as a ubiquitous piece of many board games, it was also the most important component of the first known games of humanity.

Başur Höyük, a 5,000-year-old burial mound in south-eastern Turkey, was the site where the earliest pieces ever known to humanity were found; a myriad of 49 game pieces made of little carved stones and these pieces were painted also. Other plays like these have been found in Syria and Iraq, which is why most historians believe board games are from the Fertile Crescent. The fertile Crescent consists of regions around the Nile, the Tigris and the Euphrates in the Middle East, where agriculture and one of the most prominent early human civilizations, Sumer, flourished. As far as we know, Sumer was the first human civilization. Schnapps, papyrus, mints and calendars were invented in the same region.

As archeologists found some amount of the humanity's earlier dice games were utilizing flat sticks by marking a single side of them. These sticks were thrown together and the number of painted-up pages was recognized as a "roll". Mesopotamians made cubes of different materials, painted stones, carved bone, wood and even turtle shell.

Over time, dice pieces have been made from a variety of materials following human progress; including marble, copper, brass, glass and ivory. Roman Era dice looked very similar to the six-sided dice we are used to today. There were also cubes with cut corners, which meant they had more than six possible outcomes. These were more like one-sided dice from D&D and other tabletop role-playing games.

As it was found out time and time again playing board games were a popular past-time activity amongst ancient pharaohs of Egypt. The **Senet** game was especially popular in the ruling class. Senet sets have been found in pre-Dynasty and First Dynasty tombs, and the game is seen in several places as hieroglyphs from ancient Egyptian tombs. After some time of its inception Senet as a board game became some kind of an integral material or a charm for the dead as they journeyed to the

land of the dead. This was roughly around the time of the new kingdom in Egypt (1550-1077 BC).

One of the most important terms for the ancient Egyptian culture was Fate. Most scholars believe that the high luck element in the Senet game is a manifestation of this concept. It was a widespread belief of the time that people who were successful players was under the protection of the Gods; Ra, Thoth, Osiris and so on. As a ceremonial burial goods Senet sets were often found in graves, amongst other items that were deemed to be useful for the deceased's journey through afterlife. It was such an integral concept, that one can find mentions of the game in chapter XVII of the Book of the Dead, even.

Historians are still debating about how this game was played; unfortunately, there are no solid evidences for any one's arguments. Senet table are arranged in three rows of ten in a grid formation of 30 fields or cells. In all sentences two sets of peasants were found; Most of them lead five each. Some of the sets that were found had more and less pieces. It is believed that fewer farmers are meant for shorter games. Since Senet has found no written rules of the game, she has escaped the time. Academics made informed assumptions about the rules. Various companies have adopted these rules and made sets for sale in modern times.

Board games with religious effects or vice versa (**circa 3000 BC**)

With the popular growth of board games among kings, they were quickly adopted by the working class. Soon after, they became involved in religious beliefs. **Mehen** is one of them.

While a complete set of rules for playing the game has never been found, as in Senet and other old board games, it is known that the game is made as a kind of representation for deity Mehen. The sun cult of ancient Egypt envisioned the god Mehen as a gigantic snake that had wrapped the sun god Ra in its coils, and the board mimics this situation.

At some point in history, it could be before the Old Kingdom, that the game and the God were connected. This simple pastime activity became more than a game. Instead, it became synonymous in every way with the serpent god. The

Egyptian historian Tim Kendall believed that with the known facts it was not possible to determine whether this deity was inspired by the game itself or by an already existing mythology. A similar Arabian game, known as the Hyena Game, has several characteristics in common with Mehen. The gameplay of the hyena was adapted due to this similarity to the game of mowing. The players start with six marble pieces and a lion's piece. The above dice determine how many fields a player moves. The game begins at the end of the queue at the outer edge of the board, and players try to move their figures towards the center where the head rests. In this first phase the players rush with their pieces of marble in the middle. As soon as a ball reaches the center, the movement reverses and the players move outward to where the tail lies. The player that reaches to the center, gets to use the lion piece. This predatory piece is used to capture the opponent's marble pieces or to eat them as a metaphor.

The longest played board game in history (**circa 2650 BC**)

It was believed that backgammon is the longest of all board games. This belief is still widespread, but **The Royal Game of Ur** deserves this title. It was replaced 2,000 years ago by backgammon and was long considered dead. The game fan Irving Finkel discovered the rules of the game, which were carved into an old stone tablet. Then he discovered an unexpected photograph of an exact replica of the game board from modern India. After this discovery, Finkel met a retired schoolteacher who had played the game as a child. If we take this information into account, it can be said that The Royal Game of Ur has been played by humanity for a longer time than any other. Since it was found in the royal tombs of Ur in Iraq, it was named so. Another set was also found in the tomb of Pharaoh Tutankhamun. It was played with two sets, one black and one white, with seven markers and three four-sided dice.

Backgammon's first known examples (**circa 2000 BC**)

During the time of the Roman Empire, **Ludus duodecim scriptorum** was a popular board game. The name means "game with twelve markings" and probably refers to the three rows of twelve markers found on most of the boards that have survived. Another is XII scripta. It is assumed that the game table is an offshoot of this game, and both games are similar to the modern backgammon that we know today. The oldest game of rules known to be almost identical to backgammon

described it as a board with the same 24 movement points, 12 on each side. Just like today's backgammon, each player had 15 jewels and six-sided dice. The object of the game was the same one; be the first to drop all the chess pieces. But there are differences. One of them is that instead of two dice, the game was played with three. And all parts start the game from the blackboard. They enter in the same way as the pieces on the bar go into modern backgammon. Backgammon's popularity increased in the mid- 1960s. This was partly due to the charisma of Prince Alexis Obolensky, who later became known as the "father of modern backgammon". He co-founded the International Backgammon Association, which streamlined and published a number of official rules. Thanks to his efforts, the World Backgammon Club of Manhattan was founded. A backgammon tournament system was invented in 1963 in the same club. In March 1964, Obolensky organized the first major international backgammon tournament. This tournament attracted kings, celebrities and the press. The game spread quickly and was played on college campuses, in country clubs and even in nightclubs. People of all ages and everywhere in the US dusted their boards and stones. Cigarettes, liquor and car companies started, regular tournaments to sponsor. Backgammon clubs were founded, and tournaments held, resulting in a world championship sponsored in 1967 in Las Vegas. Most recently, in 2009, the United States Backgammon Federation was organized to re-promote the game in the US. Board and committee members include many of the best players, tournament directors, and authors of the worldwide backgammon community.

### Is Inspires Strategy Games (**circa 1300 BC**)

**Ludus Latruncolorum, Latrunculi**, or simply **latrones** was a two-player board game based on strategy and it was used throughout the Roman Empire. Evidence of this game can already be found in Homer's time and should resemble chess. There are very few sources, so reconstructing the rules of the game is difficult, but it is generally believed to be a game of military tactics. The Roman Empire was in the 13th century BC. Involved in a large number of wars. It is believed that this is the main influence on the game theme of military strategy. **Ludus latruncolorum** had many counters and was played on a grid board. This board is called city and pieces is called dogs. The players use two colors, each player having his own color. The objective is the opponent's stones to take by enclose on two sides with your own stones. One of the theories about Ludus latruncolorum suggests that it had an impact on the historical development of early chess, in particular the movement of peasants. As the chess game spread in Germany, the words "chess" and "check" for Persian came in the German language as chess. Chess was already a German mother tongue and meant robbery. Because of this coincidence, Ludus latruncolorum was often used as a Latin medieval name for chess.

### Board games become an integral part of childhood (**circa 500 BC**)

In ancient cultures, board games were mostly played by the adult population, but over time, their deep roots in society spread among all, and children around the world quickly embraced this recreational activity. Hopscotch is technically not a board game, but one of the first games for kids. The first known references of Hopscotch go to Roman children around 500 BC. Back. The game has many variations around the world, but the general rules seem to be consistent. The first player throws a marker, which can be a stone, a coin or a beanbag, onto the first square. The thrown part must land completely in the space provided, must not touch or bounce off a line. The player who threw the marker then jumps through the square and skips the field with the marker. The first references of Hopscotch in English are from the late 17th century. At the time it was known as "Scotch-Hop" or "Scotch-Hopper". Oxford English Dictionary suggests the etymology of the word comes from "hops" and "scotch", the latter meaning "an incised line or a scratch".

### Board games in Eastern cultures (**circa 400 BC**)

The interpretation of games of the Middle East was long before 400 BC for Asian cultures. Known. But the first game that was developed by Eastern civilizations, was **Liubo**, and then go began to play. Liubo was a two-player game. Most historians believe that the games were played on a square board with a characteristic, symmetrical pattern, and each player had six tokens to move on that board. Each player threw six dice to determine how many moves he should make. Liubo's rapid decline in history came after immense popularity during the Han Dynasty. According to speculation, the rise in the popularity of the go game should have led to this decline. In a relatively short time Liubo was almost lost. Knowledge of the game has increased in recent years with archaeological discoveries of Liubo boards and pieces in ancient tombs, as well as most of the well-known early board games. Often had time tombs from the Han Dynasty Liubo boards and game pieces. Liubo panels consisted of many different materials, such as flagstones, carved wood, or tables with long legs and boards built into them. Some had accompanying bronze pieces. All Liubo plates have in common that they have a characteristic pattern engraved or painted on their surface.

Just like other old board games we mentioned earlier, there are no complete rules for Liubo. A summary of the theorized rules as follows:

*"Two people are sitting across a board and the board is divided in twelve in two paths with two ends and an area called 'water'. Twelve checkers are used, consisting of six white and six blacks according to the old rules. There are also two "pieces of fish" that are put into the water. The dice is done with a jade. The two players take turns throwing the dice and moving their pieces. When a piece is brought to a certain place, it is raised and called an "owl". Then he can get into the water and eat a fish, which is also referred to as "pulling a fish". Every time when a player a fish pulls, he will receive two tokens, and if he draws two fish after the other, he will receive three tokens (for the second fish). If a player has already drawn two fish, but does not win, one speaks of a double drawing of a fish pair. If a player wins six pieces, the game is won. "*

### Origins of chess and Tafl games (around 400 AD)

**Tafl** games also known as hnefatafl games are a family of ancient Nordic and Celtic strategy games. These games utilize a checkered or barred game board with two armies of odd numbers. The size of tile boards found, and the number of stones vary, but all games use a unique ratio of two to one, and on the smaller side there is a king stone starting in the middle. The king piece side tries to move it to the periphery or to the corners of the board, while the player with the greater power tries to conquer that piece. A larger army has the natural advantage at the beginning of the game. This can be an indication of the cultural aspect by copying successful Viking attacks. While the Vikings parties in the remote traveled parts of Europe, spread Tafl with them in many places, for example in Iceland, Great Britain, Ireland and Lapland. Throughout Northern Europe, people played various familiar iterations of the game. One theory is that Tafl branched out into an iteration called Chaturanga, an ancient strategy game developed in the Indian Gupta Empire around the 6th century AD. This game was taken around the 7th century as Shatranj in Sassanid Persia. Then Shatranj found his way into late medieval Europe. Chaturanga was played on an eight-by-eight grid with no check pattern on it. This tablet was called Ashtāpada. It sometimes had special markings. The meaning of these marks is unknown today if they had any. A short time after his arrival Shatranj started with his European variant of chess, which kept the same board with eight by eight tiles. The earliest evidence of this form of chess is found in Sassanid Persia around 600 AD. Muslim merchants visiting European seaports may have brought this variant and their pieces from the Middle East.

Shatranj reached Western Europe and Russia in at least three ways, the earliest being in the 9th century. Around the year 1000, it was widespread throughout Europe. The Moors introduced it in the 10th century on the Iberian Peninsula. It was in a famous manuscript *Libro de los Juegos* from the described 13th century, the chapter on Shatranj, backgammon and dice contained.

Around 1200, the rules of this Persian chess form in southern Europe began to change. Around the year 1475, several important changes have essentially brought the game into the shape that we know today. These modernized rules for the main features were widespread throughout Italy and Spain. The first move of the peasants



had the opportunity to advance two fields, while the bishops and queens acquired their modern patterns of movement. Towards the end of the 10th century, the queen replaced the earlier vizier chess piece and in the 15th century she was the figure with the most movement options. At this time, modern chess was referred to as "Queen Chess" or "Mad Queen - Chess" as a result of this. The new regulations quickly spread throughout Western Europe. The Pattregeln were set in the early 19th century. The standardization of the modern game of chess that we play today has become a possibility with these rule changes.

Chess was a means of self-improvement in the Age of Enlightenment. Benjamin Franklin even wrote an article in 1750 titled "The Morality of Chess". He explained:

*"The game of chess is not just an idle amusement; Several very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened through it in order to arrive at habits that are ready on all occasions. because life is a kind of chess, where we often have points to win and to fight with competitors or opponents, and where there are a multitude of good and bad events that are, to a certain extent, the effect of wisdom or the need for it. When we play chess then we can learn. "*

In a short time, first chess clubs appeared in schools and it became an integral part of academic life. Although chess is not officially part of the Olympics, it is still recognized as a sport by the International Olympic Committee (IOC). It even has its own Olympics, which takes place every two years and participates in teams around the world. National chess organizations are also available in most countries.

The first evidence of Mancala (**around 700 AD**)

Mancala is usually referred to as a particular game, but it is actually a generic name for a family of turn-based strategy board games for two players who play with small rocks, beans or seeds and rows of holes or pits in the ground, a board or other playing surface. This family of board games is also referred to as "sowing" or "counting and catching", which describes the gameplay in a simple way. There are debates about the origins of the word Mancala, but it is widely believed that it is a derivative of the Arabic word Naqala, which means "to move". Today, more than

800 names of traditional Mancala games are known. Almost 200 fictional games can be played as a variation. It should be noted that these numbers are statistically incorrect because some names refer to the same game, while some names are used for more than one game type.

In general, Mancala games share a simple common game. The players first place a certain number of seeds, which are prescribed for the respective game, in each of the designated areas on the board. Players can count their stones before they make moves. Each turn, players remove all seeds from their chosen pit and start "sowing" them in each pit as they move on the board one at a time. English speakers sometimes use the term "Count and Capture" to describe this gameplay, and it is generally assumed that this term comes from Mancala. Mancala plates can be made of different materials. Brett has a series of holes in rows, usually two or four. Sometimes games are even in the earth dug or carved in stone played holes. The holes may be referred to as "pits," "pits," or "houses." Larger holes at the ends of the game board or board, so-called stores, are sometimes used to hold the game pieces and score points.

Seeds, stones, beans, cowrie shells, half marbles or other small undifferentiated counterparts can be used as pieces.

Most two- and three-row Mancala games use a similar goal to capture more stones than the opponent. In four-row games, on the other hand, players usually try to leave their opponent without taking legal action or sometimes conquering all pits in their first row. Each player starts his turn by picking a hole with seeds and then collecting all the seeds from the pit. Often this selection process is limited to holes on the side of the active player as well as holes with a certain minimum number of seeds. After all the seeds have been selected and removed, the pit players begin to sow them one after another in the next pits. Many Mancala games have traditionally played with seeds. Each seed that falls individually into another pit reflects the process of agricultural sowing. Therefore, it is an appropriate name for this sequence. The game is considered a single round game if the sowing is stopped after a player has dropped his last seed.

The first evidence of the game is a 4th century AD Mancala board found in Abu Sha'ar, a late Roman legion fortress on the Red Sea coast in Egypt. A fragment

of a pottery board in Aksumite Ethiopia in Matara (now in Eritrea) was dated by archaeologists between the 6th and 7th centuries AD. The game may have been of Giyorgis of Segla mentioned in his Ge'ez text *Mysteries of Heaven and Earth* in the 14th century, when it refers to a game called qarqis relates , a term that is used in Ge'ez to refer to both prayer 'a (mancala) and Sant'araz (modern Sent'erazh, Ethiopian chess).

Mancala games share aspects of agricultural activity and they do not require any special equipment to be played. Therefore, there is the fascinating possibility that these games date back to the first human civilizations; however, there is little evidence that the game is older than about 1300 years.

The game of the landlord; the inspiration of the monopoly **(1903)**

The landlord's game can be a dark name for many people. One of the first board game designers in America; Lizzie Magie designed the game. The board consisted of a square track with a series of objects that players could buy. On the board were four railroads, two utilities, a prison, and a corner called "Work on Mother Earth Brings Wages," which brought players \$ 100 each time they passed. This description is familiar to most people.

The landlord game was invented in 1903 by Magie and patented in the same year. It should be a practical demonstration of the usual results and consequences of land grabbing practices. The game was based on the economic principles of Georgism, a system proposed by Henry George. The main objective was to show how rents enrich real estate owners and impoverished tenants.

Magie thought that if they could demonstrate Georgian ideology through the solid form of a board game, most people could understand what's going on in the US, and maybe they'll see what could be done about it. She also hoped that children playing the game would easily become suspicious of the unfair playing fields and grow up into adults with this awareness.

Magie sold her patent for The Landlords Game to Parker Brothers in 1935. They acquired the rights of the game not to sell it, and they just wanted to secure the

future of Monopoly to avoid legal action. It should be noted that Parker Brothers originally rejected the game, which eventually became a massive success.

After their success at Monopoly they produced Risk, Sorry, Trivial Pursuit and more.

#### **Board Game Awards (1978)**

Game of the Year or "Spiel des Jahres " is an award that is given to the best analog tabletop games in German-speaking countries. The first award was given in 1979. It is considered the most prestigious award for board and card games and is awarded annually by a jury of German-speaking game critics (from Germany, Austria and Switzerland).

The Game of the Year has the stated purpose of rewarding outstanding performance in game design and promoting high-quality games in the German market. The prestige of the award alone is considered one of the main reasons for the quality of the games coming from Germany.

Game of the Year nominations can increase the sales of a typical game from 500 to 3,000 copies to about 10,000. and the winners usually sell about 300,000 to 500,000 copies.

Games like Settlers of Catan, Dominion, Hanabi and Dixit have become as popular as they are through Game of the Year. Game of the Year is also seen as one of the main drivers of the popularity of the Euro Games genre, which generally downplayed the luck, has an indirect interaction with the players and focuses on profitability and strategy.

#### **The settlers of Catan influence the US market (1995)**

One of the first Euro games to gain popularity outside of Europe was the settlers of Catan. It has been translated into over 30 languages and sold more than 24 million copies. The player of the game, as known Catan, try the most successful colony on a fictional island called Catan to start. The representation of this fictional island is the game board and consists of hexagonal tiles of different types of land.

At the start of the game each player gets to place two road pieces and two settlements pieces. Settlements occupy the center, where three tiles converge and branches off roads from the settlements. Over time, players can use resources to turn settlements into cities.

Players begin their rounds by rolling the dice to determine the resource production for the round. Then they use these resources to build roads, towns, and settlements.

Players earn victory points by building settlements and winning cards. Catan gives players the opportunity not to follow strict rules. When they trade resources and money, they are free to make an agreement.

Because of its popularity in the United States, Catan was referred to by the Washington Post as "The Board Game of Our Time." Going Cardboard (2012), an American documentary, describes the effects of the game on American gaming communities.

The game has its roots in the 1980s at the gates of the industrial city of Darmstadt. It was designed by Klaus Teuber, who was a dental technician at the time. Teuber explained that in his free time in his basement he had designed sophisticated board games to escape work.

The game developer would never have thought that it would be so successful. But his appearances at major gaming conventions made a celebrity popular because of his crazy games.

Before Catan was widely used, board games usually meant titles like Sorry, Monopoly, Trivial Pursuit and Battleship.

The settlers of Catan were one of the main catalysts for the sudden popularity of board games in the US. At this time, Catan inspired people with completely different rules and mechanisms.

Game financing through sites crowdsource sites like Kickstarter (2009)

Games like Carcassonne, Catan, Alhambra and Ticket to Ride disrupted the stagnant board game market. Players around the world were looking for board games with different feelings. Even in this market situation, it was a difficult task for most, if not all, designers to develop and publish a board game.

Originally intended to fund music and film projects, Kickstarter was launched on April 28, 2009. like music, shows, comics, digital products and of course board games. It has supported over 200,000 projects including music, shows, comics, digital products and even board games. The table game developers used the website to bring their quiet ideas to life. Many modern board games have become popular names thanks to crowdfunding sites.

International Day of the Tabletop (2013)

It can be argued that TableTop was one of the biggest catalysts for the recent explosion of popularity of board games. TableTop was created by Wil Wheaton and Felicia Day and is a web series about board games. In a typical episode of the series, presenter Wil Wheaton explains the rules of a particular board game and plays it with well-known TV and web personalities. The show started on the Geek & Sundry YouTube Channel and quickly became the most popular series in the channel. The original concept of TableTop was that Wil Wheaton, known among board game enthusiasts as an avid player, reviewed board games. Wheaton suggested that the best way to show how great a game is is to play them. Given the popularity of the show, this proved true. TableTop continued to grow and launched in the third season a Crowdfunding- campaign, to independently to be. After a successful campaign they have declared that they would use the extra revenue to produce a similar Web series titled "Titan's Grave: The Ashes of Valcana". Titans grave ran for 10 episodes.

At the time, TableTop was a resonant force in the gaming community. While many people still thought of Monopoly and Risk when they thought of board games, they tried to bring the joys of table games to the masses. The popularity of the show increased the number of board games.

Following the success of the above efforts, this popular YouTube channel was the starting point for an annual worldwide event. Wheaton and Day hosted the first International Tabletop Day in 2013, where they played several games live in stream with other people from previous episodes. The following year, the event had become a worldwide celebration of events in over 80 countries. Game stores from around the world are set up to attend the holidays. It has become a much-celebrated day among board game enthusiasts.

### **1.1.3. Evolution of Video Games**

With computers widespread acceptance and use things changed more. From the time first computer was built, decades had to pass for Personal Computer's era to come. Even though when we speak about PC's the very first things that come to mind are IBM and Microsoft, the actual first built PC model was MITS Altair 8800 which was introduced in 1975, and its following clone IMSAI 8080. A processor was needed to process information of course, and one of the most well-known technology companies even today, Intel, which is one of the two largest processor manufacturers in the world with AMD, has also produced its CPU 8080 around the same time. In the same year, Zilog introduced the 6502, with a Z-80 processor and MOS technology. Bill Gates and Paul Allen have developed a software language called BASIC and with this they have created an enormous infrastructure for Altair and Micro-soft. In 1976, Steve Jobs and Steve Wozniak introduced Apple I. This outstanding device, built on the 6502 processor, needed a keyboard and a power supply at the same time, rising on its motherboard. Another important innovation during the same year was the introduction of the first word processing program, in another words an application for writing; Electric Pencil. During this tremendous leap of technology, video games started to gather more and more attention. During the same period, there were ongoing developments in the text-based games. As far as it is known, the very first Text-Based game was a Baseball simulation, produced in 1961 with the name BBC, by John Burgerson. Although there was a big discrepancy between its technical infrastructure and its genre, it was an important milestone for future productions. One of the most important Text-Based games in 1975 was D&D, as it was the digital version of a tabletop game that would change

the world of tabletop FRP world on its entirety and what would be kept on print with different editions even today. Still, Zork was the game that made its mark on the text-based game genre. The game, which was produced in 1977, was one of the most important early names of interactive storytelling and it was produced on a DEC PDP-10 computer using MDL programming language. It could be played on many different platforms such as Apple II, Amiga, Macintosh, and Atari ST. Being compatible with such a wide range of machines helped Zork's historical significance and with Zork's fame, gaming world, that is to say everything regarding video games, took a different role in culture as well. Of course, the importance of devices produced between 1976 and 1980 should not be forgotten. In 1977, Apple II showed up in with a color screen. In the same year, a software named Vulcan was released and Hayes introduced a 300 bps modem. With this modem, there was a noticeable change in connection points and speed. The first 16-bit computer, called TI-99/4, was released in 1979 by the Texas Instrument. Although it did not achieve great success, this model proved an important achievement in the development of computers. Following this, in 1980 the Commodore's model VIC-20 and its \$ 299 price tag changed the PC concept in many senses. One of the most important events in history for the PC industry, however, was IBM's IBM PC in 1981. This device had a 16-bit CPU over the 8-bit bus (which used Intel 8088). It had five expansion slots, at least 16 KB of RAM and two 5.25" disc slots. This product came with all known computer parts of today. It had a color screen with a resolution of 720 x 350 pixels. It was compatible with CP/M-86, UCSD p-System, and PC-DOS (The same OS, that most commonly known as MS-DOS). However, the most important event that changed today's technology and gaming industry, was not the introduction of IBM PC, rather it was Microsoft agreement with IBM in 1981 that said the PC-DOS system will not be exclusive to IBM computers. With this agreement, clone computers as an industry became a part of the world of computing. Time magazine named 1982 as "the Year of Computers". In 1983, the industry has reached 10 million PC sales just in America. It should be noted, ever since IBM entered the market, the term PC has taken on a different meaning. Although it retains the original meaning of "personal



computer”, the IBM architecture has so dominated the industry that it soon came to mean IBM compatible computers to the exclusion of other machines. In 1983, Apple II, with Apple's first mouse that was produced for the end user and the user interface named, had a price tag of \$ 10,000, which was an even more extravagant amount of money at the time. Although it was very expensive to have this Lisa interface, things went well for Apple, and in 1984 the Apple Macintosh models started to be built. This product, which has a label tag of \$ 2,500, managed to appeal to much larger audiences.

When we take a look at the years between 1975 and 1984, we see that the technology is moving with a pace, just like a baby would be when taking its first steps and the games industry are in its infancy. In particular, the ongoing development of processors and subsequently operating systems, connected technology and the gaming world with an unbreakable bond and should be noted as the creator of this freshly new market. While talking about computers, the first thing that came to mind would be generally PC's or personal computers, though the computer actually refers to many technological infrastructures. At this point, we will once again face with some difficulties trying to find a definition. So even though there is a big difference between the “thing” that word computer points to and the “PC”, especially today what we call computer is generally a single “thing”. Ultimately, every computer uses a processor and is built on a mainboard according to today's standards. The development of the processors improved the quality and as well as processing power of the devices; the user interfaces has also offered brand new infrastructures. Up until the '90s, when the video cards started to get widespread attention, developments in the known computer languages influenced the gaming world to a great extent. A similar situation of the terminological mix we have just mentioned is also valid for games. Nowadays , games are generally divided into two categories, namely Digital and Analog. This is due to the similar reasons that showed themselves in the computing world.

At this point, we see that we need different explanations when defining games. First of all the word “game” is defined as “activities children partake in” in Turkish (TDK, 2019). And it connotes “fun”. But in sporting events, for example in a sport like Football (or Soccer), there is a commonly used phrase Turkey; “playing the game right”. If you consider it with this kind of perspective, Football is a game as well. The word game has many other definitions in Turkish. As another example “oyun” (Turkish word for “game”) points to gambling too. Saying that “someone is going out for a game” can mean the person is going to gamble. Theater and folk dances also use the word game in Turkish (as it also has the meaning “an activity that is done as an act, acting”). On the other hand, generally the direct translation of the Turkish word “oyun” is “game” in English, as it was mentioned before. Just like in Turkish, “game” can annotate to sporting events, and both digital and analog games. On the other hand, when it is used as an adjective the word Game in English shows some differences (Lexico, 2019). Even though there are many similarities between the two languages in terms of the word “game” there are these kinds of differences as well. For someone who grew up in the 80s in Turkey, phrases like “Go out and play.” or “You have played enough.” that was uttered by a parent, generally is used outdoor games. Turkish culture has many outdoor games that kids generally play, such as stop (a simple game, played with a ball), dodgeball, hide and seek, and long donkey (a kind of dangerous version of leapfrog). These games especially in the year 2019 are played on a very small scale. Without a doubt; board games, digital games, internet and games that played over the internet have great effect on this fact.

As a topic, “if and how board games effected kids’ habits of going outdoors” is definitely open for discussion. For those who were living in the 80s and 90s Turkey there were no board games in fact. At this point we have to acknowledge there is another definition problem; bingo is in a sense traditional game that Turkish people play at every New Year’s Eve and it fits the analog game definition perfectly and is catogorised as a Board game as well. On the other hand when we look at the world in a general sense around the same era, Monopoly managed to get into

millions of households. These games changed the board game concept truly; it was designed by a Georgist named Lizzie magie. Even though Charles Darrow's name was the one that was mentioned with the games at first (and it certainly made him the first games designer millionaire) concept of the Monopoly game was created by Lizzie Maggie originally. At every point of it, the game shows Georgist worldview. Georgism, also called geoism and single tax (archaic), is an economic philosophy holding that, while people should own the value they produce themselves, economic value derived from land (often including natural resources and natural opportunities) should belong equally to all members of society. The game, which was first released in 1935, also describes the situation in the United States of America in a very well manner, after the First World War ended. The game had a certain charm and approachability that even people who had not played this kind of games before could start playing and love the aspect of buying and selling real estate. It is also easy to learn and has quickly gained acceptance as it uses city or district names in the countries where it was translated. The development and expansion of board games took a long time. Defining what is or is not a tabletop board game took even more time than that. In 1950's, Avalon Hills gave momentum to miniature gaming, after that in 1974 Chainmail was introduced and Dungeons & Dragons followed it. Without these games, and their influence on the definition of games, trying to find a description for board games was very difficult. Especially, from the time of Monopoly's conception till 90's, trying to come up with a solid depiction of board games was a hard task to undertake. Indeed, when we look at back and exclude today's world, it is much easier to divide the games into categories. Precisely the biggest reason for this is that all games started become mainstream products. Of course, at this point, the supply and demand as a concept should not be forgotten. Thanks to the widespread reach of games throughout the world over the years, games have been produced under many different categories, and many other media products have tried to produce their own Analog and Digital Games.

Although the experience of playing games in the street (as in outdoors) has not completely disappeared, many people, especially those interested in VR technology, have been trying to re-introduce these games, which were only experienced on the streets before, by using virtual reality technologies. For some people these so called “street games” have an emotional importance and trying to simulate them in a VR environment proved some difficulties because it lacks some of the social and physical nuances of these activities. When we look at the progress of gaming technology, there is a period of time that started with Kinect, which was developed for the Xbox 360; at this period a plethora of games were developed that would “mobilize” its players. The main aim during this period is to remove the players from the computer and make them move on a regular basis, to interact with the game in a different way. With the revival of VR experience, which started a long time ago, especially started to gain momentum in 2013, and the experience of playing games also started to change in some ways. The biggest factor in reaching this point is the Nintendo Wii console, which was produced in 2006 and it would be the undisputable winner of that generations consoles; its competitors was Xbox 360 and PS3. Most recently in 2012 the Wii Mini model was intruded, just like its predecessor thi model as well used a control scheme that follows a player’s body movements. Wii had low-end graphical capabilities and this certainly was not a selling point for the “Hardcore” gamers who loved to experience last-gen graphics in AAA titles but this device certainly had a never before known gaming experience that would be satisfying on another level. With this new perspective into the game world, the Nintedo Wii has managed to become the best-selling console in a short amount of time. Even more, it had another noteworthy achievement; Wii became the most popular console among female gamers and at a certain point of time 80 percent of all female gamers in USA had a Wii, which was something that other companies cannot hope to surpass (Telegraph, 2009). Which was something that other companies cannot hope to surpass. Another remarkable feature of this console was its ability to appeal to people who used to stay away from other consoles and gaming. Further more it showed that video games are not just an entertainment medium, that is meant played while stting down. This tremendous success of the

Nintendo has played an important role in the production of motion sensor Kinect for the Microsoft Xbox 360, which was one of the most anticipated devices of its generation and had the code name Project Natal. The body movement recognition system for Xbox 360 has enabled gamers to experience gaming without touching any controller. Even though millions of units have been sold, this device couldn't reach a widespread userbase. Nowadays, as we have mentioned before, VR technology started to take precedence. VR, which promised many technological innovations especially starting from the year 2013, is a technology that has been developing itself with the endeavor of the brands such as Oculus VR and HTC Vive. Keyboard and mouse, Joystick, Gamepad, remote control or VR... All of these technologies are designed to grab a significant place in the gaming market, and thus have completely changed the gaming experience. At this point, it is becoming increasingly difficult to make the definition of what a game is; as we have talked about before, what, and what we perceive as a game has completely changed in time.

When we look at the digital game world, we see many different games. One of the most well-known of these are Tennis for Two and Pong. From the day they were produced till our time, they were reimagined in many different forms. Different graphics engines and different softwares started to appear. While some were trying to look more colorful and fun, others tried to be realistic. Nevertheless, we observe that digital games started to differ greatly over time and appeal to the tastes of different types of players. As known, digital games can be categorized under seven main types: FPS, TPS, RTS, Adventure, Simulation, Sports, Arcade (Side-Scrolling). As a matter of fact, there are many sub-genres under these main titles and many academics, who study games titles, talk about different numbers of main genres. For example, at this point I'll consider indie games, which started to get more recognition after 2010, not as a separate genre but as a different structure that developers use. When we look at it, it is really important to note indie games' as an example to understand the meaning of what digital games are and what they amount to. As of 2019, the game market is diversified in itself. There has been a significant

change in the games that is being experienced and the players who experience these games; though this is not yet a largely expressed by the large part of those who partake in the industry. The games, which were once consumed only as general entertainment, have reached a different point with the worldwide spread of E-Sports. This allowed both games and the industry to invest in the “entertainment” part of the medium. The “entertainment” that I would like to mention here is actually the type of fun that one gets from competing, watching those who does. In my opinion, E-Sports and the games that are largely competitive within themselves have enabled the creation of a different entertainment sector within the gaming industry. These game tournaments, which have millions of dollars of prize pools yearly, are seems to be growing without a stop. Of course, when the sport part of these games become more pronounced, for the general player to improve themselves and become a contender in this area started to prove difficult. Many people, who cannot be e-athletes and cannot play at this level, continue to focus on productions that have adopted the game logic that started in the 1990s and is still prevalent. As the sales figures show, nearly the same amount of money what was spent on e-sports games has been spent on productions that are not included in the E-Sports category, which are more focused storytelling. In other words, growth in the market has prepared the necessary ground for the increase in consumption of the game in all kinds and styles. The ever-growing game industry has gave birth to a great degeneration as well. Firms trying to become a monopoly like the EA, have bought many important brands of the period and have become larger and transformed the AAA game industry into huge factories where teams of 100 - 200 people work. On the other hand, development is not only shown on the consumption side of the market, but also in the production part. Particularly with the introduction of digital distribution platform Steam and development platforms like Unity, which uses C #; a better resulting and more user-friendly type of programming language than C++ or some other well-known languages, a different game structure that is called “Indie” started to get widespread reach. These “Independent” games made a tremendous leap between the years 2010 and 2019 and they managed to show themselves in many places, especially in Steam. The biggest feature of Indie games

is that even a person who is able to use the necessary tools competently enough can develop and distribute their games on their own. Indie games have also redefined the concept of originality and in a sense reintroduced it in the gaming industry. With the influence of the so called Indie game craze, never before seen kinds of games were developed. In particular, Indie games did manage to revitalize main types of gaming genres with different types of mechanics. Although it shouldn't be described as a genre itself, Indie games are definitely noteworthy because they reintroduced concepts of innovation and variation to game industry. When we examine games, it is necessary to categorize them under three main titles. These are; entertainment-oriented E-Sports games, story-based games that will appeal to everyone's tastes and Indie productions that provide different experiences. These three categories are the most appropriate way to define games in general by 2019.

#### **1.1.4. Evolution of Virtual Reality**

Although Virtual Reality technology is mostly considered as an invention of our age, it is actually much more ancient. The panoramic pictures and even panoramic paintings are also considered VR's ancestors because they utilized an angle as wide as possible and aim to draw the person inside the painting as best they could. Especially when we look at the panoramic war paintings, we realize that the painting that we encounter attracts us in a sense, while portraying war to the finest details, while causing us to break away from the reality. This situation, which can be easily experienced in the 19th century panoramic paintings, showed the experience that VR technology has presented today, a long time ago.

Charles Wheatstone is the first known person, who studied the subject in a scientific manner. He thought that our brains get two different images through our eyes. Wheatstone suggested two stereoscopic objects standing next to each other our two images on a stereoscope creates the illusion of depth for anyone looking at them. Subsequently, the stereoscope View-Master, which was patented in 1939, was used as a tool for Virtual Tourism. It works based on the same principle as the low-

budget Google Cardboard we know today. With Charles Wheatstone stereoscope in 1838, followed by David Brewster's The Lenticular Stereoscope in 1849 and William Gruber's View-master in 1939, VR technology has actually started to shift into physically usable devices from the 19th Century paintings. The educational device called "Link", created in 1929 by Edward Link and patented in 1931, is the first commercial flight simulator known according to many sources. This device is also the first VR device that utilized an electromagnetic mechanism. Using the small engine it has, this device managed to simulate turbulence and atmospheric disturbance conditions for pilots. This device, was deeply examined by the American military and a total of six units were purchased by them as well. "Link", which is used in pilot training, has improved the skills of the pilots in a positive way. In 1930, science fiction writer Stanley G. Weinbaum wrote about a device that was to be invented in the future and allow users to be in a different realm, both in terms of smell, taste and feeling. According to Weinbaum, who had previously foreseen VR technology much earlier, users would need glasses for this experience. Following this prediction in 1950, the cinematographer Morton Heiling developed a device called Sensorama, which he patented in 1962. This device was similar to the Arcade devices, which the game lovers knew intimately. Users would sit in a chair, they would place their hands on the control mechanism and their entire head would be covered by this huge device. Thanks to the fragrance device contained in it, it can appeal to the sense of smell, and the moving chair creates the feeling that the body is somewhere else. Thanks to the three-dimensional stereoscopic screen, it created a space that was as much as different as it was possible. Special for this device movies such as; Motorcycle, Belly Dancer, Dune Buggy, Helicopter, A date with Sabina and I'm coca cole bottle! was produced. Films that offer different experiences were filmed. By 1960, what we know today as the head mounted display entered the historical scene. Telesphere, invented by Morton Heiling and patented in 1960, became the first of its kind. Without any Motion Tracking, this device offers 3D stereoscopic 3D video and stereo sound. The Motion Tracking system, which is the most important feature of VR devices we have come to know today, was first designed by two Philco Corporation engineers (Comeau & Bryan)



in 1961. In 1968 Ivan Sutherland and his student Bob Sproull created the first VR / AR mounted display. The device they called Sword of Damocles was connected to a computer, not a camera. The device was very large and cumbersome; it also had represented different difficulties in terms of use. In addition to this, graphics offered by the computer was very primitive. Although there are many studies on the subject following this, the name Virtual Reality wasn't created until 1987. The founder of the Visual Programming Lab (VPL), Jaron Lanier gave coined the name of the devices and the whole study field as well. Lanier and his team didn't stop with coining the term, but also he invented two head mounted display VR devices named Dataglove and EyePhone. They also managed to become the first company to sell VR glasses. In 1991, the game industry began offering the first VR experiences. Thanks to the different kinds of Arcade games produced by The Virtual Group Company, people started to experience VR games over fixed glasses by sitting in the company's devices. Some of these games could be experienced with the participation of more than one person. In 1993, SEGA revealed the SEGA VR set. This device, produced for its game console Sega Genesis, was unveiled at the Consumer Electronics Show in 1993. With its LCD screen and stereo sound system, SEGA VR was very similar to the Head Sets we use today. Although it was an ambitious product, both because of the shortcomings of the device itself and the difficulty of producing games for it, it could be more than a prototype in a sense. The gaming industry has surely made calculations about the places where VR technology can go and has made different approaches to the subject. After SEGA's defeat in 1995, Nintendo came up with the Nintendo Virtual Boy. The device was launched with great hopes and used 3D graphics. Despite of its relatively affordable \$180 price for the period, it became another failure. The biggest complaint of the users was that the games they are "experiencing" were only made of red and black lines. Not having enough support on the software side this device has been removed from production in the following year. In the following years, VR technology has not been able to move past from different prototypes. In 2012 the Oculus Rift project managed to gather support and raised \$ 2.5 million in Kickstarter, and in a sense the VR device market that we know today has emerged from this point.

Thanks to the Oculus Rift, which started to get into production in 2016 and HTC Vive, another VR goggle system, the VR industry started to gain momentum.

### **1.1.5. Video Game Genres**

From the first two games that had been experienced; Tennis for Two and Pong, till today the world of digital games has gone through some significant changes. The games, which were originally planned to offer an interactive experience, have reached the level to be able to interpret what interactive as a word means today. These interactive experiences at first only provided a competitive gaming structure by using and utilizing certain commands, but with the developing artificial intelligence technologies and the appearance of single player games that can be experienced without needing another person's inputs evolved to something very different from their first designs. As the games evolved, they began to divide into genres. The games we called as Arcade at the beginning generally provided mechanics and movement based on a two dimensional plane, with the developing technologies and design philosophies these types of games started to give players freedom in a three dimensional space with different kinds of movements. When we look at today's conditions, we see certain game types dominate the gaming industry: Arcade, FPS, TPS, RPG, RTS, MMORPG and Sports. Although some resources divide these genres into a myriad of sub-genres, it should be noted that the connections between these genres and sub-genres doesn't really contain many differences. Through this examination we can say that Arcade games that are developed in modern times doesn't have many differing points from the first Arcade games of Tennis for Two and Pong. Even though a games sub-genre can be described as action-arcade or side-scrolling arcade, arguing "the main experience these games provide is not similar" should be thoroughly hard. Of course, at this point, how much the sub-genres are affected by the other main genres becomes an important question. Before going into this discussion, I think it would be logical to examine the main genres of games in general.

#### **1.1.6.1. Arcade Games**

There is a terminological difference while talking about “Arcade” games. The word Arcade is used for both coin operated Arcade devices, and the games that were being experienced through these Arcade machines, because all these games had similar types of restrictions. Nowadays the Arcade game means a game has Fast Paced, Side-Scrolling properties, just like some games in the old Arcades had. Most of the time Arcade games are fast paced. Players control their respective characters in a comfortable manner. In general, they have lots of levels that provide short experiences. Each new level increases the difficulty level slightly. The player is given an amount “life”. This amount is usually two. Due to the fact that these games are very easy to learn, Arcade games are one of the most played productions and a considerable amount of people experience them. Among the arcade games, there are plenty of genres. For example, the legendary fighting game Street Fighter, the important aircraft game Ace Combat or the well-known beat ‘em up Cadillac and Dinosaurs is among these types of games. We can easily say that the game genres that are experienced today are developed on top of the Arcades and Arcade games.

#### **1.1.6.2. FPS (First Person Shooter)**

This genre is most probably the reason for world of games having a lot of fans and the most criticisms it faces. Games belonging to the FPS genre, just like its name suggests, are experienced through the first person camera and are usually based on shooting something. Even though the first game in FPS genre was Maze War, which was produced in 1973, there are two much more important names that define the genre exactly: Wolfenstein 3D (1992) and Doom (1993). Wolfenstein 3D drew attention to itself both because of its story and the violence it contains. This fantastic world, where people experienced it firsthand, with its realistic content brought up many new problems and questions. Indeed, the severity of the situation has become even more prominent because with Doom. Doom is the first FPS with multiplayer elements, which provided player with the ability to fight in a virtual environment. Along with evolving graphics and changing weapon types, FPS is one of the most

important productions of genres that helped games to reach where they are now. FPS games were accused to inspire many “mass shootings”. In fact, the claims on that “games are inspiring violent acts” is mainly built on the FPS genre. On the other hand FPS games pulls players into the gaming experience as much as possible and therefore they are the best when it comes to portray the interactive world structure that was considered when digital games were started to appear.

### **1.1.6.3. TPS (Third Person Shooter)**

TPS is the closest genre to FPS perspective, camera angle and is one of the most important genres of digital gaming world. Even though the most known TPS games are based on Action themes and most TPS games contain elements of violence etc. because they don't use first person camera perspective they are considered as “games” more often than their FPS counterparts. Rather, thanks to the film-like camera angle these games use, they provide a different kind of interaction to the player. The character or characters that are controlled during this interaction are seen from the back and players are aware that they control another character rather than an avatar of themselves in the game. Thanks to this awareness, players often experience the character they are managing and the story they take part in much more closely. On the basis of TPS games lies; some of the general features of FPS's, puzzles just like in more traditional puzzle games and movement mechanics for jumping from one place to another which is generally called “platforming”. Undoubtedly the most important difference between these two genres is the fact that those who play a FPS game experience the virtual world they are in only through the perspective of their own eyes but those who play TPS games see the world with their controlled character exist in. Thanks to the developments in game technologies, the expansion of places visible from a single angle and the growing size of the visible maps have transformed the TPS genre into a remarkable category.

#### **1.1.6.4. RPG (Role Playing Game)**

It can be said that Role Playing Games are digital games that were directly adapted from their analogue counterparts. Although their origins are often associated with Dungeons & Dragons, role-playing games have much broader scale (You can find more detailed information in chapters relevant to the subject). Nevertheless, the general logic behind the digital RPG games that people experience is very similar to tabletop RPG's. Character development, partaking in a large world and a noteworthy story experience comes fore as important features of this genre. RPG genre started with game types such as MUSH and MUD, which were the first online games. Even though the aforementioned type of games were simply text-based experiences, in time most RPG games started to adapt D&D rules and the whole genre achieved a significance level of recognition. Adapting this already successful tabletop game for a digital medium was undoubtedly a hard and risky job but thanks to the usage of isometric camera angle and innovations in titles such as Baldur's Gate and Icewind dale, CRPG (Computer Role Playing Games) started to reach a wider audience. Especially until 2005, RPG games have been synonymous with this camera angle, but with the emergence of subgenres in the passing time, only the CRPG subgenre began to utilize the isometric camera angle. Of course, RPG games, as they are largely influenced by the fantastic literature just like they are tapping into the lore of D&D, also adapted and make use of science-fiction themes as well. RPG games usually have their own rule systems and also contain deeply sophisticated scenarios. The most significant contribution of this genre to the general game sector is, of course, the character progression systems and mechanics about calculating differences of "stats"; these are used by nearly all the other game genres.

#### **1.1.6.5. RTS (Real Time Strategy)**

Another cornerstone of the world of games is the Real-Time Strategies. The birth of this genre dates back to 1981, much older than it was thought by many. Thanks to a game called Utopia which was produced in the aforementioned year, for the

first time in a strategy game, real time mechanics was utilized. Although it was basically a turn-based strategy games, it is considered by many as the first RTS because it contains real-time strategy elements. Some others consider it the first game that allowed games belonging to RTS genre to be produced. According to Barton (2008), the Cytron Masters, which was produced in 1982 was the first RTS. On the other hand, IGN claims Herzog Zwei, which was produced in 1989 for the Sega Mega Drive/Genesis console, is the first RTS game. There are many different claims about the very first RTS game, but undoubtedly the foundation for the modern RTS genre lies in “Dune II: The Building of a Dynasty”, which was produced by Westwood Studios in 1992. At this point, rather than what was first, Dune II plays an important role in terms of the base game model that exist today. Until the usage of 3D graphics in games became widespread, RTS game genre utilized a bird-eye view of the in-game world. In general, most of the games in this genre utilized a basic collect, produce and attack pattern as their base gaming model, until Blizzard introduced a revolutionary title in 1998; StarCraft. Although the effects of StarCraft on both the RTS genre and the gaming community have not been noticed before the first half of 2000, it played an important role in the formation of RTS’s; because it changed the gaming structure of the genre through and through and used strategy elements in a way that wasn’t utilized before.

#### **1.1.6.6. MMORPG (Massive Multiplayer Online Game)**

One of the most important innovations that can be found at the intersection of internet and games is undoubtedly MMORPG’s. Although it contains major elements of the RPG genre, all other online games except for the online FPS games were called MMORPG until recently. More precisely, except online FPS’s, every game that was experienced through an online medium were called MMORPG. The origins of MMORPG’s are in fact older than mainstream genres such as FPS and TPS. These games were originally mostly inspired by fantastic literature. With the introduction of science fiction into the genre MMORPG’s became independent from settings altogether. As a matter of fact, it can be said that the fantasy world theme that the world of games loves has formed the basis of MMORPG’s.

Especially with the release of World of Warcraft in 2004, the MMORPG experience has reached a level that has not been experienced before. MMORPG's, in contrast with MUD and MUD1 like gaming structures, have a difference experience because they have larger servers and thousands of players participate in them at the same time. MMORPG games, includes both a main scenario, which lies in the center of the whole lore of the game and thousands of side quests. Thanks to the different character classes and races, offer plenty of choices to players. These games feature RPG, i.e. role-playing or PvP, i.e. player versus player interactions. The most important points of MMORPG's are undoubtedly the ability to make "Raids" with the participation of 40 people. These kinds of event, against computer-controlled NPC's, require team play and coordinated tactics.

#### **1.1.6.7. Sports Games**

Sports games are, still a mainstay in the world of games as the genres we talked about before. Furthermore, when we look back at the history of games, we will see that one of the first video games that were produced; Tennis for Two, is a competitive tennis game for two players. Although until the early sixties and seventies not many sports games were produced; Davis Cup which was a doubles tennis game produced in 1973, carries the distinction of being the first sports game that was remarkable in a sense. Apart from the aforementioned game which was produced by Taito, Taito introduced Soccer the same year; this game is considered by many as the ancestor of modern soccer games. Although many different sports games were produced in the 80s and 90s, the real formation of the genre came after the 16-bit period in the 90s. Sports games in the beginning started as adaptations and "gamified versions" of known sports; in time thanks to the evolving technologies, these titles turned into simulations. Especially with FIFA 2011 and NBA 2K12, we have experienced how realistic soccer and basketball games can be. Categorizing such games as just sport games or simulations or rather sports simulations is still up for debate.

### **1.1.6. Digital Culture and Video Game Culture**

Before proceeding with the rest of the discussion, it is necessary to focus on the exact definition of a video game. Even though such conceptualization might seem simple, researchers tend to disagree on the exact nature of a video game. A simple definition of the term would be “any type of electronic, interactive game that is based on some sort of visual representation and user interface.” Another possible simplification, as presented by the Oxford Dictionary, is “A game played by electronically manipulating images produced by a computer program on a monitor or other display.”

The proliferation of the genre has made it possible to analyze video games from other points of view. The aforementioned definitions will give an overall idea and be sufficient for the discussions within this chapter, whereas a more thorough discussion over the semiotics of “video games” will be analyzed within the context of video game epistemology, in the following sections.

The most obvious integration of “video game” and “digital” cultures occur when games become social. The proliferation and amelioration of internet connectivity has made it possible for gamers to play online games together as a new form of social interaction, and whole new genres of gameplay have been created as a result of this possibility. Massively Multiplayer Online Games (MMOGs) are games that are based on the competition and / or collaboration of individual players and cannot be played without a network connection – thus they are in a way “obligatorily social” in nature.

Furthermore, these multiplayer, online games do not only encourage (even enforce) the players into social setting, they also lead to the creation of communities of players who come together in online settings (such as forums, message groups, etc.) for a variety of reasons: discussions of in-game strategies, trading virtual currencies and items, creating alliances and so on. These “teams,” “guilds” and “clans”,



depending on the genre of the game played, lead to intense social interaction, creating a setting in which people can satisfy their social requirements.

It is interesting how this, in turn, leads to the re-conceptualizations and shifts in the perception of general cultural concepts. For instance, whereas players who play “World of Warcraft” are seen as a marginal group in what we define as “mainstream” culture, they are seen to be in the mainstream region of “video game culture”, as they are participants in a hugely popular Massively Multiplayer Online Role-Playing Games, whereas players of, small-scale, independent games are defined as the “marginal” group.

This implies the creation of various “sub-cultures” within a sub-culture, as these video game communities (emerging from video game culture) go on to carve significant places for themselves within the realm of digital culture by creating blogs, web sites, game forums and so on (Creeber et al, 2009, p. 85). Today, websites like IGN and gaming channels on YouTube are among the most popular, most visited platforms in their respective genres, and even in Turkey, we see that certain games, such as the immensely popular League of Legends, are literally being treated as “e-sports”, with competitions held in stadiums and professional announcers calling the games.

As an observer who has been in close touch with gamer cultures for a significant period of time, I would like to interject a small portion of personal experience and later expand on its discussion in an academic setting: a common problem with the “social” aspect of digital culture and its integration with video games is the attitude of skepticism. A good example is an interesting “generational rift” that occurs between parents and their children. One can easily imagine a mother complaining that her son sits in front of the computer all day, that he never goes out and that he has no friends, trapped in a completely asocial “virtual world”. However, it is also possible to imagine the son saying that he is not asocial, because he is playing with other people, constantly chatting, interacting and collaborating with other people, and that he has many friends, because although he is physically solitary, he is not

“alone” while he sits in front of his computer. For the mother, of course, none of these are acceptable excuses, because all of these are virtual experiences, they are not “real”.

Admittedly, this is a daily life example, but it has found its place in scholarly works. Glen Creeber, for example, approaches this question from a post-structuralist position, claiming that the use of digital culture has made it more and more difficult to define “reality” in this environment (Creeber et al, 2009, p. 15). As this suggests, he builds on the idea that language and narratives can never completely define “reality”, and as digitality grows more and more significant, it becomes even harder to draw a clear line of distinction among the “virtual world” and the “real world.”

One of the examples Creeber uses in his essay is the once-popular massively online multiplayer game, Second Life. Second Life is essentially a game where people create a second life for themselves in a relatively realistic setting, where they can be rich, famous or even gain abilities like flying. People inside this world are controlled by other gamers, which creates the “virtual social setting” discussed above, but a more interesting occurrence is the fact that many real-life companies use the game as a place where they could advertise their products. So, the virtual image of a skyscraper in the virtual world of Second Life literally becomes a physical, “real” place of advertisement, for, say, Coca-Cola (Creeber et al, 2009, p. 18).

These examples and the intrinsic difficulty of defining anything as “perfectly real” with a postmodernist approach is one of the most prominent discussions within the integration of video game culture (and digital culture) with culture in general.

The question of identity is another debate. Whereas identity, traditionally, is a concept that is very much hereditary, identity in the unlimited world of digital culture is much more democratic. Video games, from this point of view, also serve as very strong symbols because most massively multiplayer online games require gamers to “create” characters for themselves who serve not only as the “avatars”

during gameplay, but also carry the individuals' (preferred) strengths, weaknesses and traits.

When the potential for anonymity is considered, certain aspects of digital culture can be said to create the potential for more composite identities from various and sometimes even contradictory sources, literally picking out which properties we keep and which we discard (Creeber et al, 2009, p. 18-21).

Evidently, these research questions about “reality” and “identity” fall – to some extent – within the framework of general debates in postmodernism. The real effects of creating an exclusively “online” social life are yet to be studied, and the idea of creating new identities has started to be abused by the new phenomenon of “internet trolls”, who are already being analyzed within the academic paradigm. Thus, the main criticisms toward the postmodernist discourse, especially in the case that it will lead to a complete moral relativity where nothing can be labeled negatively, are currently applied to the fields of digital culture.

It is difficult to come up with an exact definition of what digital culture is, as there are different concepts – like “digital culture”, “cyberculture”, “e-culture”, “Internet Culture”, “computer culture” which are ambiguously used to refer to the same (or relatively similar) phenomenon. Although it is possible to offer various conceptualizations from different specializations, digital culture can roughly be defined as the whole of attitudes, behaviors, information and customs of a particular social group in a digital — and nowadays, mostly “online” — setting.

As common sense would have us guess, the effects of “digital culture” are starting to become far more important for society in general. As Charlie Gere states in his book, *Digital Culture*, “Most forms of mass media, television, recorded music, film, are produced and, increasingly, distributed digitally. These media are beginning to converge with digital forms, such as the Internet, the World Wide Web, and video games, to produce a seamless digital mediascape (Gere, 2002, 13-14).” Further emphasis on the role of digital culture can be strengthened with the example of many media relying on digital culture to ensure their popularity, such as the theme

of “migration” among different media, i.e. a television show creating a “hashtag” for posts on Twitter or a radio show asking fans to go on Facebook to request songs.

This second example brings us closer to Charlie Gere’s second argument that digital culture can be seen as a defining notion of contemporary culture itself. Following Raymond Williams’s definitions of culture as a keyword, he states that digitality can be thought of as a marker of culture, because it is part and parcel of our general systems of signification and communication which differentiate our contemporary existence from other periods of human history.

However, this relationship between digital culture and technological advance — as well as the belief that “digital culture” presents a definitive “break” with past should not be taken for granted. As per Gilles Deleuze’s argument, “the machine is always social before it is mechanical”, and it is legitimate to ask the question of whether technological advances create digital culture or vice versa. A good and mainstream example would be the never-ending creation of social applications: are things like Facebook, Twitter, Instagram, Snapchat and WhatsApp responsible for creating a new form of social interaction? Or are they simply extensions of our social interactions disguised under new, digital masks?

Although this is an intriguing topic of discussion, and one without a clear answer, it is also well beyond the scope of this paper. Equally interesting, however, is a discussion of “video game culture”, which can be defined as a subculture of digital culture itself.

### **1.1.7. Ludology Vs. Narratology**

The preceding sections can be seen as a rather lengthy introduction to the main focus of this paper, which is the analysis of video games and video game culture in an academic paradigm; and in order to discuss this topic, it is necessary to go back to the question of terminology: What exactly is a video game? And what exactly is video game culture?

There is more than one dimension to these questions. First of all, they are questions of semiotics; which must inevitably be asked when conducting academic research. There are so many different genres of video games that it is difficult to come up with a single definition to encompass all properties of video games as well as saying something more than “games played on a video screen”. More importantly, however, a discussion on the nature of “video games” is inextricably linked to the question of epistemology. Defining what video games actually are makes it possible for us to ask further questions about their nature.

For example, a notable scholar in the field of video games, Henry Jenkins, has proposed to analyze video games as works of art, claiming that video games are among the most “significant new art forms of the 21<sup>st</sup> century”. According to him, as video games are a creative venture for human expression, there is no reason why they should not be analyzed in the same manner as other fields of artistic expression. Mainly because of the conservative unwillingness to accept new-coming contenders into the definition of art, this opinion has not been widely accepted as of the writing of this paper.

In this regard, there are two separate concepts that have been widely accepted as viable paradigms for video games: “narratology” and “ludology.”

These two terms are not exclusive to the field of games. Narratology is a synonym for “narrative theory”, which refers to the “study of narrative as a genre”, with the objective of “Describ[ing] the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies).” (Fludernik, 2009)

Ludology, on the other hand, is the general study of games, and not exclusively digital ones. This relatively less known field of inquiry focuses on all types of games and plays and attempts to analyze these in accordance with their rulesets, systems and designs.

So how are these two approaches applied to video game studies?

As stated above, these have been used as both “definitions” and “sources of knowledge”, i.e., epistemology within the field of video games. The first group of scholars, dubbed “narratologists”, have regarded video games chiefly as a medium of storytelling, where the emphasis is on characters, plots and events. The second group, ludologists, have argued that video games are first and foremost “games” and should be analyzed within their rules, mechanics and concepts, pushing elements of the “narrative” to the background.

According to Janet Murray, a noted “narratologist,” games are principally media in which players get the chance to exist in another world, living the lives of other characters (Murray, 1998). On the other hand, Espen Aarseth has downplayed the role of narrative, as he has argued that the main purpose of video games is to play, and that storytelling elements in the game are not as crucial as narratologists believe — the main character in a game, for example, is rather inconsequential to him, because while playing, he sees “through and past it”, not concentrating upon his / her body, attitude, looks, etc (Aarseth, 2004).

This binary way of analyzing video games has been *the* theoretical debate of epistemology in video game studies for the past decade. And although they are not fields originating from video game studies, video game scholars have used them in innovative applications in their theories.

For example, Celia Pearce has argued that architecture (and especially its applications in the public space) is actually a tool for narrative, and public space in modern urban settings are in a way, “narrative spaces”, and that video games have the potential to be overtake this capacity, becoming backgrounds where stories take place. According to her, it is possible to create a parallel between a theme park and a fantasy world of a massively online multiplayer world, because they are both settings where people go in to have some sort of entertainment (Pearce, 2006).

The idea of “games as a narrative space” has become one of the central approaches in epistemology, and it has been used by narratologist scholars as a method of analysis that cannot be countered by ludologists. Jan-Noel Thon’s discussion of the

Warcraft game series is very enlightening, as it features a consciously narratologist approach, highlighting the narrative properties of a game which cannot be explained by its “system” or “ruleset”, and is worth quoting at length:

The movements of the player controlled units in a game of WARCRAFT III or of the players’ avatars in the battle grounds of WORLD OF WARCRAFT occur as a result of the players’ interaction with the game space which is partly determined by the various game rules but clearly not as fully predetermined as the ‘genuinely’ narrative elements presented through narrative techniques such as cut-scenes and scripted sequences of events (Thon, 2009).

However, there are certain limitations to the narratologist approach to video game Studies, and the fact that some of them are quite limiting makes it impossible for this approach to be able the sole valid method of understanding video games. The first of them, as stated by Jenkins, is rather explanatory: “Not all games tell stories.” – the fact that many classical games, such as Pong, Tetris and Blix are graphical representations that have no storytelling elements make it impossible to claim a fully embracing approach (Jenkins, 2002). Even though with modern advances in graphics and complexity, most games have the potential to create intriguing settings and narratives, some developers choose to focus on more abstract, experimental styles, and this (with the addition of many classics) makes it impossible for narratologists to be able to explain all aspects of video games.

Ludologists, in this sense, seem to have an advantage in terms of the “completeness” of their argument. Even though all games do not need to have narratives, they all need to have rules, mechanics and basic systems so that they can function. Jesper Juul’s definition, in this regard, has been the essential ludologist approach to video games: “a game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the payer exerts effort in order to influence the outcome, the player feels emotionally attached to the outcome, and the consequences of the activity are negotiable (Juul, 2005).”

However, modern games and the proliferation of genres has also brought the ludologists' more definitive position under scrutiny. Games like SimCity, where players build a city that lasts for an infinite period of time have no objective, ultimate goals, and new forms of "open world" games do not fit with the arguments about the outcomes and consequences that Juul proposes (Crawford, 2012).

Thus, as with many "extremes", the two extreme approaches to the debate of "ludology vs. narratology" are both insufficient. In recent years, this infamous debate has somewhat ceded, and efforts have been focused on creating a new vocabulary with which video games can be completely analyzed (Malliet, 2007).

The debate of "narratology vs. ludology" is enlightening in one final aspect in that they are both borrowed terms. Neither ludology nor narratology is essentially related to video games, and the same can be said about the research methods of this new emerging field of academic inquiry. Video game studies are currently at a phase where they simply borrow research tools from ethnography, anthropology, computer sciences and cultural studies. Many researchers believe that – not unlike film studies – video game studies will eventually create a full set of techniques, methods and terminology (Creeber, Glen and Royston Martin, 2009). Indeed, there are already strong voices that claim "study of digital games must establish its own techniques from fear of 'theoretical imperialism' from other branches of the arts (Aarseth, 1997)."

Thus, one of the most important struggles of video game theory is to remain clear of the influence of movie and literary critics who have attempted to analyze video games within the paradigms of their own fields. According to Celia Pierce, they have indeed made valuable contributions to the recognition of video game studies as a legitimate field, but, only a handful of scholars "have moved game theory into its own realm by helping to define and articulate what is unique to games and game culture, even while comparing games to other media (Pearce, 2002)." In this regard, it can be argued that video game studies are at a phase of discovering their own identities and struggling to not be absorbed into another field, as they focus on the concept of "uniqueness" and fight against the to be brought under the intellectual



imperialism of another branch.

Another important topic to discuss is the existence of a “video game culture”. One might be tempted to believe that the concept of “Video Game Culture” is rather self-explanatory. But many scholars, like Adrienne Shaw, have criticized the approach of video game scholars who have taken the meaning of video game culture for granted; and those that have placed defined it as something very different from mainstream culture (Shaw, 2010). “Culture”, “cultural studies” and the aforementioned “digital culture” are all difficult terms to offer crystal clear definitions, and as a concept that is closely related to this literature, it is impossible to offer a single definition of video game culture: in this regard, Adrienne Shaw’s own article focuses on the cultural discussion of “video game culture” based on the thoughts, perceptions and attitudes of people who themselves play video games. Garry Crawford, who has a somewhat similar approach, prefers the term “habitus” as defined by Pierre Bourdieu for the video game subculture:

““Habitus” might be a more profitable way of understanding video game culture. Habitu, put simply, is the culture of a particular area or “field” of social life, but crucially it does not exist outside of social actors but is rather an embodied system (Crawford, 2012).”

Although she does not use the exact term “habitus”, Celia Pearce’s opinion about video game culture is rather similar. Arguing that video game cultures did not come into existence with the blink of an eye, she compares the cultural environment created by this emerging group of communities to many preexisting games and play communities and their cultures. Chess and Bridge clubs, roleplaying game communities, re-enactments of Renaissance or Civil War events can all be seen as the part of the same tradition as video game cultures (Pearce, 2002).

In order to take a look at which particular research methods have been used by video game / video game culture research, it is necessary to take a look at the different types of research questions that are being asked before undertaking new research. As with all social sciences and humanities, the number of the topics that can be

researched is actually limited only by the imagination of the researcher; although some of the more popular research questions, related to the analysis of video games, are as follows: What exactly is a video game? (especially based around the discussed “ludology vs. narratology” debate) What makes a video game successful? Why do video games appeal to so many people? What can be achieved with the medium of video games that cannot be achieved with other media? Who exactly is a video game player? What are the social implications and effects of video games? Can video games be a source of legitimate social interaction? If so, what are the main characteristics of these interactions? Are they different from cultural interactions, or an extension? All of these questions and much more are currently debated in the field of video game research.

As it is impossible to list all research questions within this field, it would be more profitable to concentrate on certain examples and uses of methodology. The biggest struggle for this emerging field of study is the lack of a standardized set of research methods. One of the most important scholars in this regard is Espen Aarseth, as mentioned above. According to Sybille Lammses, Aarseth “makes an undeniable and strong plea to develop a methodology for games that includes the position of the researcher as player”, by giving three intrinsic dimensions of games “that according to Aarseth help specifying [sic] the research interests and line of inquiry of the researcher, namely gameplay, game-structure and game-world. Gameplay focuses on the player and her actions, game structure on the rules of the game and game-world on the fictional and spatial content (Lamnes, 2007).”

Another approach to this question is that of an anthropologist, Boelstorff, who claims that anthropology as a field has a lot to offer to video game studies because it is very much interested with the idea of culture as an everyday practice. Boelstorff’s opinion – similar to Aarseth’s – is based on the idea of the “researcher” as a player, preferring the method of “participant observation” rather than surveys or interviewing. He believes that this method is superior, because “it is a method based on failure, on learning from mistakes to develop a theory for how a culture is lived—for its norms and its “feel”—that may not be reducible to rules (Boellstorff,

T. Nardi, B. Pearce, C. Taylor. T. L., 2012).”

In this sense, his opinions differ from Aarseth’s, because as a noted ludologist, the former overemphasizes the function of rules and game systems. Still, this does not mean that the two researchers’ opinions are irreconcilable. The fact that these two separate ideas overlap on the role of the researcher as a player has led Sybille Lammes to argue that reflexivity and situatedness are two essential approaches to game studies:

(...) the first term serves to make sure that the researcher position herself as a player, whilst the second is employed to secure that game culture is viewed as a local and embodied social practice and to avoid making universal knowledge claims. (Lammes, 2007)

The idea of playing the game as an essential part of game research has become one of the universally accepted methods of approaching game studies. Most scholars argue that before undertaking a research project, the researcher must play the game in its intended setting (playing it as a single player game if it was designed that way, going online and interacting with other players if it is a multiplayer game, and so on) so that she can achieve a crucial understanding of context and real-life experiences (Williams, 2005). Especially in the case of multiplayer games, this applies to both video games themselves and the culture created by the games.

The idea of the “researcher” as a “player” is obviously unique to video game culture, and although reflexivity and situatedness are borrowed terms, this type of methodology does not appear in other fields in the exact same way. That is not to say that video game research does not borrow methodology from other fields. On the contrary, the bulk of video game research has been conducted with the “traditional” tools of fields like ethnography, anthropology and sociology.

Data collection, in the form of statistical content analysis, ethnographic fieldwork,

experiments and surveys are widely used in video game research (Williams, 2005). As these are used in mostly similar ways as other fields of research, there is not too much room for elaboration. For example, surveys are useful for identifying general patterns and understanding the views of the majority in big samples, whereas individual interviews are more enlightening in terms of qualitative research, when the researcher seeks to understand the experience, feeling and perception of a player (Williams, 2005).

Quantitative research in video game studies generally refers to the number of players playing a game, number of social interactions, and often used to understand the particular role of a game within the community of a medium. Using these types of statistics is indispensable in order to understand the general traits and preferences of the players (Lakonski, Petri (ed) & Björk, Staffan (ed.), 2015). Quantitative research in these terms can also be applied for practical uses of developers, because they can look at the existing choices before they start working on the next version or the next update for their games. As stated, many of the well-established quantitative research models of sociology can be applied to this particular field, and longitudinal, cross-sectional and randomized controlled trials are widely used in game studies (Lakonski et al., 2015).

Again, this does not mean that there are no innovative uses in game studies. An interesting experiment, conducted by Raphael Marczak and Gareth R. Schott has attempted to use automatically processed audio-visual feedback (i.e. moving image and sound) in order to analyze the experience of the players. By using complex algorithms and reactions of the players, this group has attempted to uncover how players react to the developments in the game. Although this research is at a very experimental level and has not yielded dramatically ground-breaking results, it is enlightening in terms of imagining how the future of video game research can be shaped (Lakonski et al., 2015).

Qualitative research on the other hand generally results in some sort of formulation of game designs and / or genres or player behaviors. It goes without saying that statistics say a lot about facts – but they do not always paint the whole picture. A

good example from game studies is the existence of different play-styles that transcend the expectations of developers.

For example, the game *Elder Scrolls V: Skyrim* is an open world, fantasy role playing game where the player faces continuous threats in the forms of wild monsters, soldiers and dragons; and is equipped with special weapons, abilities and magic to fight them. A statistical approach would most likely yield the result that close to one hundred percent of players kill creatures during gameplay. However, an interesting attitude of pacifism is also (in a non-statistical way) quite prominent – a very small number of players decide that they will complete the game without taking the life of a single creature, i.e., reach all goals but without taking the expected route.

It is also interesting that these players follow their pacifist goals in all sorts of games. The example of *Skyrim* means that players sacrifice certain missions (for example, ones based on assassination) and the ability to travel with a helper character (because they are controlled by the AI and will most likely kill), but the pacifist ideal is still manageable because there are ways to interact with the game without killing. However, a game like *Battlefield*, which, as its name suggests, is based on killing, cannot actually be completed without committing murder. Despite this fact, players attempt to play the game without violence, and although they statistically represent a very small group, their efforts are widely followed on the internet.

Another good example, explained by the scholar Ashley Brown, is about an “erotic role play” witnessed in *World of Warcraft*. After observing a moment in game where two characters removed all of their items (including their clothes) and just stood naked next to one another, she concluded that these players were engaged in a type of sexual role-play, which is neither a goal nor a feature of the game, and undertook auto ethnographic research and case studies to better understand the psychologies of players who took part in these types of “virtual relationships (Lakonski et al., 2015).”

As quantitative tools are insufficient for understanding such experiences, in-depth interviews, participant observation, stimulated recall and focus group interviews are all valid tools for video game research. Without the use of these methods, it is impossible to conduct research on this very interesting (but statistically insignificant) set of attitudes. These quantitative methods of research have generally been borrowed by outside fields like ethnography, and they are rather similar to their original applications in terms of approach, use, results and ethics.

Unfortunately, one of the consistent debates of academics has also been inherited by video game research. The existence of both qualitative and quantitative methods has led to a struggle between the two, and many researchers have decided to “pick sides” rather than conducting complementary studies. The analysis of Dmitri Williams in his “Bridging the Methodological Divide in Game Research” is – in my opinion – very straightforward and sufficient to end this debate:

Games research is not about a method. Like the domain of communication studies, it is a topic. No one approach is the best one and no one approach will answer the grand questions on its own. According to leading scholars of both quantitative (Wimmer & Dominick, 1997) and qualitative (Fortner & Christians, 1989) approaches, multimethod, multitheoretical approaches are the best way to advance understanding (Williams, 2005).

Thankfully, just as the end of the “ludologist vs. narratologist” debate, this idea has been widely accepted in the academia, and research groups and multi-methodical approaches have become the norm (or at least, the aspired standard) in games research under the useful title of “mixed methods (Lakonski et al., 2015, p284).”

All in all, we can conclude by saying that video game studies are an emerging field of academic inquiry within the larger framework of social sciences and the humanities. Arising as a subculture of digital culture itself, video games have

become immensely popular and have integrated themselves not only to this larger cultural paradigm but also to our daily lives, or in other words, to the “real world”.

The study of these material as objects worth of academic analysis has started in the last years of the 20<sup>th</sup> century with the work of scholars like Espen Aarseth and Henry Jenkins, getting even stronger and making a claim as an independent branch of academics in the early 21<sup>st</sup> century.

Despite this position, even scholars of video game studies are willing to accept that their field is still very much nascent. Therefore, most methodology and terminology in the field has come from other branches, such as sociology, anthropology, ethnography and cultural studies, whereas many scholars have also started to defend the “uniqueness” of the video game medium and attempted to create frameworks under which this trait can be better appreciated. However, most research to date has used qualitative and quantitative methods of the aforementioned fields to reach conclusions about how video games function and how they impact individuals and society.

As the lengthy debate of “ludology vs. narratology” has started to reach a concluding point and to lead to the creation of a common vocabulary used by most researchers of video games, and as the popularity of both the games and their studies seems to increase, there is no reason to be pessimistic about the future of this new field of study. Although video games as objects of academic inquiry still seem peculiar for mainstream scholars and are often met with skepticism, historical progress has shown that similar cultural objects (most notably films) do manage to get themselves accepted as media worthy of scholarly attention, and if the current trends continue, we should be able to say the same about video games in the coming decades, if not years.

#### **1.1.8. Shared Fantasy**

J.R.R. Tolkien’s *Lord of the Rings*, Wizards of the Coast’s *Magic the Gathering*, Games Workshop’s *Warhammer* miniature games and Gygax’s *Dungeons and Dragons* are the fundamentals of RPG’s. The combination of these media produced

the RPG, a brand new medium replete with its own unique characteristics. Various scholars, game designers, and enthusiasts have attempted to indentify the core features of RPG's, mostly overlapping in their classifications, but emphasizing different elements. Taking a sociological perspective, Fine distinguishes RPGs by their quality of being "shared fantasies" collectively constructed by the players. (Fine, Shared Fantasy, 12.) The issue of fant shared fantasies 'that Fine focuses on has an important place in itself. Many FRP players undoubtedly share a common fantasy world. At this point, DM's narrative, general information about the relevant world and those written and drawn up to this time have a great place. Of course, in addition to all these, it is very important for the players to exist in this world because of the characters they have created, because they have existed with a fictitious character in accordance with the culture and foundations of that world, not in a fictitious world with their own selves. The most striking point of this existence is that the characters of the actors are merely an imaginary individual, just like themselves, rather than the important names known in the relevant world. From my own FRP experience, I can add that many FRP players do not want to control the important characters of the world they play, which usually doesn't have much of an option - they also don't want to see them in their games. A good example of this would be Star Wars. The well-known characters of the Star Wars universe are not often seen in FRP games. More importantly, being a Jedi or Sith Knight is impossible in these games. Players continue on their way to the highest level as a Force Sensetive faz. Because everyone knows that the Jedi are very powerful characters for the Star Wars universe. This greatly undermines the balance of the game. At the same time, more "casual" scenarios are written to increase credibility, even in the imagination. In this way, fant shared fantasies 'that Fine focuses on becomes practical in many ways and especially in practical terms.

Shared fantasies are observed in many ways, and the best example of this is LARP games that take this step a step further. During theLARPs, known as Live Action Role Playing Game, instead of just pretending to play dice on the desk, players wear clothes that remain as loyal to their character and the world as possible. As a result



of many people wearing clothes at the same time, FRP and the Theater, which again play a completely different structure. The first LARP game in our country was experienced by METU METUCON in 1999. The event started in 1997 at the Çatı restaurant next to the METU refectory and then moved to the METU refectory and still continues in the same place. On the lower floor of the refectory, LARP games, which were experienced in the same place, were written in the script and players were given the background of the characters in general. The theme of LARP is actually the work of a tradition that goes back a lot more. I would like to present an argument on the topic of the coming together of the film and game mediums as well as the point of the LARP games by making an argument on the subject, especially the famous film of Monty Python team, one of the indispensable names of the British satyrs, which the Gamers love so much.

Evolution of RPG has brought on another movement called live action role-playing, also known as LARP. This new movement is not completely bound up with RPG but with more theatric roots as we mentioned before, like Commedia dell'arte. With the name "Dagorhir" the movement was put into practice by a group officially for the first time in 1977 but dressing like some people and acting like them had already been a well-known fact. Reenacting groups are available even today like LARP players but one of the most famous reenacting periods was the American Civil War and people had started to reenact even before the war was over. The aim was to show other people what war meant and also to remember fallen soldiers. That tradition changed during the 20<sup>th</sup> century. Some groups used to reenact the real wars with one winner and one loser side to celebrate the American Revolution and the power of North. However, in Europe, that reenacting tradition has become more fascinating and people all around the world come together for days. While camping, they prepare for the next battle to be reenacted in the same territory.

Nevertheless, reenacting and modern LARP have big differences. In both of them people dress like someone or something and act for sure but in reenacting people act according to their will and reach a certain conclusion.LARPs, however, are

played by the people who act as their characters require and also try to reach their own unique end. LARP games, like RPG, are controlled by the DM or even the DMs. Some games require more than one person to control all the actions. People do not come to the game as they are but as what their characters require. MostLARPs try to be entertaining rather than realistic because the factor of reality has already been represented with costumes and appearances. Many puzzles wait for being solved by the characters and also many character-based quests come up. Ordinary RPG is played by four to five people but LARPs can be played by more than ten people. Every character acts like in RPGs but also follows the rules of the game and listens to their DM. The main themes of the game are speaking to the other characters and understanding what they are up to. Some LARPs go too far and even decorate the surroundings to look like specific places; like what the scenarios of DMs suggest (Appelcine, 2014).

#### **1.1.8.1. Is Monty Python an RPG / LARP?**

Many people believe that absurd comedy only belongs to theatre or TV shows of the 1990s, but that is a misconception. “Monty Python and the Holy Grail” is a good example of absurd comedy being used in a popular medium for a popular audience. The movie was released in 1975 and was performed by the comedy group Monty Python who were well-known in England at that time period (Neufeld, 2002, 128). They brought a satirical approach to the portrayal of the Middle Ages, and even though what they were doing was not completely original, they pointed out certain important and interesting points, as they reinterpreted the Arthurian Legend from a modernist and even a postmodernist point of view.

However, Monty Python and the Holy Grail was more than just a satire of the Arthurian Legend, as the movie also included many different Role Playing Game (RPG) elements. One of the important names in RPGs is a very influential game called Dungeons & Dragons, which was designed by Gary Gyrax and Dave

Arneson and published in 1974. The game become so popular that they published a second, third, third and half, fourth and lately fifth edition.

Asking the question “Is Monty Python is an RPG / LARP?” I would like point out some similarities between the movie and RPG / LARP genre. First of all, the narrative has some visual similarities. A narrator is telling the movie. In many cut-scenes, as an audience, we are always to listening his story. This narration resembles in many aspects the approach to making a movie. What we expect is a general storyline where the scenario reveals itself through movie instead of being told by a voice-over. This voice-over keeps telling the story from the beginning to the end. When scenes shift, this voice is always there to explain why they are moving to that place, what they have done during their trip or why they moved to different directions. Moreover, the narration also tells the backstory of every individual character of the Round Table Knights. Description of the knights also tells their story and the audience finds out a certain amount of information about them.

RPG / LARP games also have a really close narration during the game sections. An ordinary RPG / LARP games, as I explained before, include least one DM who tells the story. The job description of the DM is not simple. First of all, DMs have to write their scenarios and create characters within this framework. Furthermore, in the sense of narration, the DM must take on the responsibility to tell her/his own story. Characters in the game even cannot move without her / his narration because otherwise they are in the middle of nowhere with nothing to do. Narration of the DM should be effective in different ways. It should be clean, entertaining and very descriptive everything that goes around the players. When a certain group of RPG / LARP players reach a particular point in the game, they would like to hear something from DM. For example, take a group of five RPG / LARP players coming into a city. They randomly encounter a group of people and apparently speaking does not work. They start to fight. After the fight is over, the DM has to explain what happened around them. If they would like to avoid the fight altogether

and run away, again the DM has to tell them what is going on in their paths.

The characters of the Monty Python Movie are also not an ordinary band of people. They all have their names and titles as it should be in high society members in Medieval Europe. Characters in the movie are as follows; King Arthur, Sir Lancelot the Brave, Sir Robin the Not-Quite-So-Brave-as-Sir Launcelot, Sir Bedevere and Sir Galahad the Pure. However, during the movie, King Arthur and his fellow Knights receive a quest by God: The quest for the Holy Grail. After this scene, the Knights start to look for it and they spread all around Britain. Each of them have their own, unique scenes during the movie where they face different, random encounters. Sir Galahad sees a Holy Grail sign on top of a castle during his trip, the Castle of Anthrax. Inside, there are no men but only women, who, quite aroused in terms of sexuality, try to seduce Sir Galahad the Pure whose quest is revealed to be to fight against this seduction. With a little help from the two other random Knights, he rescues himself and completes his quest. Sure, there is no sign of Holy Grail – except what he thinks he saw on the top of the castle- but in the end he achieves what was expected of him. One another good example is the scenes of Sir Lancelot the Brave where he receives a message from the Prince of Swamp Castle when his servant Concord has been randomly shot by an arrow which carries a help note on it. This scene highlights the character of Sir Lancelot the Brave. After he reads the note, he immediately runs through Swamp Caste and interrupts a wedding. His only aim is to rescue the Princes. He kills every living thing in front of him, and even hits a flowers on the wall. So although he completes his rescue quest, like Sir Galahad the Pure, he had no interaction with the Grail.

These two characteristic examples can be interpreted as an RPG / LARP game. Similarities start with specific names and their titles. Playing RPG / LARP is require players to choose some specific classes and names. Modern RPG's include many different class and race opportunities and names that are up to players' choice. Besides, as long as the DM allows it, players may play as noble characters. Some

RPG character classes are Warrior, Mage, Sorcerer, Wizard, Rouge, Thief, Barbarian, Priest and so forth. Every class has its own advantages and disadvantages. A player must play according their classes and their typical behaviors. Moreover, RPG / LARP systems use level systems. Every character starts the game as a level one character and during game sessions, they earn experience points to level up. Every single quest means experience so that the DM gives them as many quests as she/he can give. Quests are divided into two categories (Sometimes three or even four) as main quest and side quests. Main quests give more experience but they are hard to complete. But side quests are easier to complete but give less amount of experience.

In this sense, the Knights, especially in the case of Sir Galahad the Pure and Sir Lancelot the Brave, are doing the same thing in the movie. All knights look for The Holy Grail but during their investigations and they face with other quests which are known in RPG / LARP terminology, as “Class Quests”. Each have different difficulties but they all pass it. If we look the movie in a RPG / LARP aspect, difficulties of the random encounters are getting higher but our Knights are also getting more powerful since they complete some side quests. Also remarkable is the fact that the Knights and their professions are look like RPG / LARP characters. Every single one of them are good at one thing as their title says and they are only move according to their titles. Sir Lancelot the Brave is always brave and Sir Galahad the Pure is always pure, even a little naïve.

All Holy Grail fans know the fact that this movie has a very strong satirical voice. The setting by itself is highly satiric but characters and events also make this satiric voice more absurd. In the following scenes of the movie, we are facing a French Person. During King Arthur and Knights of the Round Table’s journey, at the first castle which they have found, our band faced off with French Person and some other French soldier. The first dialoge has a highly satiric and also has an absurd voice. In this scene King Arthur is speaking a random French Person from ground

to the top of the castle. First, he asks, “Who lives in this Castle?” and even though the response is in a highly, “outrageous” French accent and the Lord name is clearly a French one, Arthur seems not aware of the situation. Moreover, he suggests that if his master willing to give them food and shelter, he could join them in their quest for the Holy Grail. However, the French Person’s response is “Well I’ll ask him, but I don’t think he will be very keen, he has already got one you see.” This scene has all the satiric voice in English literature and modern English laughter. Because French people are laughing each other about this and apparently Arthur believes them. This French band, at the same time, is one of the most common random encounters in the movie. They always bring some trouble and are also impossible to pass by. They are the indestructible objects in this movie and in Arthur’s case it makes sense.

Another satiric scene and character group is the Knights Who Say’s Ni! They appear as a random encounter during King Arthur’s and Sir Bedevere’s trip into the forest. Knights of Ni close the road where Knights want to pass. Their leader is tall and they outnumber our two Knights. For a passing fee, leader of the Knights Who Say’s Ni! demands a shrubbery. It is a silly demand but Arthur accepts it and they randomly find Roger the Shrubber who arranges and designs shrubberies back in town. When they fulfill Knights of Ni’s initial demand, they decide to give the Knights a new quest. First they must find another shrubbery and then they must cut down the mightiest tree in the forest with a herring! This absurd quest is interrupting with the approach of Sir Robin and they heard the voice of “it.” Suddenly all of them start to crumble, then our band pass them like they do not even exist.

Setting is also an important issue because in one hand, especially fantasy back grounded RPG games feed from medieval history, but on the other hand, many movies benefit from RPG games like D&D. This circle of influence is a whole other debate but if we would like to question Monty Python whether it was a RPG game or not, in this sense it is easy to underline that this movie has some connection with

RPG genre. There are different encounters in the movie but facing them is not an easy task. All creatures are look like jumped from D&D's Monster's Manual rather than typical English medieval literature. As I mentioned before, Knights who says Ni!, Girls in Castle of Anthrax, Multiple Eyed (Beholder-like) creature, Tim the Enchanter and the Rabbit all make the setting more RPG-like than medieval. It is a well-known fact that in English literature there are many fantasy-based creatures but none of them make this setting high fantasy. Epic history and fantasy fiction are very close to each other, but they are totally different genres. In Monty Python and the Holy Grail movie this distinction can be seen through characters and their effects in the movie. Therefore, I argue that Holy Grail's setting is very similar to RPG / LARG games' settings.

The conversation at the beginning of the movie is also very interesting because this conversation directly bound to the end of the movie. Movie is opening with a voice of a horse rider and inside the smoke, Arthur and his henchman patsy has been spotted by the audience. Sound of the horse's hooves voice is very clear but one thing is missing in this scene: the horse itself (Day, 2002, 131). Arthur is moving and acting like he is riding a horse and for the voice, Patsy hitting two coconuts to each other while they are approaching to the castle. During the conversation, Arthur is talking with one random castle guard. He asked them where they get the coconuts and Arthur says, "We found them" and he asks again "Found them? In Mercea? The coconut's tropical! (Neufeld, 2002, 137-138)". This conversation is turning into a very satiric English comedy in a glimpse. At the end of the conversation another castle guard joins them, and they try to calculate whether an African Swallow or European Swallow could carry a coconut from tropical lands to the Britain. So, this calculation about Swallows saves King Arthurs life at the end of the movie. While they try to pass the Bridge of Death, Bridge Keeper ask them three question otherwise they will die. He is asking similar questions to everyone: what is your name? What is your quest? And what is your favorite color? However, when turn comes to Arthur, he changes the one question and asks, "What is the airspeed

velocity of an unladen Swallow?” Although this is an interesting and very hard question, Arthur suddenly responds with another question “What do you mean? African or European Swallow?” Since Gate Keeper is stuck against this question and cannot give an answer, he is killed by the bridge immediately. This knowledge in many ways a typical RPG / LARG information where players try to reach some important information during the game sections and use these informations later on. If Arthur never made that conversation at the beginning, he could have died but he passes the test.

Finally, a Famous Historian speech scene would be argued like how similar Monty Python and the Holy Grail and RPG / LARP are look alike. In this scene, movie suddenly turns into a modern movie. A Famous Historian tells the exact story of where movie stop and while he is speaking, an unknown Knight appears and literally kills him with a strike on the neck. A woman who supposed to be his wife runs next to him in tears. The movie does not give any clue about what just happened. In the following scenes, we see some police officer who follows the voice of an explosion. At the end of the movie while all Knights are charging to the one Castle, a police car has appeared out of nowhere and arrest our band members. So, apart from absurdity, it is a very good RPG / LARG scene. Now, I could say it is rather a LARP game than a movie because movie itself shows us that it is not happening in the England, 932 A.D. but today. Moreover, things are getting worse after the Famous Historian has been killed by one Knight and it is interestingly similar thing when we look at the RPG / LARP games. During the game sections, even though it has an amazing DM and good players, one can always manipulate the game and change all the story line forever, even mess it up for no reason.

### **1.1.9. Gamer Culture**



### 1.1.9.1. Definition of Gamer

Trying to explain the word “player” is at least as difficult as explaining the word “game”. This word, which appears in the mind of almost everyone as “those who play a game” shows some discrepancies the word “gamer”. When we examine these words; both “Gamer” and “Player” defines a person who is playing games, but these words are not actually synonymous. That is to say, someone who plays games is either a “Gamer” or a “Player”. To highlight the difference; it would be useful to first look at what Jesper Juul, who has a different approach while trying to define games, says about the subject. Juul came up with a six-step explanation of his own, in an article he wrote in 2003, based around seven other well accepted definitions. You can find out what he says about the people he mentions about and games below (Juul, 2003, p. 31);

Johan Huizinga 1950, p.13.	[...] a free activity standing quite consciously outside”ordinary” life as being”not serious”, but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.
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<p>Roger Caillois 1961, p.10-11.</p>	<p>[...] an activity which is essentially: Free (voluntary), separate [in time and space], uncertain, unproductive, governed by rules, make-believe.</p>
<p>Bernard Suits 1978, p. 34.</p>	<p>To play a game is to engage in activity directed towards bringing about a specific state of affairs, using only means permitted by rules, where the rules prohibit more efficient in favor of less efficient means, and where such rules are accepted just because they make possible such activity.</p>
<p>Avedon &amp; Sutton Smith 1981, p.7.</p>	<p>At its most elementary level then we can define game as an exercise of voluntary control systems in which there is an opposition between forces, confined by a procedure and rules in order to produce a disequibrial outcome.</p>
<p>Chris Crawford 1981, chapter 2.</p>	<p>I perceive four common factors: representation ["a closed formal system that subjectively represents a subset of reality"], interaction, conflict, and safety ["the results of a game are always less harsh than the situations the game models"].</p>

David Kelley 1988, p.50.	a game is a form of recreation constituted by a set of rules that specify an object to be attained and the permissible means of attaining it.
Katie Salen & Eric Zimmerman 2003, p.96.	A game is a system in which players engage in an artificial conflict, defined by rules, that results in a quantifiable outcome.

After this table, he made his own description and explained six different titles while explaining, what a game is. These titles and details are as follows: 1) Rules: Games are rule-based. 2) Variable, quantifiable outcome: Games have variable, quantifiable outcomes. 3) Value assigned to possible outcomes: That the different potential outcomes of the game are assigned different values, some being positive, some being negative. 4) Player effort: That the player invests effort in order to influence the outcome. (I.e. games are challenging.) 5) Player attached to outcome: That the players are attached to the outcomes of the game in the sense that a player will be the winner and "happy" if a positive outcome happens, and loser and "unhappy" if a negative outcome happens. 6) Negotiable consequences: The same game [set of rules] can be played with or without real-life consequences (Juul, 2003, p. 34).

Though this newly founded description of games by Juul is noteworthy to some extent, in today conditions it is not nearly enough. As I mentioned in the previous section, we need to focus on three sections; Entertainment, Casual and Indie when we want to divide the games in general categories. Although Juul's explanations are legitimate, it also indicates the necessity of this trio of categories. Because of the changes games had over the years, there appeared some important changes in the categorization of them as well and furthermore definition of a player or a gamer has

changed too. As I discussed in my thesis, games have their own culture. People who define themselves as Gamers underline their culture in a sense. If someone calls themselves a Gamer or someone is called a Gamer, it actually shows how much of that person is included in the gaming culture. Game culture is not just about playing games. Perhaps this discourse may have been true in the '90s, but the game world, which has been developing and growing with the 2000s, has turned into a big culture within itself. Comic Book, Movies, Television Series, Board Games, Role Playing Games, Digital Games; the hobbies and tastes of the people who consume this culture, in a sense, gave rise to the game culture.

Those who are referred to as Players can be considered as far away from this culture as they mostly experience and consume certain types of games. These players will be generally people who like to play games. It can be said that there are many people who loves playing and sales numbers show that there are millionsof people with a PlayStation, Xbox or Nintendo console in their household. But very few people with these devices really belong to the Gamer culture, or they feel that they belong to this culture. Players can be called “casual gamers” in a stereotyped way. In other words, people who like to play with a certain amount of goal in what they play, willing to have fun and only plays certain types of games can categorized under Players. At this point, there is also a conflict with one of the items Juul gave when defining game: Player effort: That the player invests effort in order to influence the outcome. (I.e. games are challenging.) In other words, the amount of time that a person spends playing a game defines the difference between a Gamer and a Player. At this point, the question rises; should anyone who spends “enough” time on a game be called Gamer or the amount of time anyone has spend on a game can be described as “enough” and as a result of this those who play become Gamers? Once again it can be thought that we have reached an impasse trying to define what a Game is or what a Gamer is. Indeed, with such information we can that, the formation of a large gaming culture makes everyone Players but not Gamers. Another question that comes to mind is; how can we analyze someone mastering a single game and becoming the worlds best in the process? Is the world champion of a specific game, a Gamer or a Player? Again, based on the same example, a

person's years spent by playing a single game makes them a Player not a Gamer. Here, a Player's position changes; especially with the existence and evolution of E-sports, structurally the subject could be called a Gamer, but if we account the aforementioned categorization of entertainment-oriented E-Sports games, story-based games that will appeal to everyone's tastes and Indie titles, our subject can be described as someone who is a professional Player taking part in the entertainment side gaming.

Being a Gamer, at the end of the day also means taking part in a culture. This culture, which is also known as Nerd Culture in America and which comes into existence as a result of people coming together about nearly everything that is related to games, even though sometimes it is referred to as a subculture, has been a great culture on its own.

#### **1.1.9.2. Debate on Video Game Genres**

There are many different genres of games available. Through the developing technologies, transitioning from PC platforms to console platforms and the different types of gaming experiences offered by the said consoles gave way to the creation of many different genres. Although there are many different genres of games, we see that the creation of new genres has long been stopped, and furthermore known genres started to merge. The most significant difference between genres is undoubtedly camera angles and forms of gaming experience they offer. A game with a camera angle from a bird's eye view is likely to belong to either adventure or strategy genres. Games using the FPS camera angle will also most likely offer an experience based on "action" or "adventure". Although the FPS camera angle can be experienced in different ways, games belonging to this genre generally follow a similar kind of structure. On the other hand, it isn't possible to experience the kind of action similar to FPS games with a camera angle with a bird's eye view. At least in theory this is the definition of the most important difference between genres. In fact, the camera angles that determine the genres of games, together with other elements a game has, begins to define what genre that games belong to. Even though

theoretically we cannot bring out an “action” experience similar to the one in an FPS game in a RTS, we can be part of the said “action” just like it exists in FPS games. For example, the deep and sometimes even disturbing realism can be experienced in the game series Company of Heroes as well. Both of these games uses the setting of Second World War, although the FPS gaming experience of Call of Duty and the RTS gaming experience of Company of heroes differs wildly the feelings each of these games offer to their players are similar in nature. At this point, the atmosphere of the medium plays an important role. Yes, with the FPS camera angle, it is much easier for the player to “enter” and “live” the game in its entirety, but on the other hand this camera angle is the farthest when it came to portray the brotherhood and camaraderie within such a setting. What I mean is, FPS games can only transfer the player in a single point and let them experience things in this way but RTS games, even though both genres share the same setting, offer their players the whole experience. As we will notice, it is possible to see that the genres of games are part of a huge spiral when we want to go one step further than descriptions of the genres. There are many points where different genres of games coexist. One of the best examples to support the argument that I make here is the difficulties modern day game industry faces while defining any games genre. Minecraft is one of the most popular productions of the world of games in the 2010s without a doubt. As of 2017 (Philips, 2014) the aforementioned game reached sales numbers greater than 54 million. Minecraft has been defined as belonging to many different genres by many different internet sites.

- Sandbox , Survival (Wikipedia)
- Simulation (Allgame, GameStop)
- Action (Mobygames)
- Action-Adventure (Giantbomb)
- Adventure (1UP, Common Sense Media)
- Adventure > First-Person > Fantasy (Gamefaqs)

- First- Person Action (IGN)
- Fantasy (Metacritic)
- City Simulation (Neoseeker)
- Strategy (PSN)
- Action & Adventure, Strategy, & Simulation (Xbox Live)
- 3-D, Adventure, First- person (Gamespot)

As mentioned in the example, in 12 different sites, the genre of Minecraft is characterized in differently. Is it a coincidence that someone wondering about the genre of the game stumbles upon so many different answers? Or is this a fundamental problem of the industry? In fact, this is neither a coincidence nor a problem. As the world of games develops, the intermingling of genres has become an inevitable phenomenon. Many game developers, at first to create something differing from the already existing games, tried to bring together different genres and designed hybrid types of games. Although some nice examples appeared, unfortunately, this formula did not prove to be substantial in the industry.

Nevertheless, in time many games started to base upon structures that resulted in a combination of genres. First, games were divided into their own sub-genres. Let's consider the RPG genre; until 1998, the year Baldur's Gate was released, RPG meant games that utilized an FPS camera angle and controlling a party of characters. After Baldur's gate, the isometric camera angle, which was used first in 1982 in Sega's Zaxxon, became a staple element of the genre. RPG or CRPG (Computer Role Playing Game) as a word started to define the same structure that Baldur's Gate achieved with its unique (at the time) experience. In 70s text-based games, in 80s generally games that used FPS camera and in 90s games that utilized an isometric camera angle through the usage of Infinity Engine defined what this genre meant for many players and game industry professionals. As a matter of fact, the detailed character creation and development structure offered by the RPGs has become so popular, that the productions of games which are mainly FPS, TPS or

RTS but still utilized similar elements became a reality. Leveling up as a concept became much more widespread with every new game release. The Legend of Zelda, which was famous for creating a new type of RPG game in the 80s, has an important place among the productions that managed to move the RPG genre forward. Thanks to its usage of Baldur's Gate's isometric camera angle and game mechanics based entirely on D&D 2<sup>nd</sup> edition it has been categorized as a CRPG. Following its categorization as CRPG similar games and The Legend of Zelda itself started described as ARPG's (Action Role Playing Game). Two different determinants emerge at this point. CRPG means that desktop gaming dynamics turn into digital as much as possible with isometric camera angles, while ARPGs mean games that are built on common RPG elements but are mechanically faster and based on more simplified rules than CRPGs. Subsequently, the Final Fantasy series, of which the first game in the series was released in 1987, last one was produced in 2018 and most likely to continue production in the future, is described as JPRG, as in Japanese RPG. The first game in the series utilized mainly tactical strategy elements, each succeeding game introduced more RPG elements and as a result of this, at first the series was described as RPG but in time it has started to be categorized as JRPG. JRPG as a concept, which is one of the most important reasons Final Fantasy is still popular today, has become a structure of gameplay; it started to define not just the games that are produced in Japan, but a game genre itself. When we analyze the examples given, we can see that only the RPG genre is described in three different ways. These kinds of examples can be observed for almost all genres of games. On the other hand, when we look at the game market, we see that game categorizations are used in many different ways. Especially on Amazon, many games are described as Action, Adventure or Role-Playing Game. This method, which aims to provide information to the end user in the fastest way, can be perceived as a market response to the game-genre qualifications that are in a sense get out of hand at some point in time. In fact, the argument must be made upon exactly why the game genres used by websites such as Amazon are short and concise but the genre descriptions used in the industry is divided into countless sub-categories. It can be said that by design, most games belong into the action genre. I



will go through two different examples to support this argument. The first of these games is the Call of Duty (CoD) series; sale numbers of this series have reached millions. The first game of the series was produced in 2003 and was about the Second World War. Over time, the CoD series changed direction with American politics and Modern Warfare era started. As a matter of fact, in 2017, the series returned to its roots in World War II with CoD: WW II. Both of the aforementioned games, which used the World War II as their setting, starts with one of the most famous landing operations in history; Normandy Beach. The other game I will offer as an example will be the Company of Heroes (CoH) series, of which the first game release in 2006 and the second one was released in 2013. Both games are start with the turning point of the Second World War in the Normandy Beach and concludes with the capture (or the fall) of Berlin. The most important difference between the series is CoD games are First Person Shooters and CoH games are Real Time Strategies. In the case of CoD, the main aim of the series is to put the player right in the middle of war conditions, thanks to the usage of the FPS camera angle. Particularly with the developing graphics technologies efforts to reach this goal became highly pronounced in CoD II. These games manage to create the atmosphere of the war in general terms for the player, thanks to the high level of environmental details, explosion effects, characters getting wounded and dying. In CoH, because it is a RTS game, a bird's eye view camera, which can be angled in different ways, is used. The camera angle allows us to experience not only the individual but also the many military units controlled. In both games, almost all kinds of weapons, armored vehicles and areas related to the Second World War were used as close to the reality as possible. Both games describe the impact on the individuals of the destruction war causes. As a matter of fact, players experience this situation first-hand in one series, while they experience it from a bird's eye perspective in the other. Of course, as CoH 2 also uses a lot of newly developed graphic technologies, the blows on soldiers and the environment in general are clearly exposed. At this point, although these two games have different genres, they can be described as action. That is, only the “experience” of first-person view and bird’s eye view will be different between those who play these games. In the end,

both games can be categorized as action games. Although forms of experience are different, the genre of these two games should be considered as action. Considering this example, it is possible to characterize many different genres of games in a much simpler way. When we look games from a more general perspective, we are confronted with the fact that most games involve action in some ways. That is to say, apart from the main known genres, the division into sub-genres is exhausting for the world of games and the perception and consumption of the medium became rather difficult for new participants. With such a view, it is necessary to reinterpret why new genres of games have not emerged.

Another example that can be given about the point where the game genres are stuck in perpetuity is the interactivity that the games have as a result of their foundations, which is for many people where they differentiate from movies. The interaction that games offer distinguishes them from many visual arts, primarily movies, as mediums. Games, which can be described as interactive storytelling experiences, certainly include different kinds of interactions through a myriad of genres and differing types of narratives. Indeed, if we analyze games especially in the early 90s, we will see that adventure games, which provided substantial amounts of gameplay choices to their players and challenge and them with difficult puzzles, are highly popular. Yet in the same period there were many movie-like games as well. These games, in a sense, existed thanks the early Motion Capture technologies and their similarities with *Black Mirror: Bandersnatch*, which is a recent famous title offering interactivity to watchers. Before mentioning this important similarity, I find it useful to remember an excerpt from what Wolf wrote in 2001;

“While some video games can be classified in a manner similar to that of films (we might say that *Outlaw* (1978) is a Western, *Space Invaders* (1978) science fiction, and *Combat* (1977) a war game), classification by iconography ignores the fundamental differences and similarities which are to be found in the player’s experience of the game. *Outlaw* and *Combat*, both early games for the Atari 2600, are very similar in that both simply feature player-characters maneuvering and

shooting at each other in a field of obstacles on a single, bounded screen of graphics, with cowboys in one game and tanks in the other.” Wolf, p. 115 (2001)

This argument, which was made in the relatively distant past of 2001, at an era that game studies just started to emerge as a field. It also concurs with my thesis about “many genres belonging to the action stereotype” and it examines intersection points between games and movies. We've experienced in different ways; how digital games embrace film logic. As a matter of fact, we saw a lot of movie-like scenes and live-action clips in games, thanks to technological deficiencies of the period, the willingness to use similarities between two mediums and to more quickly adapt players to the game. These film scenes in general appeared at point what we call today as cutscenes; which is used to support the narrative structure of the game. In particular, the games of the Command & Conquer series, produced in 1995, presented films that tell the story between each level. In these clips' narrative resolves around the player as much as possible; actors acknowledge the existence of the player and address them; stating the goals of the next level. The series is full of these movie cutscenes and they were highly popular, so much so that until the last released game of the series; Command & Conquer: Tiberium Alliance, all C&C games included live-action cutscenes. On the other hand, Wing Commander III which was produced in 1994 and Phantasmagoria which was produced in 1995 presented two different gaming experiences. The motto of the Wing Commander III series was; ”Don't watch the game, play the movie.” This game was categorized as space simulation. In other words, we took certain missions and jumped into our spacecraft and joined the space battles as much as it is possible with a joystick. But when we came back to the mother ship, we faced more than two hours of video content. The actors who partake in these cutscenes were very famous. Mark Hamill, who plays Luke Skywalker from the Star Wars series, Malcolm McDowell who is especially known for Star Trek Generations, John Rhys-Davies who is known for his role as Gimli in the Lord of the Rings Trilogy, were the main cast of this game. We had to engage with many people over the time we were in the mother ship, and when we interacted with them, speech dialogues were opened just like in RPG games. Although these dialogues were not very detailed and offered multiple

choices for replies, they influenced the progress of the game and they provided information about new missions and what would happen in the next part of the game. For this reason, every playthrough experience differ in some ways from others. Phantasmagoria was a masterpiece; a 550-page screenplay by Roberta Williams adapted to the game medium and transformed with a team of 200 people. Although the game at a first glance seemed like a movie, its user interface showed in reality it was game. In this Point and Click Adventure game we could move in the places we are in with mouse movements and clicks, and we could give different types of command to our character in the game. To progress through the game, we had to solve certain puzzles. As we progressed, we continued to watch a film in a sense. The biggest difference between Wing Commander III and Phantasmagoria was that we had dialogue options in one and we could experience event in the other. At this point, I like to once again mention Black Mirror: Bandersnatch which appeared at the end of 2018. As it is known, Black Mirror is a TV / Web series which has succeeded in making very hard and remarkable criticisms with almost every episode, on the modern world. It is noteworthy that Bandersnatch managed to create an illusion of uniqueness in its “choose your own dialogues” structure. Since its release, most people in the industry, academic and consumers talked about this as a fact thanks to a tremendously successful marketing campaign. During the Bandersnatch, the film stopped at certain points and offered the option of “answering” to the audience. Thanks to this the movie can be seen in a way that watcher choses. Through the Bandersnatch, which had 15 endings in total, experience offers, movie watchers partake in “a different kind of experience”. The most important point to be mentioned here is that this type of experience had existed years ago. Wing Commander III already offered these options that Bandersnatch included, under the guise of game. At this point, we clearly see that the difference between genres is not limited to games, in fact, different mediums are starting to merge in many different ways, and yet they offer the same structure through their effort to differentiate from other titles. The state of being stuck that game industry faces today is similar to the example of Bandersnatch provides when it comes to the exchange between games and movies. Until today, when it came to defining

differences between games and movies most sources cited the fact that games are interactive experiences but movies are passive experiences. With the widespread acclaim of *Bandersnatch*, this argument should be reinterpreted, re-examined. The perception of games as extensions movies, turns around its head with this example in a sense. Should it be said that the opposite is true; “that movies are extension of games?” Where is the line between these two media or did it disappear? While answering these questions; further examinations are needed. Netflix's next interactive series; *You vs. Wild* has been announced and the details of the show proves useful information. The series will consist of eight episodes; in each episode we will witness the adventures of ex-SAS soldier and survival expert Bear Grylls in the wilderness. Each episode will be focused on different kind of survival scenarios and we will get to choose different options for Grylls. According to our choices, “our character” will experience different events. Netflix, who went through a full-length film on their first try, will be creating a much closer experience to games by spreading it to eight parts this time. The aforementioned show is especially similar in nature with the serialized productions of Telltale Games. Without a doubt the line between games and movies will be redrawn thanks to it. At this point, we see that the line drawn between movies and games in 2002 should also be re-evaluated. Geoff King and Tanya Krzywinska's article, explains the situation as follows;

“One of the most important points of difference between film and games lies in the much used – some would say, abused – notion of ‘interactivity.’ If games can offer something like a cinematic experience, in some respects, this is extended (and/or complicated, and maybe ‘reduced’) by the most obvious distinguishing characteristic of games: the fact that they are to be ‘played,’ engaged with in a manner that is much more active and formative of the resulting experience than anything usually involved in the process of film viewing. An initial caution is required here. It is easy to set up an opposition between game-playing and film-viewing that falls into an overly simplistic distinction between ‘interactivity’ or ‘activity,’ on the one hand (games), and ‘passivity’ on the other (cinema). There is a clear difference between the experiences offered by the two media, but it is not

quite as simple as such a formulation suggests. Cinema-going, or film-viewing in other arenas, such as on videotape, is far from an entirely passive process. It involves a range of cognitive and other processes in the act of interpretation.” (King & Krzywinska, 2002)

Although this explanation is correct in many respects, it is far from explaining the situation we face today. In fact, we can see that some of the game genres, in a sense, are turning towards the Phantasmagoria series we have mentioned before. We see that during this conversion, game genres started to differentiate and focus on storytelling rather than action. It is obvious that games with minimal dialog options and freedom of choice gone through changes to their gaming experience totally, thanks to the CRPG genre and games with lots dialog options. Especially starting with Fahrenheit, which was produced in 2005, games based on mechanisms to be involved in the game to certain points, yet mostly watch things that are happening in the screen reached a widespread audience. The best examples of these games include Heavy Rain (2010), The Last of Us (2013), Life is Strange (2015) and Detroit Become Human (2018). These games generally provide the player with the opportunity to “monitor and decide” which is different from the interactivity on many levels that differentiates games from movies. Especially Detroit Become doesn’t include many mechanics which we are used in traditional gaming experiences. During the game most of the time the required action of the player is limited to push one or two buttons. This genre of games, which is focused on storytelling, differs from most known digital games. On the other hand, genre has many similar elements with Bandersnatch. Even though one uses computer generated graphics and the other uses live-action scenes acted by real persons, both bases their structure on not just interactivity but mostly on watching. If we look at events from this perspective, it can be said that line between game and movie mediums, when it comes to narratively focused games and interactive movie experiences, has disappeared. The most important result that emerged from this intersection point is the fact that we do not need any new genres to define similarities between movies and games and people still enjoy the experience that is provided. Whether or not the world of games needs new genres is obviously a

matter of debate, but on the other hand game industry still uses the already established genres and yet still intersects and merges with movies in a satisfactory way. Arguments on there is no need for new genre definitions is therefore still on the stronger side. New user interfaces are undoubtedly required for the development of new genres. I believe saying that we have reached what we can create utilizing Keyboard and Mouse or Gamepad will not be far from the truth. It is difficult to predict how the user interfaces will turn out in the future because VR technologies are not developed sufficiently at this point in time, and that neither the players nor the gaming companies uses them adequately. However, undoubtedly there will be more sub-genres in the future yet the creation of a major genre such as RTS, FPS or TPS, which dominated the market for the longest time, won't happen in the near future, and surely it is not required either.

#### **1.1.10. Gamer Types and Their Approaches to Games**

Just like there is not a single type of game, nor there is a single type of Gamer. Furthermore each “model” of a Gamer shows themselves in different ways according to the game they play. So, a player can consume FPS games in a “Hardcore” manner but play RTS games just like a casual gamer would. This is a decision that will be made entirely by the person, but we can say that there is many Pro and Hardcore players especially playing Competitive and MMORPG type of games. Just like games has changed over time, Gamer models have also changed. This category, which was divided into two as Hardcore and Casual at first, should now be examined under four titles in my opinion. The titles that I will put forward are divided into four as Pro-Gamer, Hardcore Gamer, Casual Gamer and Post Gamer.

### **1.2.6.1. Pro-Gamer**

Before defining this category, it is best to first look at two important explanations on the issue. The first of these belongs to Hamari, who has recently completed an important study on the subject: “*eSports commonly refer to competitive (pro and amateur) video gaming that is often coordinated by different leagues, ladders and tournaments, and where players customarily belong to teams or other “sporting” organizations which are sponsored by various business organizations (Hamari & Sjöblom, 2017).*” This is a comprehensive description of E-sports. Another one yet in a simpler way from a different paper of his; “*Esports is computer games played in a competitive environment (Schubert, Drachen, Mahlmann, 2016, p. 1-18).*”

Although there seems to be no difference between Pro-Player and Hardcore player at first glance, these two different definitions are definitely needed. Pro-Player means people with professional gaming experience. Even though in the daily player language calling someone as Pro” means they are playing well, being a professional player means being an E-athlete. Not all E-athletes will be hardcore players and just the same not all hardcore players will be E-athletes. Pro-Player gamers are the players who have the highest level of gaming experience in the games they are interested in, they know the meta game and are aware of when and how to react. Pro-Players spend long hours on games, making sure that the time spent is best served for their progress, focusing on a particular subject and focusing on closing their own shortcomings.

### **1.2.6.2. Hardcore Gamer**

There are too many examples that can be given to describe players known as Hardcore and Casual. The biggest difference between these types of players seems to be the time they spend on games. Even in a conference article published for the purpose of clarifying who the Hardcore players are, the difference between them is explained as follows;

We defined hardcore gaming using median splits on selected variables of interest. Hardcore gamers played for 60 minutes or more in a single gaming session, played



for two hours or more per day, played three or more days during the week, spent 15 minutes or more researching games, owned at least 20 games, and purchased at least two new titles within the past six months. If gamers did not meet at least five of these six criteria, they were then categorized as being a casual video gamer. We have explicitly decided not to distinguish between 'expert' and 'non-expert' gamers because expertise in a particular game or genre does not necessarily transfer among all other games or even to some games within that same genre. Additionally, there is no consensus in the literature on how to best operationalize an expert and novice video gamer (Kapalo, et al. 2015, p. 879).

Perhaps the most important player category for the point where game industry is today is the Hardcore player title. They experience long hours of play in terms of both quality and quantity. As a matter of fact, although these experiences are focused on professionalism, they are in fact due to their commitment and respect for the game. Hardcore players can be seen playing both single player and multiplayer online games (MMORPG). The most important reason for them to be playing these two types of games is either their loyalty to a franchise or their pursuit of doing something that others could not do before in an endless MMO environment. At this point, one of the best examples that can be given for hardcore single player gamers will be to someone who finishes Baldur's Gate 2 over and over again, who has completed all the side-quests and even capable of reaching the endgame easily with low level characters. Good examples of hardcore gamers on the MMO side, include people with multiple max level characters, who can clean up newly released Raids before anyone else does or can reach to a certain point, or spend long hours chasing the most sought-after items.

### **1.2.6.3. Casual Gamer**

When it comes to casual players, it is a fact that different explanations are made. It should be noted identifying what is Casual will, in a sense, make it easier to position the remaining types. Juul's explanations on the subject are noteworthy. Eklund made a detailed analysis on the subject and his description of casual gamers is

influenced by Juul's statements as well. Eklund; *"The term casual gaming came about as digital games as well as users became more diverse and different designations came into use to contrast early digital gaming (hardcore) to what were perceived as new (casual) game types, genres, and gamers. Dividing gamers into hardcore and casual is now one of the bases for understanding different types of games/ers both in academia and industry classification (Juul 2010). Casual games tend to have more positive fictions featuring no or cartoonish violence, require little previous knowledge of games, allow players to play in short bursts, and practice excessive positive reinforcement 18 of success (ibid.). Casual games are lighter, easier to play, and flexible (Kultima 2009). In contrast, hardcore games are seen as heavier, featuring violence and dark themes, and taking time to learn (Juul, 2010)."* wrote in his explanation (Eklund, 2016, p. 17).

For the game industry Casual players have an importance as much as Hardcore players have. They have influenced market's growth just as much as Hardcore players; and especially contributed in a significant manner to Mobile games' spread. On a sidenote; categorizing mobile games deserves a discussion of its own but it is a well-known fact that casual gamers are the main audience for such games. Casual players are those who are following the game industry, and are generally aware of newly published games, but sometimes they only watch trailers or videos about these games, and sometimes they play games just to finish them. For example, a casual gamer plays games without worrying about time and they just aim to have fun with it. If a Hardcore player finishes a game in 10 hours and a casual player usually takes around 30 to 40 hours. Nowadays, Casual players do not really experience MMO style games as they choose to play many different games on different platforms. Still, someone can be called Casual or Hardcore by the way they play games. As a matter of fact, if a person plays a MMO game but never inspires to reach max level with their character and/or do not have regular raid experiences, that person can be called by others as casual.

#### **1.2.6.4. Post-Core**

Games and their culture have been in our lives for a long time. Especially those born in the mid-seventies and eighties are those who have experienced this technological revolution firsthand, as a part of their childhood. People who particularly grow up in the eighties with playing the games of era and are still playing games nowadays are a part of this worlds, or rather they partake in the gaming culture. Post-Core as a term describes people who couldn't take part in gaming activities as much as they used to because their circumstances changed, yet they do still keep up with news about the industry and still able to play games from time to time. I would like to state that Post-Core as a term should be used even though it is not yet a common term, and yet it defines a connection between the aforementioned their gamer models. Many people who belongs in this category are those who used to play games a lot in the past, they have undeniable familiarty with gaming as a culture. Gamers in this category, who have not been able to find an adjective for themselves for the longest time, are likely to begin to be mentioned as such in the coming years.

There is no doubt that Bartle is the most referenced person to date when the subject comes to Player types (Bartle, 1996). His research was on the predecessors of massive multiplayer games known as Multi-User Dungeons (MUDs), which were immensely popular at the time. According to Bartle, player types can be analyzed on two dimensions. These are action versus interreaction and player-orientation versus world orientation. Determining where the person is standing in these axes, would specify what kind of player a player would be. According to the diagram presented by Bartle, there are four player types. These are listed as Achiever, Explorer, Killer and Socialiser. Although this structure has been accepted to a certain point by many academics it has been receiving much criticism as well. First amongst these criticism can be stated as; "Because games people play and their conditions at he time are different and because they effect the player, putting a gamer under a specific category is not really possible. Although he wrote two papers that have distinctive perspectives on the subject of the framework that he came up with, of which first was published in 2002 and the second one was published in

2007, what Bartle highlighted as gamer motivation wasn't coinciding with he included arguments. Zaman içerisinde konu hakkında birçok farklı yaklaşımda bulunmuştur. Over time, he had many different approaches on the subject. Another player motivation analysis, which Tseng published in 2010, divides the players in two axes. According to Tseng, all MMO players experience their games through their need of "Exploration" and "Conquering". Together, Exploration carries not just only the aspect of Exploration, but also the social and achievement orientation as well. Also, the need to Conquering points to the Killertype that was put forward by Bartle. After this factor analysis, Tseng evaluated players in these three different categories and observed that the players, which he described as aggressive, had the highest score on all kinds of subjects. Social players had high points on Exploration but have few points on Conquering. Inactive players are at the lowest rank in some points, yet they do have some average points as well.

Although there are differences between them, it is primarily useful to talk about the four kinds of gamer types that Bartle came up with. The first one amongst these is The Achiever. Players in the category of Achiever generally try to show themselves to other players with their points or status'. They try to show to nearly everyone they know how far they progressed in the game. If there are any, they try to collect all the badges and achievements in the game and try to show them as much as they can. Players who belong to this category, sought after to partake in every event they possibly can, and try to win any trophies they can get their hands on. According to Bartle's calculations, around ten percent of players are in this category. On the other hand, The Explorer focuses on travelling around the world they are playing in, their main goal is to explore as much as they can. They have no interest on point and achievements because the Discoveries they have is their own reward. Although there are different pros and cons of repeatable tasks for many players, if The Explorer can "unlock" anything by doing these so-called daily tasks, doing iterative actions is not a problem. They also enjoy finding the bonuses called "Easter Eggs", which are hidden by the developers in many games. They are greatly impressed by different, yet surprisingly full activities that are not available

throughout the main gameplay. According to Bartle, other ten percent of the players are in this category. When it comes to gaming and especially MMO games, The Socializer is the largest category of gamers there is. According to Bartle, this category, which accounts for 80 percent of the players, also means the heart of the gaming world in a sense. People in this category interact with others as much as they can in the games they experience, and try to experience fun activities with them. The more they interact with people, the greater the enjoyment they will get from gaming. Once infamous title Farmville is one of the best examples that could be given about the games that this type of gamers play. While there is competition amongst people who play the games, this competition can be called as passive. On the one hand they interact with each and on other they will be competing. The Killer is somewhat similar in their actions to The Achiever in the game, they also do whatever it takes to achieve something. The biggest difference between Achiever and Killer is that the Killers are delighted to see other players lose. Killers are highly competitive, and they are only satisfied when they are winning. Especially in MMO games, it is possible to see this type of players doing PvP in abundance. They want to be the best in the game they experience, and the only way to be the best for them is to eliminate all the remaining players, and in a sense beat them. Although according to Bartle's statement in his researchs, less than one percent of players belongs to this type, nowadays it is highly probable that they have reached a much more pronounced percentage.

## **1.2. GAMING SUBCULTURES**

### **1.2.1. What Makes Gaming in Turkey Unique? From Local to Global**

To understand Game Culture which I am generally focus on my dissertation, first I would like to focus on culture itself. While doing this, Arjun Appadurai's approach to Culture would be very influential. According to him there is an uncertainty and culture is the main tool, for managing social uncertainty.

Arjun Appadurai is saying that “Culture has great potential for giving people some understanding of the world they are in and where they fit and where they go. Culture is not treated something extra. Outside the economy in which we should invest because it is beautiful. He proposed is that we should not make a separation between the imagination which is what artists and creative people have. Innovation which happens in science and technology and industry and business we need to bring imagination and innovation into the same space.”

Culture is the way, the forms, in which groups “handle” the raw material of their social and material existence. “We must suppose the raw material of life experience to be at one pole, and all the infinitely complex human disciplines and systems, articulate and inarticulate, formalised in complex human disciplines and systems, articulate and inarticulate, formalised in institutions or dispersed in the least formal ways, which “handle”, transmit or distort this raw material, to be at the other” (Thompson, 1960). Culture’ is the practise which realises or objectivates group-life in meaningful shape and form.

Culture is the distinctive shapes in which this material and social organisation of life expresses itself. A culture includes the “maps of meaning” which make things intelligible to its members. These “maps of meaning” are not simply carried around in the head: they are objectivated in the patterns of social organisation and relationship through which the individual becomes a “social individual”. Culture is the way the social relations of a group are structured and shaped: but it is also the way those spaces are experienced, understood and interpreted (Stuart & Jefferson, 2006).

To look closer to the Gaming Culture and in borders sense, to Gamers, this approach is valuable. When we look at the Gaming Culture, from the beginning until 2019, we can see an amazing association of technology and games. Like he is argued, we cannot and must not separate technology and games. At first, this could be understood only for digital video games but it can easily apply different kinds of

games like board games, Role Playing Games, Card Games where technologic advancements take a significant improvement of these games. Games at core, have a tremendous innovation. Each game, have their own style but they are desperately need improvements. Otherwise, we are playing the same games again and again. In fact, one of the arguments in gaming industry, especially after 1997's, games have many similarities. Many of them sharing the same genre and only their look changed. So, in the same sense of Appadurai said for the culture, I may put his thoughts directly to game culture. Game culture evolves and will continue to evolve because it needs to improve itself both as a cultural way and industrial, marketing way. There is a certain collaboration of gamers and game culture.

One of the interviews Appadurai is underlying that “Culture has to be at a lower level closer to the ground closer to smaller populations communities and the reason for that, the higher the level at which you work things tend to become more standard you come closer to the ground things become a difference and diversity operates so whether it's Germany or India or China or the U.S. the closer you come to smaller places, smaller towns, smaller regions you also get the texture of diversity at the level of cultural production but more you become abstract and global, things become very general, very uniform, very standard and people do not particularly like that they want difference...” (LABKULTUR, 2012)

This extract describes game culture in its many aspects, with an emphasis on the game culture in Turkey, the subject of this thesis. Before looking at the latest game culture scene in Turkey in 2019, it is important to identify the features that differentiate it from their parent culture, i.e. American and European game cultures. For this study, I have referred to my own autoethnographic experiences as well as the remarks of my interviewee Yusuf Kemal Vefa, an active player in the gaming industry for 20 years. A gamer for the past 25 years, and an importer, exporter, and FRP Café manager in Turkey for 20 years, he is second to none in terms of explaining the key constituents of game culture in Turkey, and the differentiating aspects from the parent culture.

A look at the gaming culture's trajectory in Turkey reveals that computer games overshadow board games or RPGs, unlike the situation in the US and Europe. This partly indicates that the evolution of game culture in Turkey strikes a huge difference with other countries. In contrast to playing at home or in the garage as is the custom in the U.S., street games and neighborhood culture were the widespread experience in Turkey. In fact, the 1980s ushered in technological devices such as Commodore and Amiga that quickly made their way into the homes of a certain group who had access to education and financial means. This fact provides sociological insight into Turkey. Yusuf Kemal Vefa confirms such situation in his remarks:

*“When we compare [Turkey] to the US or Europe, we find educational and financial conditions as the most stark difference between players. As once owner of Saklıkent, the FRP Café opened in 2000, and current owner of Pegasus Oyuncak, active since 2011, almost all of my regular customers had a higher education degree. People who experience Magic the Gathering, a card game I have been selling for 20 years now, D&D games, board games and Warhammer, a miniature war game of which we are the Turkey distributor, tend to differ from the average Turkish people with respect to cultural sophistication. Knowing and consuming the aforementioned games requires a minimum level of culture and financial means. On the other hand, these games come across as very casual to gamers in the US and Europe. As a matter of fact, anyone has the chance to experience these games. The games I listed above, are easily accessible to all, in terms of physical availability and affordability. In Turkey, however, they address a niche group. For instance, a friend of mine and a professional Magic the Gathering player who moved to New Jersey last year told me about his unease with the players there, and added that he was not playing Magic as frequently as before. In reply to my question asking why, he expressed that people with whom he experienced the game were much more casual than those in Turkey, he couldn't share with them in the way he did in Turkey, and didn't have a medium for professional development.”*



Based on this example, it is safe to say that game culture in Turkey appeared in the 1980s with a certain audience, which remains to this day particularly given the current economic conditions in Turkey. It is hardly a final conclusion, yet there seems to be a correlation between income and game culture. Vefa's anecdote on his friend may evoke further topics of discussion. Whether the all-encompassing nature of Magic the Gathering as a parent culture in the US is due to cultural DEFICIENCY of the gamers there or to the fact that gamers in our country, minuscule in number, belongs to a higher culture is to be a substantial subject of discussion. If the said game was affordable to every citizen, would the average cultural level of the players be lower, or would the audience remain as limited due to the nature of the game?

Another noteworthy element, exclusive to Turkey, is the presence of FRP Cafés. Since their invention in 1974 in the US, FRP (Fantastic Role Playing Game), or RPG (Role-Playing Game) as a genre was consumed by members of the so-called Nerd and Geek Culture. In time and after feeding off various media, it almost turned into a popular culture object. Surprisingly, FRP Cafés are not a thing in the parent American culture. Even today, the American or European way involves retailers that sell gaming-related products rather than venues for game gatherings. Indeed, games are often experienced at home or garage, and retailers do not have any facilities for gaming gatherings.

Vefa notes the following;

*“The trail in Turkey shows a FRP Café era, followed by digital games. In contrast, there are no FRP Cafés abroad. There are many factors involved here. But the main reason behind this contrast seems to be cultural differences. For instance, working hours vary considerably between Turkey, and the US and Europe. My stores are open from 10.00am till 10.00pm, seven days a week, which is instrumental in turning the store into a regular gaming place. From a wider*

*perspective, even our days differ from one another. When you think about it... We are open on Sunday; so, we can organize many tournaments or events exclusive to Sunday. Weekend events enjoy a great deal of attention in Turkey, whereas Sundays are off days for the majority of businesses abroad, and big events are often organized or backed by producers. Here, we work more locally. We handle almost the entire organization and notify our contacts abroad.”*

As Vefa points it out, with regard to FRP Cafés, gamer culture in Turkey significantly differs from that of the US and Europe. In Turkey, everyday life and the culture it entailed has paved the way for FRP Cafés to emerge as event venues where people get together to play games and find others with whom they could share hobbies. Sihir Cafe, a FRP Café that opened its doors in 1998, has eventually become an icon. A similar structure can be observed in the subsequent FRP Cafés. Even in the present day, FRP Cafés across Istanbul, Izmir and Ankara operate in a similar manner. This consistency has therefore turned the FRP Café culture into a model that is intrinsic to Turkey. As of 2019, the final year of this dissertation, there were five FRP Cafés across Turkey. This is a small number given the population size. Besides, the plethora of stores in the US and Europe provide easier access to products than in Turkey, albeit fewer gaming facilities. This is yet another differentiating aspect of the Parent Culture regions. The downside is that people aim for maximum value from gaming experiences, as pinpointed by Vefa as well. As such, Turkey has limited number of gamers and facilities; gamers therefore strive to participate in the most high-profile events and pursue as many awards as possible. In parallel, heavy working conditions in Turkey call for the best use of the gameplay hours.

FRP Cafés offer a unique character to the gamer culture in Turkey. They have eventually conceived their own communities. From 2000 to 2005, in particular, FRP Cafés had a certain number of regulars. My own experiences during that period also confirm that a few people were spending time in multiple cafés. Specifically, in the early 2000s, the regulars of Saklıkent Cafe would hardly go to Sihir Cafe.

These two Cafés each had their own primary games. Although Magic the Gathering, D&D and Warhammer were on sale in both cafés, store owners' personal preferences have diverged the main focus of these cafés. The most decisive factor at play was that Saklıkent Cafe's owner Yusuf Kemal Vefa played Magic the Gathering while Sihir Cafe's founding partner Özgür Ozol preferred FRP. Thus, even though the two places had similar offerings, the gradually shaped perception was that MtG is played at Saklıkent, and FRP at Sihir. Later on, Sihir Cafe made a name as a FRP and Warhammer place as it had special Warhammer tables. All these factors demonstrate people's impact on communities. It is safe to say that the gamer culture in Turkey, being a rather small audience, was shaped by Yusuf Kemal Vefa and Özgür Ozol through FRP Cafés. Yusuf Kemal Vefa agrees with my observations as follows:

*“This community, in its entirety, is led by certain names. As opinion leaders of some sort, they lead their community. This description is also applicable to Turkey as game culture has followed a rather local path, rather than global. I, for one, have made a difference. Özgür's experience was no different than mine. I was playing Magic, enjoying and making money out of it. So, I have engaged in business in this area. Likewise, a conversation on Warhammer and FRP would naturally mention Özgür. This situation had its upsides and downsides, alike. The best thing about it was that we, being opinion leaders, have always looked for ways to eliminate problems with the games in which we are interested. Business-wise, we have made efforts to bring in products at best rates. Meanwhile from a gaming perspective, we have gone above and beyond to represent those games and provide other gamers new ways to address what they see as “flaws” or “missing”. You cannot see this in the US or Europe. No such relationship could exist with store owners there. As a matter of fact, many of them are chain stores. Store Owner is a key figure, especially in this world where products are games, so, the store visitors enjoy chatting with the store owner about the game they'd like to buy, consulting the store owner about the games. For this reason, I do my best to be available at my store. Let me give you an example on this. We have a branch in Ankara, and*

*when I am in Ankara, sales rates hit almost 100%, or rise threefold or fourfold. This is only because customers are also gamers, and they obviously want to talk about games, they want to have a chat over it. This is not the case in American and European stores I have been to and worked with. Yet another cultural difference.”*

Opinion leaders are beyond doubt influential, particularly with regard to FRP Cafés. Even today, gamers who go to a FRP Café play in the particular style of that café. In other words, they have each developed their own style. Hence, the FRP Cafés of varying styles. Nevertheless, the emergence of new cafés and a larger group of gamers from 2000 through 2010 weakened the impact of opinion leaders, making more room for personal interactions and online access to information. The five-scope Globalization (Appadurai, 1990) theory by Appadurai is critical to explaining the development of game culture in Turkey. Growing use of the Internet, introduction of media tools such as YouTube and Twitch accompanied by the launch of diverse digital versions of games like Magic, D&D and Warhammer have moved the game culture in Turkey, that was fueled by the parent culture, firstly towards being a subculture and then to the Global scene.

Globalization has been quite powerful as it has lessened the impact of opinion leaders, and plays a critical role vis-a-vis FRP Cafés and Twitch streamers. Globalization has enabled the gamers in Turkey to go beyond the experiences of their social environment and follow gamers elsewhere. In this respect, gamers in Istanbul, Ankara and Izmir experience different modes of a game. Namely, Magic, a competitive game model, is experienced in a rather casual format called “Commander”. All of these can be interpreted as a loss of a tradition/custom/previous style, yet a gain in terms of novelty and development. It is a pivotal shift marked by the effect of Globalization on game culture.

### **1.2.2. Subculture**

As the term itself suggests, a subculture both shares certain characteristics of a larger cultural group under which it is categorized and contains distinctive

identifiers -this time- separating it from that larger group. Some subcultures can be differentiated via rather clear-cut boundaries and a common focus, some others have weaker connections within. One good example is the infamous Kray brothers from East London who belong to a criminal subculture under a wider working class culture. In fact, their common “cultural” ground comprises their relations vis-a-vis other structures of their community, whereas their crimes constitute distinctive identifiers of a subculture (Pearson, 1973; Hebdige, 1974).

Members of a subculture may walk, talk, act, look ‘different’ from their parents and from some of their peers: but they belong to the same families, go to same schools, work at much the same jobs, live down the same ‘mean streets’ as their peers and parents. In certain crucial respects, they share the same position (vis-a-vis the dominant culture), the same fundamental and determining life-experiences, as the ‘parent’ culture from which they derive. Through dress, activities, leisure pursuits and life-style, they may project a different cultural response or ‘solution’ to the problems posed for them by their material and social class position and experience. But the membership of a subculture cannot protect them from the determining matrix of experiences and conditions which shape the life of their class as a whole. They experience and respond to the *same basic problematic* as other members of their class who are not so differentiated and distinctive in a ‘subcultural’ sense. Especially in a relation to the *dominant* culture, their subculture remains like other elements in their class culture – subordinate and subordinated. (Hall & Jefferson, 2006, p. 8).

Subculture is described as a culture that addresses different groups within a relatively small and specific community that is mostly fed by a Parent Culture. Subculture can easily be mistaken for counter culture; yet, it differs from counter culture as it does not suggest any model in opposition. It refers to groups of people from a specific cultural background, who develop their unique style and vision that differentiate them from the mainstream. Arjun Appadurai’s Globalization Theory is very relevant in this context. The ever-globalizing world is exposed to cultural impacts in different ways. With regard to games, the development of game culture

and communities in Turkey runs parallel with Appadura's Globalization Theory in many aspects. At first glance, Gaming Culture reminds of the US. Being the origin of the game industry and, indirectly, of the game culture, the United States currently shapes this culture. It is ranked first in games production and consumption, as in many other fields. All the countries that has a game culture, Europe in particular, are influenced by this model that involves the US as Parent Culture. This is similar to how heavy metal has spread across the globe. Through a larger Parent Culture, it has influenced many societies including Turkey. This is not to deny that Turkey has a game culture but the key here is that this culture is a canon of North America, and how this canon is adopted and internalized in Turkey. Internalization mentioned here reveals some differences during interaction between the parent culture and the culture in Turkey. The most significant difference is driven by economic factors. In Turkey, consumption that originated from game culture did not favor the formation of an American-like game culture right from when the culture started to take shape in the 1980s. As for the economic and cultural development, sales figures for computers and games were limited in Turkey. Game culture-related products that appeal to a small group and are difficult to acquire face similar challenges even to this day. This fact has kept the game culture audience from growing and taking part in communities. Economic conditions and cultural consumption at the time have kept game culture's evolution and progress in Turkey somewhat internal. As a result, game culture in Turkey was shaped with a particular interpretation of parent culture's offerings. Turkish game culture, which is influenced by the Parent Culture in North America, has emerged as a subculture due to following reasons; (1) Economic factors, (2) a small group and community, (3) conventions that are different from the US conventions, (4) general lack of production capacity.

Economic factors are driven by the secular middle class. Comprador culture has immensely contributed to development of game culture in Turkey. Particularly in the 1980s and 1990s, PCs and games were very difficult to access in Istanbul, Ankara and Izmir, and almost unavailable in other cities. Thus, private school students who speak a foreign language and can afford international trips have

brought from abroad many products of their choice. The products brought in through personal contacts and private capital have set the stage for the expansion of game culture across Turkey as the Internet and fast information exchange were non-existent at the time.

It can be said that a game culture was born in North America in the 1990s. The following decade has seen this culture spread across the world. The Japanese market had experienced a similar expansion, but Turkey has been influenced by the North American game culture. In 2000, Turkey adopted this locally produced culture. Naturally, this adoption has also woven Turkish cultural codes into this game culture. Just like the case with Metal music in the world and in Turkey, it has created a distinction in itself. A unique political character, music culture, language, and codes have been born. Out of these factors that made game culture appear as a subculture, the use of language was one of the key building blocks of a unique subculture.

Due to financial challenges, game culture could interact and reach a limited audience. The world of games that appealed to a certain socioeconomic class built a unique community in the 1980s and the 1990s in Turkey. These communities have consisted of people who met at the computer stores where they went to buy gaming PCs, and then games. Later on, with the arrival of printed gaming magazines, these communities have expanded further. The LEVEL magazine, in particular, made a debut in 1997 under Ciner Group that boasted a huge distribution network. This magazine was consequently distributed to many parts of Turkey, reached more people and promoted game culture through print media across Turkey. Although the magazine was distributed country-wide, as there were much fewer game consumers in the 1990s than today, the magazines were printed in smaller numbers compared to other publications, hence addressed a limited group. Even though print media had positive effects overall, game culture has not caught much attention up until 2010. The biggest factor at play here is the negative perception of game play among parents and the society in general. In fact, playing games were considered

as an interaction that was keeping people from other things in life. This understanding still prevails in our country. Hence the years-long formation of game communities. Between 1998 and 2003, a period with limited Internet availability, a secular group of people were able to meet on several forums, but a community, in its true sense, emerged only after FRP Cafés and Internet Cafés opened their doors. These communities had a chiefly digital presence especially upon arrival of Ultima Online to Turkey in 1999, and the launch of World of Warcraft in 2003. Still, in a short time, these online communities came together in physical gatherings.

The community gatherings have eventually grown into a convention, comparable to its Parent Culture counterparts in the US, with KONTAKT held in 2010. The first games convention gathered the community in 1998 at Sihar Cafe. This was followed by a number of FRP Conventions organized by Sci-fi and Fantasy Literature clubs of universities. The first big convention that turned the spotlight on digital games was GameX held in 2007 in a limited space as part of the Compex trade show. Having outweighed Compex, GameX is still held. In the Turkish gaming scene that features FRP on one hand, and digital games on the other, KONTAKT was organized by people who attended FRP Cafés and then went on to start university student clubs. This event created a space that needs to be studied with respect to the concepts of culture and subculture. Consumption of anime and manga that appeared in the 2000s in Turkey has entailed the Cosplay experience. Cosplay, an experience with a dedicated community just like FRP, came in contact with digital games and board games at KONTAKT for the first time. This contact has culminated in the first games convention comparable to its parent culture in the US. Communities then were inspired by subculture dynamics. The outstanding element in these dynamics was *style*. This event was the first occasion to have physically gathered several subcultures that deviate from the popular and mainstream culture, namely Anime, Manga, FRP, tabletop board games, card games, and digital games. These different subcultures have had tremendous impact on each other. Also in this vein, various subcultural elements were observed to feed



each other. Blair's rap music example resembles to this meeting of game subcultures.

Production and consumption of clothing, accessories, tools, instruments, films, songs, illustrations, etc. related to a subculture stand apart from the popular. Subcultural elements do not become objects of mass production, their existence rather supports continuity of that subculture. In some cases, however, subcultural elements catch the attention of "popular culture producers", and the purpose of production is reduced to financial profit. Even if financial profit is not exclusive to production of popular culture items, political economy processes come into play and all the phases from production to consumption proceed within a plan. A good example to this process are the duets of rap music and popular music artists. Popularization of rap music that was born in the 1970s as a subcultural genre represents a similar situation. In the mid-1980s, Run DMC made a duet with the famous rock band Aerosmith in a song called "Walk this way" which turned into a hit. With a total of 3.3 million copies sold, this song introduced rap music to the world (Blair, 1993).

Blair's example of collaboration can be seen at many conventions in the US and Europe, first and foremost at San Diego ComicCon. The same applies to KONTAKT which gather different subcultures. Needless to say, gathering does not simply mean being under a single roof. For instance, the canon of Cosplay is Anime and Manga, but the new space has pushed many Cosplayers to dress up as a different game character. Magic the Gathering and Cosplays for various FRP characters were also held and attracted many people. This picture indicates that the formation of the subculture in Turkey cannot be tackled under a single title as diverse subcultural communities are influenced from each other. Gerard Goggin's arguments are interesting in this context. Although a reading through Appadurai's Globalization Theory signals to a general interaction, the argument that a locally produced identity becomes a cannon and is readapted in different locations sheds a light to the

subcultural formation in Turkey. In other words, game culture in Turkey is vastly influenced by the global, but gradually internalizes and turns it into a unique culture, even cultures. On that note, it would not be right to interpret game subculture from a single perspective; Turkish game subculture as well as many counterparts would be better explained via their own codes. For instance, an artifact of the North American culture has been adopted in the Turkish market as a hybrid.

The formation of a game culture as well as its adoption as a subculture are also effected by supply and demand. Particularly in media, gamers often use new media tools such as YouTube and Twitch. As the digital game world cannot find a place in mainstream radio and TVs, partly because the latter is not a suitable medium, started streaming on YouTube and Twitch as of 2010. To the gaming world, those platforms were “theirs” to stream to a dedicated audience. In time, streaming has made “celebrities”. These celebrities, also called influencers, are famous on YouTube and Twitch, but rather unknown to radio and TV audiences. The fact that these influencers with millions of followers appeal to a certain group is an important indicator of games’ position as a subculture. Another alternative medium, video sharing platforms differentiate their subculture from the mainstream culture and reflect a range of mainstream cultural codes in several ways. A specific look at Turkey reveals that streaming is basically similar to their counterparts in the US and Europe, even to the point of reproduction of a content. Nonetheless, Turkey has its unique internal dynamics. This fact supports Gerard Goggin’s theory that argues against explaining subculture solely by itself. Streamers in Turkey strive to create contents that do not contradict certain cultural codes as they aim for the mainstream gaming audience and a more private subcultural group at once. Accordingly, it is possible to argue that in Turkey, the concepts of streaming and influencer have been adopted from a parent culture, internalized and reinterpreted.

### **1.2.2.1. Identifying**

The most important terms encountered when examining the concept of subculture are “identity, difference and self”. Subculture is not merely a “counterculture”, but it can also be defined if there is a conscious opposition of a group of people to the wider society. Essentially, subculture refers to cultural changes created by certain parts of the population by acting with collective consciousness. It is possible to classify subcultural groups as non-societal, but some social scientists emphasize that despite this classification, subcultural groups are not disconnected from society, on the contrary, this micro-scale culture is intertwined with the macro-scale society. In other words, subcultures emerge through the society and culture they are part of. It is neither fully integrated nor completely disconnected. It is seen that the subculture exists within a structure that rises above certain social dynamics and is not completely disconnected by the dominant cultural formation. With the different theoretical approaches pointed out by Jenks, it is seen that the regard against subculture is different. Examples can be given as such; the studies about working class neighborhoods, viewpoints about subcultures of criminals and theories about young culture. Later in the book, Jenks touches on these differences and explains his own theory (Jenks, 2004).

In subcultures, identity is an issue in itself. Many subcultures emerge as different identities fuses together to form a collective identity. The resulting identities have subculture titles that they follow. Many different examples can be given about them such as motorcyclists, skaters, gangs. Through the subculture they belong to these identities have inward and outward facing structures. These can be categorized such as clothing and music taste. They also benefit from many different symbols. Although these symbols are sometimes very small indicators, they are sometimes more visible. Even “style” plays an important role at this point. When we consider Punk music as a subculture element, it has both portable small symbols and clothing codes that will make itself visible in the society as apparel choices. Many different elements can be given as examples such as leather jackets, the model of the boots that usually used by those who belonged to the

movement, styles of haircut and color choice. A similar collective identity applies to gaming culture. In particular, gamers wear t-shirts and sweatshirts adorned with symbols of their favorite games where it could be visible to the general public. They also carry symbols that can be understood by people who are consumers of this subculture. The communication between them is happens on an invisible level.

In the subcultural discourse, there is generally a resistance to the mainstream. This resistance can be expressed in particular by the cultural conflict between the working class and the middle class. As a result of the strengthening of Middle Class in terms of culture, a mainstream culture emerged. This mainstream culture strengthened the popular culture. Subculture, on the one hand, exhibits resistance against this trend, and on the other hand, by fusing the identities within itself, tries to dissolve the parent culture in its own pot in a different way and tries to present an alternative structure, not against the mainstream. It creates a different identity, language and culture as a result of the structure it creates in an alternative state.

#### **1.2.2.2. Community and Network**

Subculture communities exist on a different level from the mainstream. Although they are affected by the mainstream due to their structure, they have their own organizations. In this context, they are similar to the mainstream, but in a sense, they have their own special situations and movements. For example, motorcycle groups or board game people get together, just like people doing mainstream activities, and consume a specific culture together. The difference is that different product consumptions from the mainstream and the worlds of subculture they are involved with. Other activities are similar in general terms. Of course, in this context, the differentiation of activities may also lead to a culture being defined as a subculture. Subculture communities consists of people who particularly consumes the same culture with others that belong to that culture, talk about relevant topics and share their experiences on a regular basis.

On general after the emergence of game communities, over time there are some points where subculture meets the most mainstream and popular culture. As a matter of fact, there are many touchstones until this meeting. First of all, the game subculture was triggered especially with the D&D game which was produced in 1974 in America. Subsequent through mini conventions, lovers of this game came together to form their own regional communities. Similarly, Warhammer miniature game, which appeared in England in the 1983 and followed to appear in the United States, and partly due to the structure of the game, created a special mass of players; pushing these people to bring them together in certain stores. In the 80s and 90s, when digital games started to come to the fore, game lovers met especially in the places where they bought games, and in a sense, they became a community by meeting with people in their classes. In time, these meetings turn into big game, comic book or fantasy faire like events and activities. The last big break in the game subculture was the emergence of the internet. Following the widespread usage of the Internet, the player network quickly spread around the world and quickly created a unique online community. Today, this type of games is described as Massive Multiplayer Online (MMO) and this genre manages to break the barriers of concepts such as religion, language, race and rally together millions of people on the same server under the same roof so to speak. In this context, players, in other words, consumers, in a sense, have not only become consumers but also have the opportunity to create their own network. This coexistence, which is not only limited to games, has come to the point of meeting up in real life in a short amount of time.

Gamers experienced being a part of a community on one hand on a micro scale by joining a guild and partaking in activities, on the other hand they already experience it while playing the game together with others. This in a sense points towards communities within the online community. Through the usage of third-party voice chat applications such as Skype, Ventrilo, Teamspeak, and more modern Discord, gamers can focus on how they are experiencing the game rather than the known titles such as religion, language and race. In time online communities moved

towards MOBA titles and become part of the mainstream culture in a sense because of the genre's popularity, yet because of the structure and the preferences of the culture, remained as subcultural products as well. But because of the option to buy and sell in-game items with real money, and as these kind of purchase options are increasing each day, they are increasingly taking place in the wheels of the capitalist world.

### **1.2.2.3. Language Use and Terminology**

Depending on whether linguists take a more formal or a more functional view, language is to them either (primarily) a system of (phonological and graphological) signs, or indeed a way of communicating meanings and pragmatic intentions. Similarly, Crystal (2007, p. 400) lists the following historical yet still widely used definitions of 'language':

- 'Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols' (Sapir, 1921).
- 'A language is a system of arbitrary vocal symbols by means of which the members of a society interact in terms of their total culture' (Trager, 1949).
- 'a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements' (Noam Chomsky, 1957).
- 'the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols' (Hall, 1964).<sup>1</sup>

Many subcultural groups have their own language use. Some known words have different meanings in these groups, some words are never used, and new words are produced which are not used by those who are only familiar to the usage of the mother tongue. Another important detail is the influence of the language of parent culture. Especially when we understand how the usage of English is

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<sup>1</sup> Ensslin, Astrid. Videogames and gaming as industry, academic discipline, culture and social activity

commonplace and it is the main language of many subjects, seeing that many different discourses of this language are used by the related subculture groups is inevitable. On the other hand, when we look at the issue through the perspective of gamers, we see that the Anime and Manga consumed in the groups of Anime and Manga lovers, or groups of people who define themselves as Otaku, have developed words that have been used in their own language.

A similar situation exists in the game subculture. The game subculture, which has another language of communication among themselves, has produced many slang terminologies over time. Many of these words have emerged within the competitive game structure, and many have become widespread through online games. The words and abbreviations used generally reflect different emotions and situations. To give some examples about the subject; “LOL” means “laughing out loud”, “noob” is used for those who are just starting that game or for those who have insufficient knowledge about the game. Also “AFK” indicates that a person is Away From Keyboard and is not currently using the computer, “BRB” means “Be Right Back”, that person will return soon. One of the more commonly used abbreviations is “GG” which means “Good Game”. Usually at the end of the game, this term is sometimes used as “GG WP”, meaning “Good Game, Well Played”. Similarly, when starting online competitive games gamers generally use, the term “GL HF” meaning “Good Luck Have Fun”. Similarly, it is known that cyberbullies use different words and phrases. There are dozens of saying to insult other players. This speech terminology causes Gamers who are actively experiencing gaming to quickly mingle in daily social life as their daily language use varies during the experience of these games. In this context, at the point where the game and gamers become part of a subculture, a unique provincial communication model has emerged as it is in many different kinds of subcultural mediums.

### **1.2.3. Game History of Turkey**

#### **1.2.3.1. Gaming Communities and RPG Games in Turkey**

Role-playing games have a huge impact on the world of games and the development of gaming communities, which is one of the important study titles of this thesis. Before detailing RPGs, which requires the interaction of multiple people as a gaming experience, and their effects on gaming culture in our country and the world, it is necessary to give some historical information as the arguments and connections to be made will only make sense after the relevant information is examined. As Sarah Lynne Bowman underlines;

“Most gaming historians indicate 1974 as the pivotal year for the inception of RPGs, marking the release date of the first coherent game system, Dungeons & Dragons (D&D). The rise in popularity of D&D led to an explosion of different styles of role playing games, including tabletop, Live Action Role-playing (LARP), and virtual gaming. RPGs reflect a variety of different genres with regard to mood and setting, most notably fantasy, science fiction, and horror. Despite the magnitude and variety of these proliferate game systems, a few core cultural threads are responsible for providing the original seed for RPGs, as well as their evolution over time. This chapter will attempt to detail these roots, in both their ancient and more recent cultural manifestations (Bowman,2010).”

Although Role Playing Games started to appear in a more widespread manner in mainstream culture in 1970s (Byers and Crocco, 2016), RPG gaming model didn't emerge out of nowhere. Up till this date, it began to take shape, especially with Wargaming at the beginning of the 20th century, and in 1950 with the effect of a series of novels titled *The Lord of the Rings* written by J.R.R. Tolkien. Especially at the end of 1960, the fantasy world that was created by M.A.R. Barker and which was named *Tékumel*, had a remarkable role in development of RPGs. When Barker



was creating this world, he organized Wargame-like gaming days and shaped his world according to the results of these events, at 1975 his first novel was released by TSR who was the leading publisher of fantasy literature till 1999. In 1979, the New England Wargamer Association presented the first fantasy Wargame, Middle Earth, during a Convention organized by the Military Figure Collectors Association. Only a year after this introduction, the rule system of Chainmail, known as the ancestor of Dungeons & Dragons (D&D), was published.

The impact of the Chainmail system of rules on the tabletop RPGs and digital RPGs is not to be taken lightly. Designed as a medieval miniature wargame, Chainmail is one of the most important works of Gary Gygax and Jeff Perren, who are known as the creators of D&D. Their paths crossed in a group called “Lake Geneva Tactical Games Association” that was founded in 1970, and the necessary team for the Chainmail was formed. The first official book of the series was released in 1971 by Guidon Games. The game was heavily influenced by Tolkien's Middle Earth and was filled with fantasy elements. The game had a lot of different details in itself. The whole war system was divided into four main headings. These were “A set of mass-combat rules”, “A set of man-to-man combat rules”, “A set of jousting rules” and “A set of fantasy combat rules”. Apart from this quadruple system, there were also rules specially designed for castle sieges. Another important fact about the Chainmail rule system was that when the first edition of D&D was produced, it could not be experienced without knowing the Chainmail rule system. Gygax even required players to read *Outdoor Survival* from Avalon Hill. As Gary Gygax could not find anyone to publish it after modeling D&D, and Chainmail sales not exceeding 100 copies a month, he and Don Kaye founded Tactical Studies Rules, shortly known as TSR. Until 1997, it was known as the most important name in the world of modern fantasy literature. They published both the system books for playing FRP games and novels. While Gygax was dealing with Chainmail, in 1974 he started distributing his first edition of D&D through his own company, TSR. Subsequently, in 1975, TSR acquired the copyrights of many games, including

Chainmail, from Guidon Games. Thus 3rd edition of Chainmail was produced by the TSR and was continued to be printed until 1979. Gygax who was alternating between two different games came up with a new version of Chainmail known as Swords & Spells in 1967. Even though this production was based on D&D's main game mechanics, dice rolls were almost nonexistent in it. GamesWorkshop, founded in England in 1975 and still continuing to function, focused on the importance of miniature war games and made great moves according to this and had an important place in the sector. Seeing GamesWorkshop's course of business steering towards wargaming miniatures, Gygax choose to leave the miniature war games and focused on RPG's. Accordinly, Daniel Mackay sums up D&D and the RPG genre it later spawned with the simple formula: "Fantasy Literature + Wargames = Role-Playing Games." (Mackay, *The Fantasy Role-Playing Game*, 17.)

Where Dungeons & Dragons stands at today culture, plays an important role for Game Studies, Game Development and industry in modern game industry. D&D's development through time and its effect on the main subject of this thesis; gaming communities is important as well. In a sense, it spearheaded RPG's adaptation in digital environments. When we look at the sector today, we'll see that nearly all games include some kind of RPG mechanics. For this reason, I believe that it would be useful to go deeper into the historical process of D&D. First of all, I think it would be appropriate to explain what D&D is. D&D games are generally set in fantastic worlds; at this point the importance of not just the game itself but literature as well for the TSR, which was created by Gygax, is noteworthy. Although many RPG games were experienced at first as separate games, especially in early 90s they started to focus on the worlds they were set in.

“The earliest major academic work on RPGs is Gary Alan Fine’s *Shared Fantasy: Role Playing Games as Social Worlds* (1983), a

seminal ethnography on the early RPG community. The majority of recent publications have followed in this vein by focusing on the cultures and practices of gamers rather than examining the cultural influences of RPGs outside the RPG community. For instance, *The Fantasy Role-Playing Game: A New Performing Art* (2001) by Daniel Mackay expands upon Fine's examination of the communal practices of role-playing gamers, suggesting that the performative, theatrical, and artistic aspects of RPGs as a means of creating shared imaginative spaces has been largely overlooked. Sarah Lynne Bowman provides another sociological study of role-playing gamers in *The Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity* (2010), exploring the social and psychological benefits of RPGs in terms of social and problem-solving development, community building, and identity for tabletop, with or without miniatures, and used statistical charts and dice to determine outcomes, but, instead of playing armies, they played individual characters engaged in a fantasy adventure." (Byers and Crocco, 2016)

To play D&D, you must have a Dungeon Master (DM) and a certain number of players. Even though there is no upper limit of player for a single DM, the general rule of thumb for an effective and fun gaming experience is playing games with four or five people. In particular, I have observed personally that games played by teams of four to five kept on going for a longer amount of time. Players create a script based on a game that DM has written before or the characters the DM asked from players; which they shaped up from scratch on their own. Tabletop FRP is fully experience through talking. DM writes a screenplay and the actors get involved with their characters. DM's mission is to know the game system down to the finest detail, to direct players unobtrusively and to present the atmosphere. The most important task of the players is to show their character's predetermined

behaviors. In other words, a bad character should not act like good character in the game, and if they do, they must bear the consequences. These kinds of radical acts often affect the course of the game. At the end of the day, playing FRP is to not getting involved in a competitive structure, sharing a game together with DM and players. It can be said that FRP games are actually amateur theater play of their own, as DM plays the characters None Playable Characters (as in not played by “players” of the game” they created, while other participant (players) play their own characters. In essence, instead of giving their character's name and say “George looks at the bushes”, they portray the character themselves and say “I look at the bushes.” This theatrical atmosphere, in direct proportion to the performances of those who experience the game, allows the exact intended structure of the FRP to emerge: to have fun in another world. Of course, the “game” part of the role-playing games is also manifested by the application of the dice mechanics that Gygax brought to life with D&D, which is now called the D20 System. Six different dices; D4, D6, D8, D10, D12 and D20 are used in this system. Each die has a different field of use, as well as different mathematical calculations. For example, there is a significant difference between 2D6 and a D12. Although it may seem like a D12 is the bigger die to choose, 2D6 in itself is more advantageous. Even in its simplest form, in one calculation, the lowest possible outcome is one, while for the other it is two. D20 is usually utilized to decide the result of actions. For example; in response to DM's “There's a silhouette ahead”, players can say; “I'm looking in that direction and trying to figure out what or who it is”, and roll a D20 to see the outcome. If the result of the roll is 20, which is referred as a “Critical hit” in the game rules, most likely the DM will judge that silhouette makes sense in a way or remind the player of something. Likewise, things move in a similar way on combat situations. Moreover, a dice roll resulting in a one, will affect the outcome negatively. A player who rolls a dice for the situation we have just examined can be misled by DM because it means a Critical Failure. On the other hand, if the character rolling the dice has a bonus points on the sight skills for the same situation, it makes things even easier. DM sets a challenge level for each move and does not share it with players. There is a significant difference in difficulty between seeing

a silhouette that appears far away, in a dark place and just behind a tree, and trying to see the same silhouette under daylight. This difficulty takes place in the game rules as DC. If one is set to DC10, the other will be probably set around DC17 or higher. The use of these dice rolls turns D&D into a game that you can act in.

Of course, the most difficult part of playing FRP is the difficulty of merging the descriptions of the world the DM envisions and the world players imagine. At this point, literature plays an important role. As it is known, in many games produced by Gygax, the themes of fantastic literature are used. In time, characters, which were predominantly from Middle-Age Europe and new classes such as Warrior and Wizard started to appear. Undoubtedly the most important influence on the subject is the masterpiece of J.R.R. Tolkien; Lord of the Rings Trilogy. In his work, Tolkien created a new world called Middle-earth and new languages as well. The Lord of the Rings series, which was on its own in this field for a long time, was joined by a series of novels called Dragonlance, of which the first book was printed in 1984, The Forgotten Realms, which appeared in 1987, and the Ravenloft novel series in 1990, which interpreted the Vampire theme in a whole new way. Last book of the Dragonlance was printed 2011 but its writers, Margaret Weis and Tracy Hickman, are still publishing different novel series. What these novel series' have in common is that they are set in a world of their own, just as in the Lord of the Rings novel series. The concept of creating new worlds gained momentum especially in this period. What is important to me is that over time, the D&D system produces FRP systems specific to these novel series. Although the rule system remains the same, with the emergence of different races and classes in these novels, a system which is arranged according to them has been created as balanced as possible. The effects of the creations in these novels on games manifested themselves differently in each system. This situation was not only limited to novels but also included digital games. Especially the Pool of Radiance, which was produced in 1988, followed by the production of Diablo's second game in 2000, which is known as the first hack & slash game and had a fan base of millions around the world, as it utilized the FRP system, played an important role in bridging these two mediums. Pool of Radiance is an important intersection point for digital and physical mediums because it is the

first time Advanced Dungeons & Dragons system was adapted to a digital environment.

In contrast to the numerical specificity of PC's abilities, the worlds of these early RPGs are intentionally open and loosely defined. D&D's original setting of Greyhawk, T&T gradually developed Troll World, and Traveller's Imperium each accumulated a world history, signal events and personae, and generic motifs-but overall the details of RPG worlds, in their original versions, remained purposefully contingent on the desires and actions of the PCs. Subsequent writers may have developed more constraining narratives, adding onto the original narratives, but RPG worlds remain intentionally open to and dependent on player choice. Where the arbitrary starting point of rolling dice during character generation may seem to deprive players of agency, choices during play remain open in order to engage players. (Byrant, 2010, p. 79)

Subsequently, a large amount of tabletop FRP players started to interact with digital RPG's and this paved the way for Baldur's Gate to be produced in 1998. During this period, Black Isle Studios produced games such as, Icewind Dale (1999) and Planescape: Torment (1999) which had their own worlds and novels. Baldur's Gate and Baldur's Gate 2 (2000) are of great importance in terms of the integration of FRP games with digital media. The most important achievements of these games are the fact that they succeeded in fully digitizing the system of D&D, and the D&D 2nd Edition, which is called AD&D. These systems were originally written in books and experienced by using die. Weapons, armor, magic and combat mechanics take place in this game just like the tabletop FRP systems. Each of the aforementioned titles coincides with AD&D rules. Thanks to this success, the transition process that started with Pool of Radiance, in a sense, has reached a level. One of the results of

the transition has been the worldwide spread of FRP games. Although the digital gaming experience is incomparably limited in this era, this kind of game that has emerged in a new medium has attracted people who did not know what tabletop RPG is and new to the gaming experience. We can say that there being a bridging title has opened the door for future games. It has also played a major role in the emergence of what is now known as Computer Role Playing Games (CRPG). This game also has a great impact on the community that my thesis focusses on. Especially the people who experienced tabletop games in the two important FRP Cafés opened in Beşiktaş; Sihir (1998) and Saklıkent Café (2000), adapted to these games very quickly. The main reason for this is that these digital games are adaptations of the Forgotten Realms, one of the most known FRP systems. Because Baldur's Gate and Icewind Dale already exist on the map of the Forgotten Realms as place well-known place names and each have novel series about them, adaptation occurred rapidly. Daily Gamer conversations started to include what each person did in the game, which characters they interacted with and how their scenario was unfolding. The main reason for this rapid adaptation is, of course, a reinterpretation of the already consumed Gamer culture in the digital environment. Gamer culture played a major role in this transition. A game that has already been experienced on the table has been celebrated with enthusiasm rather than argument, as it has been carried to the digital platform. It is noteworthy that there wasn't anything like "the Movie Adaptation" problems we face today. The makers of the game, Black Isle Studios, have not only recreated a well-known game system and the world, but also adapted the overall D&D style of gameplay, which seems quite impossible when considered. This is undoubtedly because a DM's ability to freely manage the game and provide players with "different" experiences. As a matter of fact, the team behind the game was able to create many different scenario progression paths thanks to the dialogue system they created. A dialogue panel appears as soon as you interact with a character you encountered in these games. This panel accommodates more than ten options in some situations. Each answer has a response. Some dialogues can keep on going for quite long time. This can draw the player into the digital environment, just like it is in reality. In addition, the whole course of the

game may change according to the results of the answers given. There are dozens of different ways to get to the end of the game because the scenario is flexible. Similarly, it is possible to interact with friends in our party, just like it is in the tabletop FRP experience. Each NPC character has its own background story and each has different objectives in the game. Some of them are extremely good, while others only think about evil acts. The characters in our party can react differently according to what we choose to do as players. In response to their reactions, talking to them and explaining the situation also presents a similar structure to the tabletop FRP experience. In some cases, this situation reaches to its boiling point and some of the NPC's that do not approve of our decision and may leave the party. In this case, it actually reveals that CRPG's create a different kind of simulation of their own. At this point it is possible to make the argument; "FRP players experience not only a digital FRP game, but a simulation of what is actually happening." As it is known, the experience of the games and the way they present this experience helps them to differentiate. In this example, however, only the medium that we experienced it through is different. Another example for how popular and widely accepted this digitization is the simulation-like nature of CRPG's. When you look at the information given by those who regularly attended gaming sessions at FRP Café, it is possible to encounter similar answers. Almost everyone emphasizes the excitement of experiencing a game they know through a different medium.

## **CHAPTER 2**

### **2. METHODOLOGY**

#### **2.1. ETHNOGRAPHY OF COMMUNICATION**

The descriptions of this situation by Michael Agar (1980) are well known to many researchers who try and study a group of unknown people, that is, a researcher wishing to carry out ethnographic studies in a general sense. The ethnography of Watson-Gegeo (1988) is defined as the study of the behavior of



people in natural on-going environments based on the cultural understanding of behavior (p. 576). Ethnographic studies focus on "people's behavior in groups, and cultural behaviors in that behavior" as a way of understanding and investigating how a group of individuals has sense of their own lives (Moerman, 1988, p. 577). The ethnographer seeks to learn and analyze various aspects of the culture, including family structure, roles in society, intelligent ways of communication, customs and culture, relationships between individuals, etc. (Saville-Troike, 1978). This is undoubtedly a difficult task to conduct; it is a method that involves acquiring intimate knowledge of the lives of strangers so as to gain insights into the culture and way of living and to accurately analyze these results and share them; a task that Agar (1980) chooses to describe as "impossible" (p. 41). Ethnographies require ethnographers to be objective in very subjective and unmanaged situations, as a result of observations of the real-life environment, rather than of a controlled laboratory environment (Nunan, 1992, p. 54-55), to "comment on, translate, and embellish the native world" (Moerman, 1988, p. 5). Those who use the ethnography as a tool seek to acquire the knowledge that they had not previously learned before their research (Agar, 1980) and "provide a description and an interpretive-explanatory account of what people do in a setting (such as a classroom, neighborhood, or community), the outcome of their interactions, and the way they understand what they are doing (the meaning interactions have for them)" (Watson-Gegeo, 1988, p. 576). Heath (1983), *Ways with Words*, has observed two communities within 10 years in Piedmont Carolinas several miles from each other for her ethnographic studies and analyzed "the effects of home and community environments on the learning of the language structures ... needed to succeed at school and at work" (Nunan 1992, p. 64). We can also see that Gonzales and her colleagues (1993) examined the types of knowledge found in Mexican families' households that could assist children in their academic-life studies in a recent ethnographical study. The researchers had both pedagogical curiosities and social concerns over the effects of household life on children's education in groups which were considered undeveloped in education standards.

One of the most important methods of the thesis is ethnographic study. The community studies I conduct will be examined in detail by the ethnographic research method. In addition to the important place of ethnography in community studies, important data will also be revealed, given that its main principles operate on people. The most interesting part of the study is the Gamer communities' perception and the transitions they face. The ethnographers have collected a vast array of communication data. The culture of the subject is undoubtedly the most important one. The most comprehensive way of understanding the effect of Gamer culture is by offering an ethnographic viewpoint. In recent years, the Gamer community has grown dramatically, at one point it embraced the development of different subcultures but on the other it led to the formation of a society of mainstreams. Many subcommunities must be considered at this stage, such as Comics, Wargames, Board Games, Card Games, Arcade Saloons and Collectibles. In fact, when we look at this subject from a general point of view towards the Gamer community, we see that there is a structure that these communities bring together. The popularity of films in many other countries based on the American mainstream comic industry has now become a stable feature for many young people; one of the most important examples of this is also in countries known as part of the Third World that are losing their subculture status and becoming a major entertainment market. Furthermore, the size of the US Gamer culture will be compared to that of Turkey through ethnographic methodology. In particular, we will examine the extent and the extent to which this culture has changed and how it has been consumed in culture since the 1990s. Another key point will be the examination of the way FRP Cafés started in 1997, continued until 2005, and how gamers spend time there and participated in games. This thesis includes extensive interviews with individuals who were part of those places at that time. The changes that have happened will be discovered by examining the data taken from these interviews. Interviews with people who spent some time in these places and still are in the gaming industry or who in some cases have earned money by game in their professional working lives will also be analyzed separately. By interviewing Özgür Ozol and Yusuf, Kemal Vefa, who owned the two most famous FRP cafés from

1998 to 2005; Sihir and Saklikent Café, not only the customers' experiences, but the owners of the cafés too. There are, without a doubt, differences between what the owners of these establishments state and what the customers say on the Gamer Culture and the outcome of these differences will be analyzed. It must not be forgotten that all of these individuals have a varying culture and history, and an ethnographic research is one of the best ways to understand how being a gamer brings them together. Another important aspect of the study is the analysis of the information that will be gathered. In this study, in-depth interviews were conducted with more than 20 people who visited FRP cafes during the period with more than 20 people deeply interviewed in cafes and the road map of Gamer culture in Turkey was discovered through the information they provided.

Autoethnography is proving useful in the study at this point in the thesis. As a person who has been a part of the gaming industry and involved in and organizing conventions and FRP cafés since 1998 I will use my own experience. I have been working as a writer and editor in Turkey's top-selling gaming magazine for the past 12 years; LEVEL. Because I'm an active participant in the above-mentioned sector, the thesis has some difficulties and effects. Research is therefore advancing through a structure where we study ethnography and autoethnography. Otherwise I can't go beyond just an article that goes through personal experiences. Yes, the influence of the autoethnography analysis has been very helpful in identifying the contrast between the changes I have witnessed in the gamer community and the experiences of the Post Core players who played games for some time and only have observed the game world from a distance. Similarly, there is a different perspective from the views of those still in the sector. Because autoethnography also implies autobiography, I also recorded experienced and observed events in the thesis. In my thesis my statements were supported through many different visuals and written exceptions.

The benefit of many years of working in the industry is that I recognize game magazines from 1988. This thesis involves a comprehensive research of the archives of the gaming media from Turkey's very first gaming magazine, 64'ler to the current magazines such as Oyungezer or LEVEL. The archival investigations carried out in the dissertation have led to various analyses of all published numbers of 64'ler, Gameshow, CDoyun, FRP & Magic, LEVEL and Oyungezer. Thanks to a careful examination of these publications, a wide variety of material on the creation and development of the culture of games in Turkey has been discovered. The biggest part of the information collected is, of course, the extent of this change. These data come from the so-called Few versus Many archival research methods and are historically correct. On the other hand, the published articles and the products which the magazines emphasize are also significant. Another important point is the amount and type of details each article started to contain or what Turkish game critics and therefore consumers notice and the place where the gaming world stands today. While the game magazines appear to only have game reviews, in fact, they have different types of series of articles that would be useful for understanding the culture of gamers and are interested in different times. One important example is that since 1998, FRP magazines and Role-Playing games have published important articles in them. Likewise, gaming magazines featured articles on the genre of metal music, spanning from half a page to two pages, and some of these articles remain published today. Advertisements in these magazines are also an important topic for the thesis. Magazines' advertisements provide important historical and ethnographic information, which are the main income. Especially at the end of the 1990s, FRP advertisements included the best-selling computer systems of the time and the books needed to play FRP games. This fact shows that the establishments were an important meeting place for Gamer culture. The vocabulary used and the subjects covered in the FRP & Magic magazine concentrating only on FRP society, provide important information on Gamer's transformation over the years. Two main headings, language and identity, surfaced during the research that supports the existence of the Gamer community. Research in the archival field in game magazines shows that the mainstream

language used in gaming culture in the 1990s and now is unbelievably similar. The role played during the building of identity by these magazines is also undoubted. The player identities which are connected with the Gamer community occur in many respects just as in various subjects such as politics and sports. The bond between these magazines and their readers in the language used gave way to a medium that can combine different identities together. In sum up, the approaches used in this study inform us both how Gamer's culture has been developed in the world and in particular in Turkey and how this culture interacts.

## **2.2. AUTOETHNOGRAPHY**

Autoethnography represents a research and writing approach which aims at describing and systematically analyzing (*graphy*) individual (*auto*) experiences to understand cultural (*ethno*) experience (Ellis, 2004; Holman Jones, 2005). This approach challenges canonical research and other representatives (Spry, 2001) and considers research to be an act that is political, socially just and socially aware (Adams & Holman Jones, 2008). The *autobiography* and *ethnography* principles are used by a researcher to *do* autoethnography. So, as a method, both process and product are autoethnography.

Autoethnography blends autobiography and ethnography characteristics as a method. A writer retroactively and selectively writes about past experiences while writing an autobiography. The writer usually does not experience them only in a text, but rather uses insight to put these experiences together (Bruner, 1993; Denzin, 1989; Freeman, 2004). The author may also interview other people in writing as well as consult texts such as photographs, journals and recordings to help with memory (Delany, 2004; Didion, 2005). While epiphanies are self-claimed phenomena in which one person may consider a transformative experience while another may not, these epiphanies reveal ways in which a person can negotiate

"intense situations" and "effects that persist — recollections, memories, images, feelings — long after an allegedly crucial incident is over" (Bochner, 1984, p. 595). In writing autoethnographies, researchers strive to create thick and aesthetic descriptions of personal and interpersonal experience. They do this through first identifying patterns, as shown by field notes, interviews and/or objects, of cultural experience, and then explain these patterns with aspects of telling stories (e.g., forming character and plots), showing and telling, and changing authorial voicing. Therefore, the auto-ethnographer not only tries to foster a meaningful and cultural experience of personal experience, but also to reach broader and more varied masses of people who traditional research usually disregard, through the production of accessible texts, and which could enable more people to gain personal and social changes.

### **2.3. MODES OF ARCHIVAL RESEARCH**

In organizational research three very different approaches can be distinguished. The first is the approach to historiography. Two historiographical research streams were remarkable among others. The first was the work of the original institutional school where the students used historical resources to research the development of distinctive structures in the institutions. Selznick (1949) examined TVA's history and Zald and Denton (1963) examined the transformation of the YMCA and Clark's (1970) history of individual universities as a way to understand how distinctive institutional arrangements are emerging. The second stream represent the work of corporate historians like Chandlers (1962; 1977), who used archival material to study the origins of modern corporate practices (Galambos, 1970; Jones, 1997). A revolutionary contingent of workers' and organization theorists who used archival materials to examine the origins and nature of class conflict and power at work (for example, Braverman, 1976; Clawson, 1980; Stark, 1980; Perrow, 1991) were added to this group. The distinctive character of the historiographic tradition is its attention to the wealthy details of the organizational life which reflects the ethnographic studies carried out essentially by organizations, through archival materials. Particular individuals, their lives and professions have been examined, mentalities

and philosophies have been interpreted, and disagreements, disputes and power relations have been identified. Nevertheless, a new archival research practice based on environmental observation established its foundation in the mid-1970's. The change in methodology was dramatic. In place of a typical interest in ancient resources, environmental study started a period of archives in which small amounts of data are gathered from the past of many organizations, telling stories of the dynamism of the institutional and corporate environments. This conceptualization was first related to a practical approach by Hannan and Freeman (1977; 1984). Their emphasis was on systematic modeling in the demographic tradition, and on a major argument concerning ecological variability and mechanisms for improvement in the organizational populations.

Unlike the historiographical tradition, the approach to ecology is much more formal. This analytical approach is not focused on complex analysis of people, groups or organizations' behavior, understandings or occupations. The measurement of the degree of similarity and difference among a great number of organizations gives evidence and insight to certain organizational characteristics. However, there is also another aspect to this archival work's contemporary legacies. In the past decade a new archival approach has arisen over organizational science. Just like the previous ecological strategy, this "new archivalism" is rooted in formal social science ethos and methods. Their practitioners however differ (sometimes strongly) from ecological research methodology. In addition, modern archivists tend to share main sensitivities with the historiography method, including the interests of inquiry of the significance-laden, action-oriented foundations of organization. This emerging tradition of archives is now being discussed more thoroughly.

## 2.4. TYPES OF ARCHIVAL DESIGNS

We are deemed fundamental by four distinctions in the way archive research is conceived.

The first two relate to how scientists address archival materials. The following two are the interpretation of the researchers' data.

*Few vs. Many.* This refers to fundamental differences in the level of analysis that influence the type of material to be investigated. In contrast to studies which use small quantities of information taken from a large number of organizations, the ideal-typical distinction is between studies using archiving materials intensively from a single or few organizations. Historiographical research is usually confined to an in-depth examination of some organizations' archival materials. Ecological studies use data from many organizations, while modern archivists use both kinds of research designs.

*Read vs. Measure.* The second fundamental distinction concerns the collection of the data—the input method. The author reads in historiographical studies large amounts of archival material in a systematic way, often from non-unstandardized sources, as a means of gaining insight, making discoveries and creating informed conclusions on the character of history. This method is based on intensive notetaking and a sophisticated strategic reading pattern. In comparison, archival materials may be used by "coding" them as data to allow more traditional social science measurement.

*Descending vs. Ascending.* Other differences exist in the manner in which data are used to fulfill a particular theoretical purpose. It differs between something that says about a scholar's tacit theory of causality. In this respect, an important distinction is whether researchers are motivating the process of data collection through a more



macro-historical interpretation framework, or whether they are seeking to identify local constellations of practices and interpretations that can be utilized to create a wider interpretation.

*Objects vs. Relations.* The final analysis is whether the archival data is used mainly as a means to learn about social objects or to understand relations between objects. This is a distinction that refers to the implicit measurement principle that is applied to the data. In a data-focused approach, it is important to establish an adequate understanding of the distinctive features of individuals, organizations, and other social institutions. The primary theoretical question is the characteristics, features, or attributes of the objects involved, that can and should be used to describe their behavior.

## **2.5. DATA COLLECTION AND ANALYSIS**

The collection of ethnographic information is generally based on non-participant observations, participant observations and interviews. In the native environment (as in your homes or communal areas they normally visit), non-participant observations of the focus group of the study take place. Ethnographer will enter the community to take notes, but they won't take part in their activity and will not participate in it. The ethnographer, on the other hand, becomes a fully functioning member of the community in participant observations. For example, if you want to research communication patterns in classroom structures in a particular culture, you will take the role of a teacher or instructor, and you will interact closely with every aspect of the subject. As a participant-observer the researcher should take notes about everything they see fit into any format (usual a journal or a collection of field notes) or use a video camera to record. In circumstances where the position of the ethnographer in a group setting does not allow him to take notes during incidents they are attempting to study, video recorders are especially useful. As anticipated, the “speech produced for an outside researcher, even though spoken by a ‘native’ is not the same as talk addressed to fellow participants as part of the process of

building the events that constitute the social life of a society” (Goodwin & Heritage, 1990, p. 301). There are no interviews “that difficult, but interviewing in which people tell [the ethnographer] how they really think about things [she is] interested in learning, or how they think about things that are important to them, is a delicate art” (Wolcott, 1995, p. 105). For example, it is not comfortable for Japanese people to share personal data with complete strangers; after only two sides have established a certain level of personal social understanding and intimacy they are generally open to this type of information sharing; only in those cases do they have a willingness to express their genuine opinion (Donahue, 1998). Every ethnographer who wants to gather informative data through serious discussions with a person from the Japanese society should be aware of the possibility of gathering trivial, even right-unreliable, data if they are willing to take their culture and its effects on its people into account and try to reach each subject personally. The studies of ethnographers generally comprise the collection of different types of interactions data, particularly when they participate in the culture they observe. These data collection activities lead to the investigator experiencing life and interactivity with, forming a bond, and contributing to the community through the dissemination to others in academia of valuable information on their language and culture. Saville-Troike (1982) underlines that "the researcher can develop a deeper understanding of the culture under study" by engaging in culture and playing a functioning role in the community while collecting data. Another advice she gives the ethnographer is that they contribute to the welfare of the host group in a way they recognize and desire. Whether this is as a teacher or construction worker cannot be determined out of context, but the ethnographer should not be ‘taking’ data without returning something of immediate usefulness to the community" (Saville-Troike, 1982, p. 121-122). Shirley Brice Heath who worked in Carolina as a teacher during her research for *Ways with Words* (1983) is a good example of this. Data analysis is a key element in ethnographic research because the researchers usually give their impressions and interpretations of what they have observed. Because the ethnographer spends a lot of time in the culture, she will collect a lot of data through notes, recordings and interviews. It may be tedious to look at all of this information

and document the findings. Nevertheless, the sample needs to be carefully reviewed to make accurate statements on community and social activities. When the findings of the study are analyzed and recorded, the researcher is usually expected to position herself in the observation for credibility. This means that the perspective "I" is used and the participation of oneself as the researcher in ethnographic work is normal, even necessary.

The techniques of archival analysis include a wide range of activities to promote inquiries into records and textual material created by organizations and their subject. In its most classic sense, archiving methods include the examination of historical records, which are documents created at some point in a relatively distant past and which give us access to organizations, people and events of the earlier period that we might not otherwise have. Archival methods, however, are also used as instruments to complement other research techniques (field methods, questionnaire methods, etc.) by researchers interested in non-historical analyses of records and texts created by and about contemporary organizations. Therefore, a study of digitally based text, including online archives, emails and web pages can also use archival methods.

## **2.6. PARTICIPANTS AND DEMOGRAPHICS**

The study includes in-depth interviews with 20 participants. The interviews were sound-recorded, and participants were asked questions prepared beforehand. The interviewees were people who knew about the early times of the game world in Turkey, or current or former professionals of the sector. Each of the 20 participants is an expert in their respective fields. Some of them belong to the same job groups. Since the Turkish game sector is particularly dominated by print media, a few

interviewees appear on print media as a common ground. Interviewee demographics are shown below:

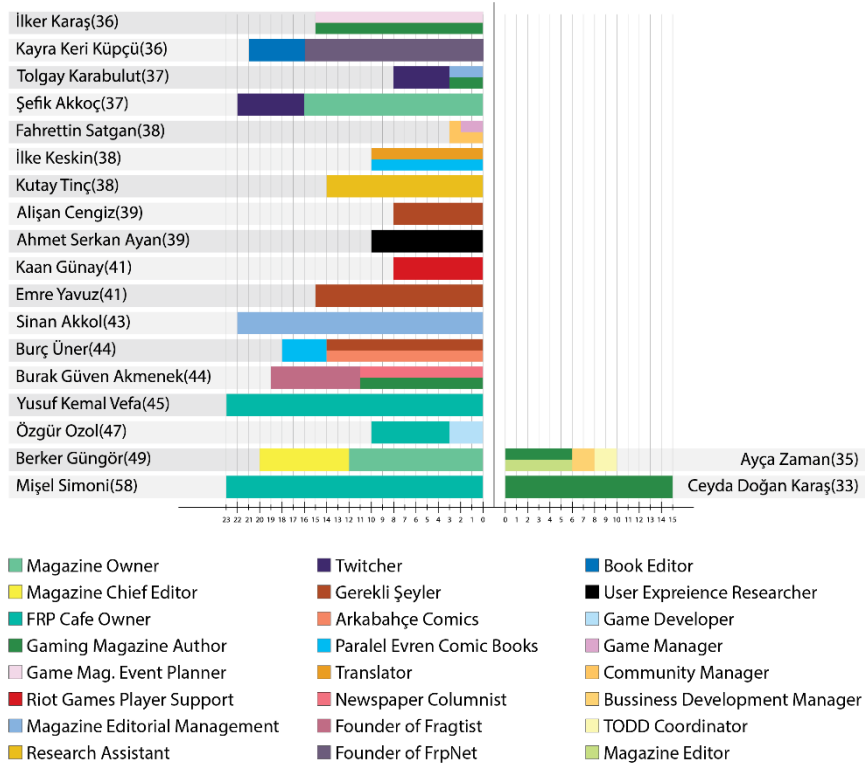


Table 1. General information about interviewees

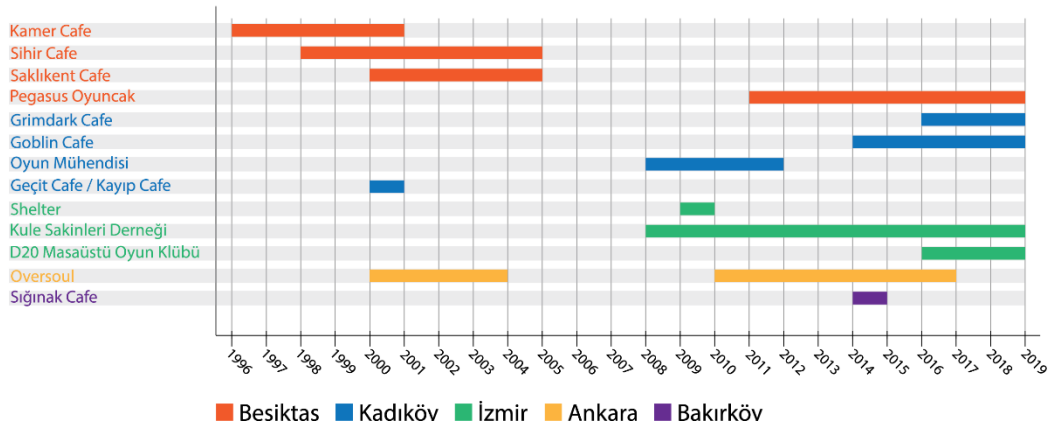


Table 2. Timeline of FRP Cafés in Turkey

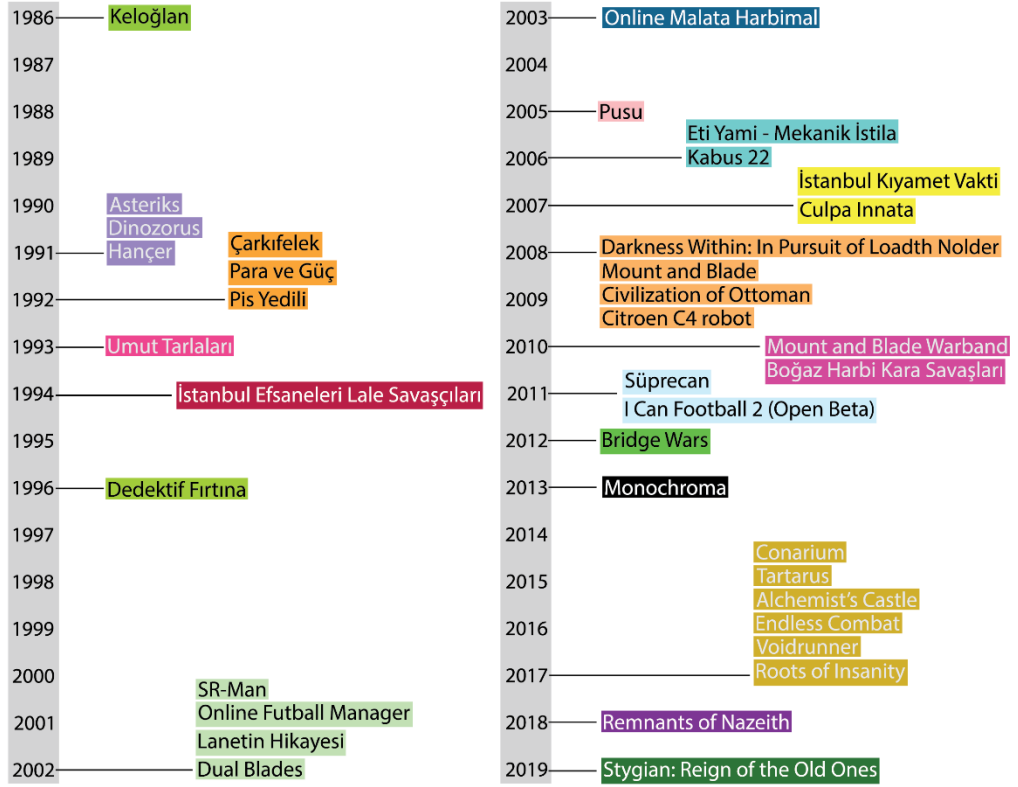


Table 3. Release years of games that were developed in Turkey

## CHAPTER 3

### 3. FINDINGS AND DISCUSSION

Up to this point, I tried to give general information about games. Although games are particularly easy to grasp by people who experience games, it is a fact that they have undergone major changes over time. Before talking about today's Game Culture and its development in Turkey I will be trying to address three major headings. (1) Especially in the 80s and 90s, games were produced for mainly entertainment purposes, but they have become a medium that touches on political and sociological issues. Developing graphics technologies have made them more realistic. As a result of this development, especially today, games that reach millions of copies sold such as war-themed games Call of Duty and Battlefield, put the player in a certain position, allowing them to experience games from the eyes of a particular side. This is one of the issues that should be considered and discussed about how the game medium is used. (2) Another important topic is that in the time that has passed since the inceptions of games, most titles become white male middle sex men centric. As a matter of fact, today, games are not only experienced by a certain group of people, but also by people in every position, race and gender. In this context, Queer Theory and Queer game developers have made a significant contribution to the game medium. Starting in 2013, QueerCon is one of the most important initiatives on this subject. With the advent of Indie games, the acceleration of game production has enabled people with many different backgrounds to represent themselves through games in a sense. (3) Another point that should be mentioned is the points where FRP, in other words the role-playing games, which generally effects overall of my thesis, overlap with the cinema medium. Historically, the film *Monty Python and the Holy Grail* 1975 (1975), shot by the British comedy group Monty Python (1969), actually stands out as an important intersection point of the role-playing games in the guise of Live Action Role Playing. With these three headings, I aim to give information

about the point that games reached and to give information about the issues that are not discussed much before the second chapter of the thesis.

Computers have been in our lives for a long time. Computers, which used to be set up in a huge room once upon a time, first stayed off to one side in our houses, and then have turned into portable technological tools which move with us in our pockets. This transformation gained so much speed particularly in the 1990s that computer-based technology has created a quite different world. This newly generated digital world has naturally brought lots of innovations with it. The innovations which came to light in the period which we call digitalization carried a lot more than just a physical object and revealed an utterly different world from the point of sociology. The game culture which had never existed before and nobody had even been aware of was becoming popular fast and furiously like the skateboard culture of which existence had not been known in the 1980s. Of course, the point where the game culture has reached today is strong enough to answer the old question “Is game an art?” In today’s media in which there are the ones who see game as an art on one side and those who do not still count it as an art on the other, it will be highly beneficial to use Telepresence Theory. It has transformed based on the word “presence” which has been written about by Matthew Lombard and Theresa Ditton a lot to position games, but fundamentally was brought forward by Marvin Minsky, one of MIT professors, in the 1980s. Although Presence Theory is handled from many different points of view today, the state of “like being there” still survives. This theory which is discoursed by basing on both physical and social environments can be interpreted in different ways, especially in terms of games.

### **3.1. GAMING SUBCULTURE IN TURKEY**

Today, when we talk about game culture, we come across an “umbrella term” so to speak. Game culture as a topic itself has many different headings; table-top role-playing games, table-top board games, card games, collectable card games, comic books, fantasy literature, science fiction and Cosplay. It is such a term that although it is still a subcultural element, it is sometimes an important part of popular culture

with connections through its subcultures. In other words, it is a term that emerges when subcultures of a subculture come together under one definition. This is what makes it different from other streams (as in mainstream) or movements, because sometimes it continues its way as a literal subculture and sometimes one of the components that is part of it comes to the fore and make it a part of popular culture and then return to its place; so to speak.

Of course, when we say culture, there should be a discipline in the structure that comes to mind. **Interviewee 1** gives an example as such;

*“When we talk about culture of something, it is necessary to know its past, its traditions... For example, I am a man who rides a motorcycle regularly. Motorcycle culture has a certain discipline. You put your helmet on; your gloves, your jacket. You take care of your engine. There are subgroups within the motorcycle culture as well. Model of your vehicle also determines the groups of friends you get to hang out with at some point. Gaming is no different. In order for a person to talk about game culture, one has to reach a certain age. A 15-year-old consumes all games with a hunger, regardless of paying attention to what he is playing. There is no specific choice for them yet. By the time they get to their twenties, they’ll began to say that they loved strategies, turn-based strategy games, the Second World War themed strategies, the Second World War-themed hexagon-based strategies, and strategies by some particular company. At this point, we see that the pleasure of gaming is found gradually.”*

When we look at the example of **Interviewee 1** gave about game culture, we come across a completely different picture. Especially in Turkey, it is possible to say that there is an enormous gap between the culture of games before and after 2000s, based on my own experiences. Of course, the interesting point here is that the subject has more of a value as a periodic study rather than a numerical value. As **Interviewee 2** also underlined, there was a tremendous explosion in the amount of games in the 80s. This explosion affected the world in general, and Turkey as well



and number of games that were published at the time has reached an amount that would rival the number of games that get published on Steam platform today. So when we look at Turkey before 2000, the information we get shows us the amount of titles was nearly the same as after 2000. The main difference is that, as many people would say, getting access to those games was much more difficult in the 80s and 90s and finding a computer that you can play games on till 2000. There is no way to experience a computer game in an environment without a computer. The problem of access that emerged before 2000 due to the lack of Internet cafe culture in Turkey; which came to the fore in 1997 in Korea and was called “Pc Bang” and became fully widespread after 2000. It can be said that such a lack of access, in a way, interpreted the emergence of game culture. When we look at games and gaming after 2000, we see a different picture. There is a period in which the internet connections bandwidths have been upgraded from 56Kb Dial Up connections to 256Kb cable internet, imports of official games has been made and the options that gamers have increased. During this period, the game industry developed both globally, and Turkey as well; in different ways than before. As access become easier and quicker, it can be said that there are significant differences between a pre-2000 gaming experience and post gaming experience.

In this context, it is possible to say that player culture has changed in different ways in our country in different age groups. The period and age group in which I am involved in has took their first steps into the gaming culture with tabletop role-playing games which is called FRP, yet today's gamers open their eyes to the digital platform when they first partake in game culture. For us, a subculture, the digital game, is their mainstream. On the other hand, in terms of consumption during the period, table-top role-playing games, which were the mainstream for us, are also a subculture title waiting to be discovered for the new generation as well. In other words, the form of consumption has completely changed and the exciting titles of a period have well accepted for this period. At the point where Turkey is in terms of gaming culture, the progress that was experienced can be questioned and analyzed according to the aforementioned periods. Especially in sociological and

economic terms, it is possible to see the differences of this development. From a sociological perspective, we see that games are more of a commodity than before. Since this state of being affects the production and consumption of games in different ways, the viewpoints of the developer and the consumer also changes simultaneously. As in **Interviewee 1**'s example, players want to consume everything at the beginning, and in time they start to differentiate between the titles they consume and finally they will find their own style. Although this point of view can be seen as generally true, there are different factors that direct the game culture and gamers today. It is possible to see the negativity of the games getting such a widespread reach and the growth of the sector at this point, because the cultural production here has become a commodity production by itself, and the subheadings that we list when we talked about game culture have turned into a commercial gain model. It can be said that in Turkey and to a certain degree in the World, the gaming industry has slowly conquered the creation of culture after 2000; it is possible to say that industry creates gaming culture on its own.

**Interviewee 3** defines play culture as follows;

*“When I talk about game culture, I consider it as a separate art form. One of my other jobs is Cospalying. That's how I evaluate games, and that's why I made it into my career. Games have a lot to offer for people. I learned English through the games I've played. I graduated from high school. I started studying law in a distance learning program. When I started to develop myself personally, I started to see game culture as a stand-alone culture wholly on its own.”*

**Interviewee 3**'s view of game culture is in line with **Interviewee 2**'s approach to language, who is a member of previous generation, rather than being in the same generation with **Interviewee 3**. Especially when we talk about the topic of education, it can be said that games provided significant contributions to language education in Turkey for a period. As it took time for the games to become widespread in Turkey due to the lack of understanding of English and Turkish language support, curiosity to learn English, especially in the 90s, intersected with

games in a certain point. Even people, who don't speak any English, started to learn the language and look at the words they don't know from the dictionary because they were curious about games. Especially trading card games such as Magic the Gathering, have led to many people in Turkey quickly adapting to using English, because they utilize certain concepts on a regular basis. Apart from this, the game culture influences personal development because it has many different subcultures as a part of it. Games are a simulation of reality. So they get influenced by it. There are many games affected by the known history. Even by simply experiencing history-themed games there are people who receive great information about the topic. The fact that games being influenced by the reality, and then presenting the said reality in a “much more fun platform” helped us learn information that we would normally not research on our own.

**Interviewee 4;**

*“This situation changes from person to person. I think of single-player games. Narrative based games that I've played when I'm alone in my own home. And then I think of places like cafes that I share with other people. If we don't experience something, we can't share it with other people. It refers to the intersection of many different points to be added one after the other. A culture, where everyone can share their thoughts on certain topics at regular intervals.”*

According to **Interviewee 4**'s view of game culture, game culture in general means a situation that changes according to the person. Especially in the pre-2000s world, while there were server systems that offered only more primitive online gaming experiences such as MOSH and MUD, games could not go further than being a single-player experience. For this reason, single player games were designed to be as detailed and different as possible. When we look at it from this perspective, thanks to the single player games, we see that the foundations of the game culture were produced with putting more effort in the scenario and mechanics of the games, and we see that the foundations of this culture can be found in the digital environment especially. One of the most important features of the single player

games was that they both created their own worlds and interpreted them from their own perspective. Many games created different worlds, and in fact just like the medium of cinema they “transported” the consumer to another world, but let them interact with it as well. With the opening of cafes such as Sihir and Saklıkent, where people who started to consume this culture came together, and following aforementioned establishments’ opening of internet cafes as well, this culture started to reach a much wider audience. Just as **Interviewee 4** said, there was a need to share experiences when single-player games were in demand. It was a communication that was experienced through sharing what happened in a game with someone who played it as well. As the amount of games people get to play increased, the culture of the gamers started to grow with the different results of different people. This has led to the construction of the gamer identity first and then to the formation of the gamer communities.

**Interviewee 5;**

*“It needs to be scaled. It starts in the school and neighborhood surroundings. We’ve been going through Amiga and Pc because consoles weren’t very common in our neighborhood. Think about a team that can meet up and share things together as a common denominator. There is an environment constituted of people coming together in the same house, sometimes playing co-op games, sometimes sitting next to someone and watching them play or helping them. One of the things that make up the culture is economic conditions and the neighborhood is the other.*”

*Actually, we need to approach this issue by asking “What is a game?” At the most basic level, I can say that this is the sum of moments that I enjoy. I see this from a perspective of a group or a community that can share experiences. For example, in the past, games were very difficult to access because there were not much of an opportunity to access them. For a period of time in Turkey, all the games that you can play were limited to what is installed in the computer that you were using. Especially from the 90s to the middle of 2000, we were only accessing copied content. My first legitimate game was Civilization. I bought it for \$60, and it had*

*tremendous content for the period. On the other hand, there was an old game called “Hançer” (Dagger). Tolga Kahraman was one of the designers of the game as well. It was on Amiga. Copying the content of the game and “cracking” it wasn’t enough, if you want to play it you needed a code from somewhere like 13<sup>th</sup> page, second column of the manual. Game culture was all that for me. It was a platform where you could have fun regardless of your age.”*

When we consider **Interviewee 5**'s explanations, we see that there are other clusters of intersections given by other experts. Among these clusters, especially the economic situation and neighborhood as topics are noteworthy. According to the information given, the process and style of the spread of game culture in our country has progressed completely under economic and socio-cultural influences and has found a direction for itself. On the other hand, in the absence of a digital environment or the small amount of access to it in Turkey; street games, which were the dominant form games in the 80s and 90s, and the concept of neighborhood, affected the progress of game culture massively. Especially when we look at the concept of neighborhood, we see that there is a communication model that emerges through interaction. Just like the information given in **Interviewee 6** and **Interviewee 2**'s examples, **Interviewee 5** stated that his first encounter with digital games was thanks to his friends in the neighborhood that he lived in. The friendships in the neighborhood, especially from the 80s to the end of the 90s, brought together many people; this small communities were led by someone who can be seen as a brother figure or someone who is seen as respectable and the main structure of this interaction was created through the said person's guidance. As children who were a part of these communities, we would regularly be influenced by each other and get news about anything new. This could be a new street game, or a new model of a basketball shoe. Thanks to the concept of neighborhood communities, of which I was a part of myself, soon I've started to visit an “Atarici” (Arcade Saloon) where digital games were experienced; thanks to the information shared by different friends in my circle. The Arcades were places where many families forbade their children to enter, especially in the 80s and 90s. Generally

speaking, people believed that most of the teenagers in these places were “bad apples”. Getting to know and experience this “Atarici culture” in a period full of prohibitions was an indication of an important link between neighborhoods and establishments in them. Even though some Arcades that we used to visit were far away from our own neighborhood, some would be in our neighborhood and in time, children playing street games would start to socialize in these places. This socialization brings forth a formation of a community. It can be said that the most important and renowned gaming communities were constituted by people gathered around in these Arcades. In fact, this situation, especially in the 90s, has led to the formation of groups attached to different Arcades as well. Those who go to different Arcades, those who never visited another Arcade, and even more interestingly shop owners, have positioned the keypads of the devices in different layouts, in as many different ways as possible. Thanks to these layout differences, it is impossible for the person who goes to the same place to experience the same game twice, because the keys are nearly automatically pressed by those who play these games; Arcade games are generally dependent on quick reflexes and are based on muscle memory. I give these examples to argue that Arcades were not only places that people get to play games but they created a kind of perception of space and therefore indirectly planted the roots of gaming communities as well. I believe this argument is supported by the aforementioned examples of experts which underlined the development of games in Turkey through the development of Arcades.

When we look at game culture in a general sense, we see a structure that I’ve called as an umbrella term. Even though the word “game” is perceived as digital games in today's world, it is actually perceived in different ways by people who get to experience different aspects of the culture. For example, a person who constantly experiences the same digital game can think of only a single title, but someone who consumes many different types of games can think of a wider spectrum because they can see a much wider picture. For people who are just playing board games and who are not familiar with digital games; thinks of games as board games of course. At this point, it is necessary to approach “game” as word from a different

perspective; we need to underline the expression of “oyuna gitmek” (going to a game) which means to go gambling in Turkish as well. Especially for people who gamble on machines, “game” means gambling. In addition to gambling, it is possible to see many different ways of interpretation such as collecting, comics, fantasy novels, movies, TV series, miniature games, card games and FRP games. At this point, it can be said that what we call as “game culture” contains many different titles underneath the surface. **Interviewee 7** makes a similar comment on the subject;

One of the ideas about the fact that game culture is actually an umbrella term comes from **Interviewee 7**;

*“I start by doing this analysis on a human basis. Not every gamer watches anime. Not every anime watcher may play games, or every comic book reader may play games as well. These cultures have certain things in common. Not everyone has to be at the same intersection point with these cultures.*

*The number of people who can consume games, and consume manga and anime is not always the same. We used to do this. Everyone has their own hobbies, but it is not possible to keep up with them both economically and sociologically. We have to choose some of them and leave others. How should I put it; I'm not as knowledgeable about comic books as someone else, maybe if I tried I could somewhat catch up to them, but that would still take a lot of time. But young people can keep up with this speed. They describe the next period, what is to come. At the end of the day, the children who are trying to reach to your level will somehow reach to your level. When you distribute information from top to bottom, you influence their thoughts.”*

When we look at **Interviewee 7**'s comments on game culture, we understand that people of different periods are interested in different hobbies, and not all of them have to experience the same parts of the whole culture, even though what they would experience will intersect with other parts. Although the game culture serves

as an umbrella as a term, the other subtopics under this umbrella are also cultures of their own, although they seem to be parallel and close to each other, there don't always intersect with other topics as clusters. The differences of these clusters come from the fact that all topics also have their own structures and roots as well as the fact they can be studied under game culture as well. On the other hand, the density of different cultural movements and how they get to adapted in Turkey is another important point of discussion. Especially after the years of 2008 and 2015, where the anime and manga culture were in a sense were dominant amongst those who belong to game culture, there is a remarkable stasis period. As another point of interest, it can be said that Cosplay and Cosplay events, which were started to get organized after 2010 in Turkey, lost their effectiveness and visibility compared to the past. Among the reasons of all these changes, the consumption and impact areas of this different culture in our country are remarkable. As **Interviewee 7** underlines, those of the new generation improves themselves by being influenced by different cultures. One of the best examples of this situation will be comics. Of course, the comics we mention here are American comics. Marvel's MCU world has attracted attention with this movie universe and one of the important titles of American culture, comic books, has managed to get a more prominent place in the world much more than ever before. Comics that have attracted attention with cinema have reached more people in a short period of time and there has been a significant increase in consumption in our country as well. In this way, we can say that the new generation who learns American comic books will become a generation that dominates its "Nerd" culture at a certain point with the abundant number of games that'll get to be produced over time. Of course, the increase in demand for comic books means that not only the present titles will get attention, but also those who love this culture should be learning about old titles from, gold, silver and bronze ages of comics and investigate the roots of the culture that has already been laid out in front of them. In the digital gaming industry, which is heavily influenced by the MCU universe's film productions, plenty of relevant games are being produced about same concepts. There is a significant increase in the number of these games compared to the past. These games are produced with higher quality and movie



copyrights, so they can reach comic book readers and viewers faster. This is one of the important indicators that games as a medium can draw a path for itself by using different subcultural topics and it can be an umbrella term alone.

**Interviewee 6;**

*“Digital game is a concept of increasing importance since the mid-1970s. It is one of the most important elements in the identification of young people who are born and grown up after 80’s; it’s one of the most important influences on their own personalities and cultural backgrounds. Children learn by playing games. Digital game is one of the tools that children learn with the most. These games have a huge impact on the process of self-definition of today’s people on the global scale. Therefore, the sector continues to grow by 10-12 percent every year by constantly opening up to new areas for it. While the music and film industry are shrinking in a sense, the game industry constantly keeps on innovating. As a culture, it is more important than music and cinema. If we consider Turkey especially, I believe there is no other country that consumes so many games yet produce so little. In actually there are a lot of countries are similar to us this aspect. There are many eastern European countries; Czech Republic, Poland, and Greece; and if we take the middle east into account even Iran... Seeing that the production side of games in these countries is so impactful, I see that Turkey missed some opportunities in this area. However, if young people, who are interested in games, were directed to produce interest rather than consume, digital games could have been a significant piece of Turkey’s current gross national product.”*

One of the best examples of this comment by **Interviewee 6** is undoubtedly one of Ireland’s biggest game exports; EVE Online. EVE Online, which has managed to reach millions of people all over the world and has gathered thousands of players in our country in a very amount of short time, was offering a completely different experience both in terms of structure and in terms of game dynamics. As of now, a game alone manages to earn \$ 12 million in our country. Indeed, the point that draws attention is that despite the fact that the production of games in our country

dates back to 1980s, it has not developed yet. If we list these games; Kelođlan (1986), Asteriks (1991), Dinozorus (1991), Hançer (1992), Çarkifelek (1992), Para ve Güç (1992), Pis Yedili (1992), Umut Tarlaları (1993), İstanbul Efsaneleri Lale Savaşçıları (1994), Detektif Fırtına (1996), SR-Man (2002), Lanetin Hikayesi (2002), Dual Blades (2002), Online Football Manager (2002), Online Malata Harbimal (2003), Pusu (2005), Eti Yami – Mekanik İstila (2006), Kabus 22 (2006), İstanbul Kıyamet Vakti (2007), Culpa Innata (2007), Darkness Within: In Pursuit of Loadth Nolder, Citroen C4 robot (2008), Mount and Blade (2008), Civilization of Ottoman (Halen geliştiriliyor.) (2008), Mount and Blade Warband (2010), Boğaz Harbi Kara Savaşları (Halen Geliştiriliyor.) (2010), Süpercan (2011), I Can Fotball 2 (Open Beta) (2011), Bridge Wars (Halen Geliştiriliyor.) (2012), Monochroma (2013), Conarium (2017), Tartarus (2017), Alchemist's Castle (2017), Endless Combat (2017), Voidrunner (2017), Roots of Insanity (2017), Remnants of Naezith (2018), Stygian: Reign of the Old Ones (2019), wich is a relatively long list. Yilmaz, E. & Cagiltay, K. (2005). As a matter of fact, although there are dozens of Turkish-made games, only one of them has been able to generate substantial financial returns globally, while only three have become globally recognized. When we take this data into account, it can be said that in general terms for a period of time PC game production in Turkey managed to develop significantly. In spite of all these breakthroughs, we can that our country managed to reach global levels of development only after 2010; even though the PC and console games sector kept on growing. Even though this means that Turkey as a country cannot manage to get a big enough slice of the pie in the digital game sector, like **Interviewee 6** has pointed out mobile platforms are on the rise and thanks to the structure of Hyper casual game model that can create millions of dollars of profits in a short amount of time, there has been some kind of a movement towards such titles in our country as well. Thanks to Hypercasual games, which are based on a specific formula and can be produced and consumed in a short time, the mobile gaming world has become an enormous Fast Food market and has become a satisfying structure for both the manufacturer and the consumer. When we look to the less used term of Hypercasual in Turkey only a year ago, we can see that nowadays many people who

know how to program is part of this world somehow. In our country, when compared to the past PC and console game production, we see that many successful Hypercasual games have been produced in a year. On the one hand, our manufacturers have produced faster and higher quality products, and on the other hand, many companies have been formed who focuses on distribution.

**Interviewee 8** and **Interviewee 9**'s thoughts about game culture are quite similar. About game culture **Interviewee 8** says; *“I say it is everything about games. I can think of everything related to games, including even the slightest thing that comes to the mind. A structure that consists of produced content, and the platform that contains such content. It is a composition with many sub-branches just like cinema and music, though it gets to be produced much more widely, but consumption of it gradually becomes differing as well.”*

**Interviewee 9** interpretation of the game culture follows; *“Games are actually a pillar of the entertainment industry, such as movies, TV series or books. When we look at the world on a global scale, I can even say it is the biggest pillar. I think I wouldn't be too mistaken if I called it a consumption item that brought people out of the world and brought them together on a same denominator.”*

When we look at the world in general, it can be said that games as a medium has already gained enough momentum and the medium already overcame certain obstacles. Nevertheless, on a global scale we see that many countries meet with medium of games much later than the countries like America and England. In this context, it could be argued that Turkey's tasting of games wasn't too early or too late. Nevertheless, it is true that the late introduction of modern technologies and internet in our country directly affected the game sector in a general sense. Another remarkable point is the distribution of games in our country. As we've mentioned before, the game medium is a medium that develops in direct proportion to the economic conditions in terms of the electronic devices that get used while playing games, infrastructure and the games as well. Socio-cultural and economic structure

must be able to work together in order for this development to take place fully and rapidly. When we look at our country, we see that even today, the money spent on game consumption, especially in economic terms, is behind many other titles. When we look at the whole market, we see that the games that require monthly fees have decreased in a short time, and more importantly, the Free to Play (F2P) game method has come to the fore.

**Interviewee 9;** *“The number of people who love game culture and grew up with this culture is low in our country. We're talking about a niche audience. I won't even call them gamers; LOL, PUBG, or FIFA players. Because these people are people who love to take certain games and then invest in them. PUBG is important because it is a two-year event. We have come to this point with Counter Strike therefore we are looking for combat games. Because when it's not realistic, it doesn't appeal to us, we don't play those games. For example, when PUBG was released, people did not have the money buy the game with or the computer to play it on. But somehow the game has increased its popularity. Fortnite may be the most played game in the world, we are talking about 250 - 300 million players. Fortnite lifted the line between life and games. For example, people started to show their joys in football matches doing Fortnite gestures.*

From this example given by **Interviewee 9**, it would be correct to say how much digital games are in the forefront. Digital games started to offer a competitive environment, especially after the release of StarCraft (1998). This kind of environment started to reach a much wider audience with Half-Life, which was produced in the same period, and this game's mode Counter Strike. Of course, it should be noted that Doom, Unreal and Quake also introduced the competitive game model in a different way, especially in the FPS, TPS genres. In Turkey, tournaments of various sizes started to get organized in the early days of the 2000s, and the first E-Sports team, which was founded in 2003, is a Counter Strike team; Dark Passage. The game culture, which produced its own culture and started to infuse its culture to other cultures, managed to reach many other places. Games

such as PUBG, LOL and Fortnite are experienced by millions of people. Millions of dollars are distributed in E-Sports tournaments organized for these games and tournaments are watched by millions of people. Over time, the number of viewers has reached such high levels that they are intertwined and blended with the mainstream culture. As a result of this blending, as **Interviewee 9** mentioned, different win gestures in the Fortnite started to get used in football matches as well.

**Interviewee 2;**

*“I started playing games in junior high school. My experience with games has increased the most when I started to play digital games during my high school years. But interestingly, one of the best examples that can be given to the gamer culture in Turkey is that, unlike the rest of the world, in our country first digital games become prevalent rather than board games. During my younger year, many different consoles, PC models appeared on the market. Everyone adopted a different device and did not use other ones generally. At this point, there were Commodore 64 fans, Amiga fans, Spectrum fans and Amstrat fans. After a certain period of time, when these different devices were on the market together, only Amiga remained. Then PCs followed this trend. When I look at today’s conditions, I see different kinds of gamers and their different types of possessions. We are divided into different categories as PC gamers, console gamers and mobile game lovers. Indeed, in our time, games would appeal to a narrower and niche audience. Only those you had a certain level of education, wealth and culture could play games. The reason was economic in general. Today, certain setups are very expensive, but once you want to buy a computer, you can get one. In my time, the choice was low and the choices were really expensive. At this point, I think that money is only the first obstacle because the families who will buy computers should also be contemporary, liberal, and open-minded for their period. So both a person had to be wealthy and cultured. And things to do with a computer during that period were limited. Imagine, there’s no internet, no apps. One of the things that attracted the most attention when you faced such a condition was digital games. Everyone*

*was experiencing single-player games, or they tried to carry their computers to other people's houses so they can play multiplayer games over a LAN connection.”*

There's an interesting point to take notice of, in Europe people first start with tabletop board games then move to digital games. It is also important to remember the Dungeons & Dragon's system, which was produced in 1974 and is another tabletop game. Interestingly, the progression of games in Europe followed a sequence of its own, but in our country this has occurred independently. Especially those who were born in the 70s and participated in the deep interview declared that they first met games on digital platforms. Interestingly, there were actually many board games produced by the Intertoy Company, yet the emergence of this trend coincided with the 1990s. The fact that Monopoly, which ravaged the world in the 80s, was also in our country but did not spread in any way, stems from the alienation of this people from this new game culture. One of the biggest effects of Monopoly, which is a game that is known by almost everyone in the 2000s, was undoubtedly the language. As **Interviewee 2** underlines, language has always been an important factor when it comes to games. The inability to translate games into Turkish has been a major obstacle for the spread of an already niche culture. Again, according to the information received from **Interviewee 2**, even though Magic the Gathering is our country since 1995, the biggest reason that the game can not appeal to a wider audience is the same. This game, which has more than 20 million players in the world, has as of October 2019 around 200 active players in Turkey. **Interviewee 2** stated that they wanted to translate the product into Turkish and that the license holding company did not allow such a thing and that the translation would be done by the company when the required number of players was reached.

As in the case of Monopoly, both games could not spread quickly enough because of the language barrier. The effects and importance of the language barrier in the 80s has affected the supply and demand chain. These facts influenced the attitudes of sector investors; they stopped their productions aimed towards Turkey. Thus, the

link between supply and demand has never been achieved. While manufacturers look for markets to produce for, Turkish consumers are waiting for their products to arrive. Although there was a significant increase in the sales and consumption of games such as Risk and Monopoly in the 90s, there is no trace of traction for the games categorized as “Eurogame”. Those who were able to play these games were college students as well. Because of socio-economic and socio-cultural reasons, Turkey, compared to many countries in the world which developed their own game culture, has taken different step about this topic. In this context, the development of Eurogame culture parallel to digital PC gaming is remarkable.

**Interviewee 2;**

*“While parents bought computers, they didn't buy it for their children to play games on them. They bought it because computers are an important thing that opens up your mind and contributes to your education. But the children were able to deceive their families and actually get the computers to play games. Of course, the fact that families do not know much about what can be done with computers is an important factor at this point.”*

But after a certain period of time, computers have really become devices used in children's education. Many children, including myself, learned English through computer games. Most people learned English from games, not in college. They especially learned English to experience role playing games. If anyone asks, this is the most important contribution in my belief. When a family buys a computer, other families follow suit. This is another cultural structure. "They have it in their home, why don't we?" is the logic behind such behavior. Generally speaking, the computer was a replacement for the encyclopedia. From the '80s to the '90s, it was a hard-to-reach product that only people with certain privileges could buy. As a matter of fact, with the beginning of the trend of internet cafes in 1999, it became more accessible and at the same time it created these cafes. As **Interviewee 2** noted in his comments, from the 80s to 90s buying computers in Turkey was above most families' capabilities. It was a device that could only enter the houses of people

with a certain economic power and culture. As in the example given, many children of the period deceived their families and got computers in their homes. The first computer I bought, which was in 1996, was used for mainly to play games at that time even though the main reason for me to get was to assist my education. At this point, it is seen that families make important decisions about whether to buy or not such a product they know nothing about. As **Interviewee 2** points out, it is a device that has entered the homes of people on the “liberal” side a bit faster, both economically and culturally. The full-fledged use for education coincided with the years 2000 and 2010, when computers began to become widespread. As computer usage became a part of everyday life people who learned computer programs with hands on approach educate themselves on the subject and started to take advantage of everything a computer offers. Still, games had an important contribution to the development of the English language skill in Turkey for gamers.

**Interviewee 8;**

*“Games used to be much more of a subculture. But now it became more or less mainstream as people started to build their careers around it, get income from it. Access to it has increased because it became more popular. The fact that it could turn into money turned it into mainstream. The comic book example you gave is pretty good. All of a sudden, comics got drawn into this marketing, and all of a sudden there are a lot of Superhero games just like Superhero movies. I think their accumulation in the public conscious is so intertwined with each other and games are one of the biggest contributors. The area is growing, but I think this is not a good thing for that old subculture and its innocent state that we know of. Game industry in Turkey has also been affected by this in terms of consumption. But it wasn't affecting in terms of production. So, we do have people who have skills and ideas, but some people are more likely to consume rather than produce. Maybe other countries cultures are closer to the side producing games, but we have taken a different road.”*



As **Interviewee 8** pointed out, the games started to attract more people because of the fact that the games could be turned into money and turned into a commodity. Although globally we look at the game consumption rather **Interviewee 4** then given by "myself to spend some time" on the logic with that rather monetization of game time we look at the general meeting, though Turkey, we see that appeal to a larger audience in a short period of time. A similar situation has taken place in the comic book world with the introduction of the Marvel Cinematic Universe (MCU), and it seems that it will continue to live for a while. Saving money game "stuff" that is, to save money rather than potential market in Turkey has also been greatly expanded. On the topic **Interviewee 9** also pointed fingers and pressing the point that the common intersection of;

**Interviewee 9;**

*“Fortnite to appeal to millions around the world, although players like to reach 300 million, not officially pronounce the ESA in Turkey. In this case, it actually shows how different we are. We see that when you come to Turkey to play the game not played anywhere in the world. People are always changing but there are still games like Knight Online, Wolf Team, Text 2 for example. Once he's invested, he's not a player, so I can't give him that title, he's playing one of a kind. Or a second game. For example, there are summer discounts on Steam. There are thousands of games, and many players buy too many games from these discounts, but they don't play any of them. Because he has become a Digital Cataloger, I hear some arguments like um I got it but I don't have time to play.”” I work hard, I don't have time, ama but I don't take them as an excuse. If you have time for something else and you call me Gamer, you'll have time to play. It would be great if you gave the time you gave to this game to other games, to raise your curiosity. For example, E3 is followed by very few people at Gamescom. Magazines or associations, on the other hand, are followed by very few people compared to the audience. Because that content appeals to a niche audience that I can say at the beginning, who can call me Gamer. There are very few people who play a variety of games, are passionate about games, and experience dozens of games, not one. I used to*

*understand that we could reach, but now it is possible to reach many games even without leaving home. We are different from the rest of the world at this point. I've seen it in companies I've worked with before, but we're competitive.”*

Many of the intersection of the interview, we use the fact that the players in Turkey as the "Gamer" is that it does not conform to the mold. Global and largest no different between Turkey, no doubt Gamer currency of the game, giving rise to later development of culture and development stems from interest earned as tools. Gamer culture, which develops differently due to the fact that the internet and the technology in general reach later in the world and at the same time is not accessible in economic terms, consists of an identity construction that faces a uniformity rather than the structure pointed out by this culture today. **Interviewee 9** also mentioned, instead umbrella term that brought this culture to our mind when Gamer culture is called in Turkey, LOL, Wolf Team, Counter Strike, Knight Online, Text 2, Silkro Online games like that experience and usually stuck to one of them we are confronted with a community of people who have never played any other game. There is a huge gap in the social, political, socio-cultural and economic sense between the masses who experience these games and the Gamer masses in general, since almost all of these games have a free game method called “Free to Play” (F2P). One of the reasons why a game like Fortnite, which affects millions globally and which leaves many sectors behind by itself, is one of the lowest levels in our country and which builds its online player base in time, is based on Korean based games. . As a result of this interaction, the audience who liked the single game adopted the commercial moves of these games over time and did not approach different payment models and game structures.

**Interviewee 5;**

*“Breaking point was the increase of casual players. My parents are not very good examples because there is a lot of age difference, but at a point where fast food and games are simplified, game culture has become imaginable. After earning money in a short time, I was able to hear that you were right by my family. Seven years*

*ago, it was still a fresh building. Turkey says new movement to train I had. Lack of garage culture could be a reason. When we look at it from this perspective, there is no suburban settlement in our country. From what I can see, this market is just beginning to form. But the generation that builds is a bit old. I know that FRP started to be experienced in our country between 1994 and 1996. This culture spread in a short period of time and was able to reach large masses with cafes like Sihar and formed communities.”*

As **Interviewee 5** gave in his example, a visible Fast Food movement started the global game world. First, more games appealing to the eye were released more often. The contents of the games have been given a specific focus. Especially the series of Call of Duty and Battlefield, produced in the early 2000s, are the first steps of the developing Fast Food game world, with the theme of the Second World War, giving the players a first-hand experience and making this theme feel “better her with each new game. Today, when we look at the Assassin's Creed series, we see productions that are consumed quickly, that have progressed in a certain line since its first game and that offer players a new game with different “skins, in a short time and that proceed through the world open world diye concept. The Assassin's Creed series is based on the same game and uses the “open world için concept to make it unobtrusive. Almost every year, encountering a new Call of Duty, Battlefield or Assassin's Creed game is not even the case. This, in fact, determines the point where the supply and demand line has arrived. As in this global fast food consumption in Turkey game it shows itself greatly. Accelerating game consumption also indicates an increase in the number of players. Another important factor is the growth of the mobile gaming market, especially with the advent of large PC games and the development of mobile phone technology. farmvil to begin with, and today dozens in Turkey, hundreds of different games are played mobile market, the concept actually called casual players, previously begun to disseminate as do the PC or console, in a sense, "casual player" of the definition has led to re-evaluation. Compared to the United States in terms of the development of the games, or Suburban culture, which is not in our country, comes to the agenda. These

large modern villages, which are located around the big cities, have brought the “Garage” logic to the American culture. Today, many companies that shape the world of technology have been influenced by American Garage culture and have taken their first steps in any garage and reached the point where they are today. So, a home office can establish a culture in itself, a significant difference is observed between Turkey and at this point they do today.

**Interviewee 3;**

*“Of course, there is a difference between PUBG and Rummy game. Different players. Except for competitive games, there are fewer tournaments compared to okey and backgammon tournaments. But the difference between a player like PUBG and a backgammon player is the high level of competitive. For example, people like to challenge games. One of the best examples of this subject is Dark Souls. Players, like game culture, fall into different categories. I have to play every game because of my job. I should try the game as much as possible, write in detail and give information. You cannot force PUBG to play a person who does not like PUBG. For many reasons Fortnite may love its biggest rival in the global market. On the other hand, he only loves horror games, he doesn't play any more games.”*

As Nature and **Interviewee 13** have mentioned, we are quite a player as a country; We love playing games. These games are not only digital, but rather from our own cultural codes backgammon, one, three - five - eight, swamps, such as playing many different stone and card games. In this context, when we look at the game, theoretically is a state in the DNA of the country. However, when compared to digital games, it is not possible to say that when we look at our country today, it can affect every generation in terms of not being able to catch up with computer technologies. Nevertheless, it is known that many people experience games such as backgammon and okey on their phones. At one point, we know that there is a generation of players experiencing the game that they know physically in digital, but they can't play PUBG on the computer and move to the mobile version called

PUBG LITE. Although this audience thinks they are playing PUBG, in fact the LITE version is very different from the main game. Nevertheless, giving the PC version 70 TL is a compelling figure for many players in our country, while the free LITE version is much easier to play. At this point, we see both cultural differences and differences from the culture that the player culture lives in. The difference between a person who experiences digitally traditional games and the person who plays PUBG on a PC platform is the same as the person who experiences PUBG and PUBG LITE. Their unique point is that they all love the competitive game structure. Apart from this, they are completely separated from each other. When we look at their player identities, it is not even work to see that they have different cultural consumption. In this context, especially nowadays that it is popular with the largely Battle Royal game with PUBG (2017) and Fortnit (from 2017) of competition between, although Fortnite open the way in the world to be won by PUBG break open in Turkey in a can be explained again with the culture in which a person's own consumption it is the case. This, in fact, is closely related to the identity of the player and his culture before the game culture. World of Warcraft in Turkey (2004) 's 12.99 euros per month come out against the payment method is initially fee, different items on Free to Play as geliřtirdil of the characters giving money in play (F2P) to be in this much at the forefront of the game again players identity.

### **3.1.1. Community Games in Turkey**

When I look at my thesis in general, I talked about the FRP games and their transition to digital media over time, evolving into a completely different form in the digital world under the guise of MMOPRG, and at some point it formed its own Gamer identity and community. The places where the games are experienced during all this identity and community building are as important as the games. Yes, there is a digital socialization that comes with the online world, but at least until the realization of WoW, many shops have hosted the Gamer community together. There are different game stores all over the world. These stores sell

fantastic novels, boxed table games, FRP game books and materials as well as card games such as Magic the Gathering from TSR. At one point the "Nerd" heaven on earth we can say that the spread of these stores in Turkey has responded to the 90s.

Having opened its doors in 1995, Büyük Mavi is also the first company to import fantastic literature, FRP and Magic the Gathering cards of TSR. Although these game books have been experienced in our country before, official sales and tournaments took place until the opening of Büyük Mavi. This store, which also sells comic books, was transformed into a store called Necessary Things in 1997 and opened to Reasürans Bazaar in Nişantaşı. The store called Necessary Things, which started its market life as two different shops, focused on fantastic literature products and games in one shop and offered a selection on comic books and music products in the other shop. After 2000, a larger store in Nişantaşı was moved to another store, which he subsequently used twice. As of now, it is located in Kadıköy.

This fantastic game world, where Great Blue was the main importer, began to show itself with the emergence of different game cafes in a short time. Mainly engaged in the end of 1998, the official opening of the Magic Cafe, doubt has become the cradle of FRP and gaming culture in Turkey. Magic, made by a group of friends, was originally opened as a two-story book house. On the lower floor was a system of large tables and chairs separated by curtains. With this system, up to eight players per table were able to play FRP games, which players can experience. Because it was a dark and dim space, it had an atmosphere especially loved by the FRP's. The upper floor, which is a book house entirely, has magic posters and decors inspired by fantastic literary novels. The items sold included Dungeons & Dragons' rule books, Dragonlance, Forgotten Realms, Ravenloft's TSR novels and, of course, the Magic the Gathering on top of the vault. Over time, Sihir Cafe moved to the upper floor and carried the computers upstairs to the ground floor. In addition, a group of actors who came to the venue regularly in 1999 began to experience Warhammer, a miniature game produced by the Games Workshop. During this period,

Warhammer products, which do not have any distributors in the country, became an important hobby in the following years although they were hardly available. In the Magic Cafe, which spans three floors, many DM, GM were playing their own games. They could also play Magic at empty tables or experience a miniature war game with their armies at the Warhammer table upstairs. Apart from all these, the Convention activities were held regularly in the cafe. In these small conventions, the games for the previously mentioned games were opened, the players were registered and only the selected ones were played. The DananD, which dominated the period, had many games, including Dragonlance Fifth Age, World of Darkness, and Alternity, and also had its own food menu. In this menu, there was a list that was unfamiliar to the culture of play and fantasy literature, and those who knew this culture would be admired. In addition to dishes such as Drow Sandvci, Orc Bulamaci and Dragon Feast, drinks such as Mana Potion and Life Potion were included in the list. Almost all of the foods on the menu appealed to the fantastic literary readers and actors of the period. Drow was the name given to the dark Elven race in the world of Forgotten Realms. The potions of Mana and Life, in particular, together with Diablo (1997), became well-known to all RPG game lovers and symbolized the two powers used in many games today, life symbolized red and mana blue. This in the menu "fantastic" approach, Magic Cafesi player makes a major landmark in the construction of the Turkey culture because "almost" only to have a menu that you want to give or to order those who understand the language, have already been completed in the fact that building a different identity to be. In other words, it is possible to say that in 1998, a significant part of the player subculture emerged. It is possible to say that most of the people who came to this place met with a common actor in terms of reading the Dragonlance and Forgotten Realms and other novels, especially the Lord of the Rings series, being familiar with these novels, and carrying what they learned from the novels they read to their daily Sihar Cafe lives. On the other hand, the fact that they only had the experience of reading and playing for this culture made the people who went to the Cafe "different den from those outside. However, the team at Sihar Cafe, where I was involved, was no different from the people outside. It was a world of our own,

which we experienced only from our own hobbies. Although it was misunderstood by the society several times because it was the place of metalists wearing black T-shirts that looked a bit too fantastic from the outside and targeted especially in the 1999 events of Satanism, it became different in time. This change started in 2003 with the first closure of the Cafe and the subsequent reopening. With the new era, the place left behind the “fantastic” menu, dark atmosphere and bookstore format, and became a fully modern shop focused on playing Warhammer. On the lower floor there was a large table to paint models, safes where members could put their figures, and a FRP room with a surround sound system and computer for those who wanted to play FRP. After this change, more Warhammer products were sold in the Magic Cafe and more Warhammer tournaments were held. Indeed, the cafe was closed again in 2005. Although the sales shop in Sinanpaşa Bazaar was reopened with a format where the space required for the game was on the bottom floor, Ozgur Ozol, one of his former partners, quit the job and could not find the spirit and team he was looking for again.

On the other hand, the Besiktas Sair Nedim Caddesi in 2000, **Interviewee 2** opened cafe by Hidden City is also played a role in at least Glamor Cafe game up development of communities in Turkey. There was a structure similar to that of Magic in this place. The biggest difference between them is that Saklıkent is brighter and more spacious than Saklıkent is darker and darker in space. Saklıkent Cafe also sold many products of TSR. There was plenty of Magic the Gathering card and Warhammer product in the cashier section at the entrance. When you walked in, there were tables for playing table games and six computers at the bottom of the shop. Just like in Magic, many players were experiencing StarCraft (1998) here. As a matter of fact, Magic the Gathering, the passion of the cafe owner **Interviewee 2**, was more popular in Saklıkent. At this point, it is necessary to underline that another difference between Magic and Saklıkent is that there is more tendency to some games although the players have common tastes. Many official tournaments were held at this venue due to the weight given to Saklıkent by Magic the Gathering. The upper and lower floors were also



available. The “Draft” and “Selaed” activities experienced in the Magic game were usually held upstairs. Those who want to play FRP will experience their games downstairs, both in terms of making a sound and wanting a quiet environment. When the game called Magic: The Gathering Online was released in 2002, many players started to play Magic online with PC games like StarCraft. At this point, there has been a significant increase in the number of people who play Magic: The Gathering Online since the internet infrastructure in our country has developed and changed since it can play the game just like with Magic, card with money, booster pack or money. You could pay for tournament entry, and more importantly, you could make sales. These transactions which can be done over the internet, which is an unknown medium in our country, have been used especially by Magic players, and many players have made their own small trade through this game. So at this point, we see an important example of the interpretation and consumption of game consumption and presentation of the game in different ways for the player. The Magic: The Gathering game, which is especially appealing to a niche audience in our country, has started to make trade on the internet and even Magic by a favorite hobby. . The fact that the space is influenced by the developing technology over time arises from the fact that identities included in the culture of the player are closely interested in internet and technology.

Apart from these two places called Sihir and Saklıkent, there are many different places such as Kamer, Talisman, Passage. What they have in common are FRP, Table-top box gaming, Warhammer, Magic the Gathering, and overall experience in digital gaming. Even the fantastic literature enthusiasts have so many connections with the digital world that Kamer Cafe sells computer parts besides TSR products. It will be enough to look at the advertisements given by the shop during the period. Each venue itself has to be a mass in fact not a single game community in Turkey period, shows that our communities have different communities. Although most of the people who spend time in these cafes, play games or shop have the same hobbies, they generally prefer to be in different cafes and not visit other cafes. Especially those who go to cafes in different districts

would not prefer to go anywhere else even because of the distance. Although some people like me experienced different places and made friends, there were often different clusters that knew each other from afar but had the same hobby. It is possible to say that these clusters came together in a digital environment. Forum sites, such as Lost Temple and the subsequent opening of Paticik, opened the door to a different interaction on the internet. Forum sites are known as digital communication platforms that have marked the years 1999 to 2006. This site opened in titles and comments on Turkey's led to the coming together of all these technologies and have a hobby and people who do not go to a different place for the first time in Nokai, were gathered under the same roof.

**Interviewee 1;**

*“The formations we call community are affected by more than one thing. People's age groups, interest groups, such as are composed of different titles. The cafes you've mentioned are places where people who love to play table games and FRP come together. The fact that these people love computer games is also a bit about being together. Over time, the economic situation is one of the most important reasons for the disappearance of these cafes and communities.”*

This example of **Interviewee 1** reveals the economic problems that I experienced firsthand between 1998 and 2005. When we look at these cafes had to earn some money to survive. In fact, there were too many elements needed to make money during the period because the places we call the FRP cafe were not common places. In particular, there was a structure in which the shopkeeper had to deal more with the customers. This led to the fact that the persons concerned became opinion leaders over time. Of course, it is known that almost any product related to game culture is expensive. Although popular, he could only appeal to a certain group. In other words, people coming to these cafes had to be in good age and economic conditions. There was a significant difference between those who came to the place with the money he received from his father and those who made his own money. Especially the part with a certain income level has played an important role

during the formation of communities in Turkey game means possible. With the money received from the family, it was possible to go to popular places with friends, which turned into a geçirme community time system with the emergence of cafes. Initially created for communities and economic situation with good family with the start of the people's time career that executed the life and 09:00 to 17:00 hired enter, unable to find the money and time to devote to the hobby, especially in countries with komünite a small game like Turkey has managed to impress in a short time . In other words, when we reach a certain age and responsibility, we see that the contribution to the community which was once known has disappeared completely. In fact, the disappearance of these people over time and the emergence of online communities over time has a significant effect on the disappearance of FRP Cafés.

During this transition period that took place between 2000 and 2005, both in logic online communities in the world, and has gained an important place in Turkey. Forum follow-up and presence in forum sites, discussion, and production over time has replaced the physical community. The online gaming community has always been attractive, especially for those who grow up with this community and are now more difficult to find in the physical world. One of the important impacts of online communes is the freedom to go to another, even if you don't exist or ban, and even if you need to, open a unique forum site. When we look at these dates, although we see that online communities are growing rapidly, we see that people who are digitally chatting and sharing in these channels want to meet physically in a short time. This meeting, which started with a Nargileci meeting or a small picnic, is one of the best examples in this case that the desire of the game communities to be together is able to make a different sharing by meeting physically.

When it comes to gaming, many examples need to be given through America. In this context, when we sail into America, we see that there are 50 different states and each of which has its own economic structure. It is not even dismissed to see the sectors on the ground in almost every state in the country. On the other hand, there

is no way to find a Warhammer model shop in Istanbul in the East of the country. It is even possible to see the hobby shops that are related to the game in Istanbul only in Ankara and Izmir. More ironically, while there are four different hobby shops in Istanbul, there are only one store in Izmir and Ankara, which is the branch of Pegasus Oyuncak in Istanbul. Undoubtedly, the biggest reason for the Istanbul-based development of the hobby related to game culture is the economy. Hobbyism, which is already expensive, can only address the income level in Istanbul. Especially the fact that the people who can spend their time and money in a hobby is in a metropolis like Istanbul causes companies to open a store here. When we look at the issue in terms of community, we see that the game communities in our country are focused on Istanbul, and we cannot talk about game communities in cities where there are no game-related centers.

In a scenario where the stores required for the existence of the communities are eliminated, these game communities are eliminated in a short time. People who experience games that need large tables such as Warhammer or many tables for two, such as Magic the Gathering, are unlikely to experience games without these cafes. In particular, the absence of products will eliminate access to people who play games, people who cannot supply products will gradually quit the game and the community will collapse as it is built. This overall picture when we look at the rise and fall of the physical game in Turkey camilar buyer or seller is not in the eyes, will be completely out of the right to interpret the overall economic progress of the country.

**Interviewee 4;**

*“We were in high school when we met at FRP Cafeler in 1999. No matter how much you talk about it, we saw others in this café that this hobby and game are related to this world. The internet cafe is also something like this. They have an experience and tell others and the number increases. This was how we took the interaction in these cafes and turned them into clubs in universities, reaching other experiences and participating in tournaments. I would say it is like a caravanserai in the old*

*Ottoman culture. A place to stop by camels. You'll stop by. For us, the situation was similar. To experience and listen to different things, you need to experience the same things in different ways."*

When we look at the culture of coffee in Turkey, the FRP Cafe and continue over time, we see that take place in the Internet cafe. As **Interviewee 2**, owner of Pegasus Toys, stated, *"We are no different from any coffee house of our time. We only sell different products, play different games. We are also different as the level of education. There is no one in our store who doesn't have a university degree."*

This comment is in fact quite consistent with the example given by **Interviewee 4**. During the FRP Cafe I experienced, people would visit these places just like a caravanserai. Just because he had a job in Besiktas, there were people who looked and left two words and continued their work. These places were the places where the community came together and more importantly, they were owned. Every moment spent in the place was an experience. These experiences were accumulated over time and passed on to other people. It was a team that consumed the same culture and set sail for new cultures together. The interaction here, together with the ICON event of Istanbul University in 2007, turned into the activities of the Science Fiction and Fantasy Literature Club which will take over the following five years. Especially players who have experienced FPR and internet cafes during their high school years organized Convention her every year with BKFK clubs established in their own universities. The oldest known Convention in Turkey is METUCON.

Turkey has emerged as an issue in itself when we camilar the game. Player communities have a history that has been around since the time of 8-bit computers. In the past there were various activities such as Amiga, Demo, Rip or Cract Scene. At the core of these activities is the coexistence. It is an activity that brings together people who like the same thing, the game, in the 80s. This convergence led to the formation of the player community in time. In the past, at one point, there was interest in production rather than game consumption. Even

though this interest has increased especially in our country after 2015, it is focused on consumption between 2000 and 2010. Today, the old game community is focused on Stream broadcasts. There is now a gaming world that is followed via YouTube and Twitch. Many game lovers in our country enjoy watching broadcasters. Although this structure seems strange to the television audience, which is outside of the gaming world or is still “old media da, it is more entertaining because it gives the players the feeling of being together with people who enjoy the same thing. Especially with the active chat panels in Twitch broadcasts or YouTube comments, users feel closer to this medium. In other words, there is a community that prefers watching instead of playing. It looks like a system in one of the houses, which used to be a computer, where one plays and the other watches. The only difference is that over Twitch, not two people, but millions of people can join the same broadcast.

E-Sports will also be another highlight. The E-Sports channel which has been developing in our country for a while constitutes a unique community. The resulting community proceeds through an audience similar to that of football. The audience watches the broadcasts, just like in other branches, keeps a team and gets into the game by experiencing the delights of the competitive game model and experiencing different pleasures and excitement. Especially within the boundaries of our country, the amount of people who prefer to play rather than watching is quite a lot. Since money is also involved in the e-sports sector, there are some negative developments as in many areas and these developments affect both the players and the players and the game community in general. In this context, starting with Riot Games LOL realized investments in Turkey since the year 2012, following the play, but the audience has increased visibly. Thanks to the E-Sports arena, which has become a field experienced by professional players over time, a totally different community has been formed within itself. In general, this mosque consists of people who love, watch and sometimes play certain E-Sports games. In fact, when we take a look at the general public, we see that only the viewers have their own mosques, since this is a consumption in itself. While most people who

experience this consumption regularly cannot survive, many players do not prefer to watch the experience of a game that someone else can experience. When we look at the socio-economic fearing topic, we can say that the decline in revenues in Turkey and in particular the price of the boxed game as of today from 400 to 550 per one-source monitoring occurs because the watch culture. The high prices of AAA and AA games on Steam platforms and the regular production of games have undoubtedly played an important role in creating this audience culture. The question to be asked here is that if the prices of games suddenly drop to tercih buyable bugün today, the number of people who prefer to watch rather than play will be the variable.

Live video content will also be one of the developments affecting players and indirectly the game community. Many players in our country often watch Twitch and YouTube videos from different publishers because they can't get the game they want at any time. Although this monitoring situation affects the gaming sector in a positive way, it is experienced that it affects mainly the young players negatively. According to the information provided by Twitch, **Interviewee 8** says; many viewers are under the influence of the broadcasters they watch. These broadcasters, watched by people at a younger age, not only appeal to large audiences, they are brought out by their viewers and their words are understood as pedestals. There are many game viewers who watch a game he doesn't play on the channel of a broadcaster he likes, listen to that broadcaster's ideas and then go to another broadcaster's channel and comment negatively. Although they do not experience the games firsthand, they convey this situation to the broadcasters in the channels that defend the game as if it were their own idea, just because the publisher they loved said something bad about the game. This shows how quickly the online community can actually influence and mislead young players.

When we look at it culturally, the players have a big division among themselves. There is a tremendous difference between action and RPG gamers. The cultural codes of both are different. Players who like RPG games often like fantasy

literature. In this context, it can be said that they are more focused on reading. In particular, games known as CRPG are generally not experienced by action-genre gamers, as the general mechanics of the genre require a lot of reading. Action players are faster and prone to the fast food game model called Phase Fast Phase. They offer game models that you can enter at any time during the day, experience short games and then close them. RPG games, on the other hand, demand a different approach as they are slower and more productive. On the topic **Interviewee 8** makes a similar comment; *“Orum I think the different game types are played by different players. So, I think that those who experience the Sports game and those who experience Strategy and FRP type games are different people. While there is almost nothing to think about while playing sports games, there are a lot of topics to be learned while learning strategy or FRP games. These are literally games that need to be pondered. I think that players are also differentiated from each other by the type of games they experience. This distinction also leads to the formation of different communities.”*

It is noticeable that people who experience different types of play are divided into different cultural codes. People who experience a sport game and those who experience a Strategy or FRP type game differ in many ways. While one has existed in the game world of popular culture as simulation, the other side is based on a system of rules that requires heavy game mechanics and constant follow-up. When we look at this aspect, we see that the players who prefer different game types are also divided among themselves and that the game is divided into a different sub-community.

At this point, there are many different game sites. The spread of gaming culture, which started with small forum sites, consists of its own mosques in the online medium. One semester Turkey leading the game industry "Lost Temple" and "Animal House" such as forums, despite the long maintain assets their own into the withdrawn state, topics Because games and fantasy literature, this introverted world are inevitably even a quick way to reach a lot of people he was able to. Nowadays,



although the logic of the forum site develops on its own, it is essentially within the structures like Facebook groups and Whatsapp groups which are more practical and interact through social media. When we come from the 80s to the present day, we see that there are mosques rather than a single mosque, and even after 2015, there are mosques of various sizes.

As **Interviewee 6** states;

*“I can't say games are a single community. And who does not love one another in the gaming community in Turkey, as in every community, there are those who blaspheme. These people cause many different fluctuations within the mosque. On the other hand, there is the Gamergate event that has shaken the entire world globally. This was an event that affected academia, sector, producer and consumer. It was a structure that started with questioning the place of women in the game world, but then claimed that the game world addressed the white, middle age, male group and that no one else could enter this world. At this point, the game community was divided into two. One side was male-dominated and the other side argued that games should be open to everyone. As a result of the resulting community, there was a lot of friction. Although these frictions were initially destructive, I would say that they are getting better over time. The gaming industry is somehow particularly able to benefit from this type of friction.”*

Another example Gamergat also be given to the players, except in Turkey, about the representation of black people in the game, the issue of representation and be careful until players are at least American defense with all sincerity. Of course, despite a defense that needs to be accurate and, not to be a problem in Turkey against such a large response it is a point worthy of attention. This results in two instances of movement activists in general in Turkey is also possible to say that the game world to find a place of importance to him. It is possible to say that it is only a political event, a community where people who will not even attract attention, make a sound immediately when the subject is a game and support or contribute to the subject as much as possible.

This controversy within the gaming industry is particularly evident with the structure brought by the player identity, as the player identity has a grim structure both in our country and globally. The fact that the Gamer identity has placed itself at the forefront since 2010 and turned into a structure such as “I am Gamer, you are not, is not only how big a role it plays in defining the person, but also the Gamer identity as if it is a difficult thing and everyone It is an important indicator that it is removed as if it does not deserve. In this context, when we look at other sectors, it is not possible to see people who say “I am a“ sorcerer.. For example, it is difficult to say that there are people who are looking for an identity like people who call themselves Gam I'm a filmmaker diy. Rather, the distinction is made between those who love and dislike certain types of films. Film enthusiasts who say “I love drama,” or “I love action, ebilir may pass without watching other genres in any way, but still qualify as someone who loves movies. But nowhere can we hear something like “I'm Movier”. It is possible to say that this difference of identity formation between film and game is provided mostly by the interactive entertainment model offered by the games. The games provide an important link between the player and the game through their interaction. This bond is supported by the in-game scenario and the world of the creatures of the manufacturers, and along with other consumable products produced at the end of the day, the game constructs an identity for itself. As a result of this special identity construction of different games for themselves, different players gradually identify themselves with the games they like. Indeed, when we look at the general picture, we see that the identities created by the games are a set of intersections. This cluster is growing with the consumption of the players and more importantly with the support of the companies producing computers and game consoles. When we look at the games, there is an association that comes with the interactive structure. The player sacrifices something for the gaming experience. In this way, it identifies itself with the game. When we go out to make generalizations as a game, it is not even a matter of seeing that the device manufacturers have a unique community. Today, three different titles are consoles: console, PC and mobile acting. These three titles have their own mosques and each

of them has emerged over time. So, as the devices are manufactured, they have found themselves a community. We see that there are even smaller communities within these titles. Konsolcu on; While Xbox lovers and PlayStation lovers can be divided, players can be divided into PC and laptop lovers. On the mobile side, it is possible to see people following different mobile communities due to different device preferences.

When we look at the gaming community in Turkey, we see that the distinction between species as the separation occurred before and after 2000. Thanks to the online games that come with the internet, we know that single-player, story-based games are slowly disappearing from the market, and even the best companies are turning to the online market as much as possible. In particular game Free to Play model of union with the arrival in Turkey, there has been the construction of another community. A generation has now emerged that looks at games like Grand Theft Auto 5 as a oyun story game. The story for this generation means a game like GTA 5. In fact, this game is seen at the extreme point of story. On the other hand, when they encounter a game like the Witcher 3, which has no multiplayer option and has been chosen by many media as the game of the year, the story of the game acts as if it doesn't matter, which is a community. People who want to experience story-focused games and who do not want to break in any way are another community. To sum up, there is more decomposition in the gaming industry compared to many other sectors. At the same time, the identities that create the mosque are more likely to identify themselves as Gamers, who say would say, "I am a film viewer, I read".

### **3.1.2. LARP and Trailer Project Examples in Turkey**

In our country, LARP is also experienced in different sizes. Today, there are still LARP activities of universities and each activity fills one way or another. In addition, longer-term and independent activities take place. One of the best examples that can be cited is the LARP Turkey Eskisehir Eskisehir team of extension of the Community LARP community. While introducing LARP to new players, the team continues to play an important role in LARP in our country due

to the fact that they have experienced the same game for a long time. Another noteworthy team is the LARP team “Istanbul Nights miş, which has the theme of Vampire as much as possible and has experienced players and game narrators on the subject. There are people who have experienced FRP and LARP for more than 20 years, such as Hasa Uzunođlu. 10 to 20 players participate in the game, which is usually experienced in a home.

Even though all these developments are taking place today, the Project Trailer Project trailer trailers, which have even lived the FRP experience on the one hand and the LARP dimension and on the other hand, are still being discussed at a point. How serious is the FRP, acting, game culture and LARP? it is an important sign. The project titled Trailer Project, which was started in 1999 in Istanbul and its vicinity, was, in fact, only trailer. The team, which attracted three different trailers, completed all their works in 2001. After a total of 17 months of shooting and editing, trailers based on the early books of the fantasy series Dragonlance appeared. 44 people contributed to the project, which is regarded as a tremendous success according to the period. In 2013, an interview by FRPNET was published on Technopat website in 1 hour and 17 minutes. In the interview of this project, which was also my work in the construction of chain armor, many points were mentioned about identity, community and being a Gamer. Many people who have never been filmed before and who have played in three short trailers around the world, especially from the late 80s to the mid-2000s, have been able to participate in the interview. Among the participants, Onur Eren (Strum Brightblade), Buran Ozden (Tanis the Half-Elf), Ziya Zengi (Raistlin Majere), Balkan Locksmith (Caramon Majere), Hakan Sim (Tasslehoff Burford), Alper Sözen (Teros), Bařar Bilge (Nehiryeli), Efe Erdođan (All external voices), M. Can Tanyeli (Set Assistant) and Alican Serbest (Director).

During the interview, FRPNET Editor-in-Chief Kayra Keri K p  , who asked the team to come together, received a similar answer from many people, but Alican Serberst gave the best answer in terms of community gathering and online media

created by the gaming culture. Independent; In 1999 he entered the university. In the meantime, the Lord of the Rings was under construction. One of Alican's favorite series was the Dragonlance trilogy, which says he has wanted to make a film since he was a child. *“Or It comes to life in my head, but I don't know what kind of film I can turn into because of the country's circumstances. Ereğ Alican, who soon realized that he couldn't get under such a big job, says that he will shoot short films about Dragonlance through the site of Lost Library, which was very famous during his time, and then things develop. We never talked about a movie. We filmed it as if it were made.”* He explains the situation.

How did the team come together? Alican again answers the question. The year he entered Yıldız Technical University, he became a member of the mountaineering club and since the Trailer Project was already in his mind, he always acted with people thinking about whom he would play in the project even when they met. He first saw Hakan Sim and thought that he would play “Tasslehoff Burdof” directly. Subsequently, the project is spreading and evolving as people tell each other. In addition, an advertisement was opened for Sihir Cafe, which was considered the most important center during the period of the FRP community. After a short period of time, things became increasingly serious and the first meeting of the Trailer Project was held. The first meeting, Alican recalls, was held in the fall of 1999, on the lower floor of the Sihir Cafe. A total of 40 people attended the meeting. Alican; 25 I used to say that 25 or 30 people would come, but I didn't expect that much” he says. Thanks to this meeting, almost everyone involved in the project was introduced for the first time. For the first time, the project takes seriously with this meeting. Although there is a small sponsor, there is a lot of effort for clothing and other accessories. Raist, the most notable and generally well-known character of the series, is under fever for his golden skin, hourglass-shaped pupils and his glowing wand. For example, Hilal who plays Golden, after the project begins to receive make-up training. He develops and learns new things; even made silicone makeup comes out of his hand. At this point, Raistlin's lenses are made abroad and are fully paid out of pocket. In 1999, the

project budget was \$ 5,500. A large part of the budget, between 3.500.000 and 5.000.000 TL was spent on costumes only. The most interesting point about the project was mentioned by Kayra Keri K p u because many people in both our country and America still think that these three trailers belong to one movie and are waiting for the film to be released. Of course, much more limited compared to today era means of communication possible water project promoter by Alican too much was expected, and in particular has grown a lot in Turkey. As a matter of fact, some people did not like the work that was created with limited or rather student allowance. Even so, there are those who watch trailers on YouTube and underline that there is a tremendous work done on YouTube.

Another ambitious part of the project is that no one in the team has had any series or film experience before. Only one person was studying cinema, but there was no other professional. Everyone was a high school or college student. Sturm, which is one of the important characters of the series, and its armor were tried in many different ways. Sturm had over 18 kilos of armor and was built by a stove. Although the stove was doing a good job, a mannequin was purchased for the breast armor, and shaped on the mannequin. The front and rear sides of the armor could not do at the same time because the front side of the armor was a flat plate, the rear side of the front was designed as flat, front and back plates were bonded to each other with tape. Apart from the armor, which was built by a master in Karak y, chain armor pieces which are known by almost everyone who visited Sihar Cafe during the period were also provided here. The small rings were brought together, and the strips were re-closed, so that all the rings were individually opened and joined together with the other ring so that the ribbons came together to reach the chain armor that one could wear. Again, no one knows, in fact, a process of blacksmithing was done.

Since chain armor knitting was long and laborious, some of the supporters of the project were also knitting armor in their homes. But Gamer and the dominant FRP community of his time took the chain pieces to the Magic Cafe and knitted them

there. Usually there were always extra tools to open and close the chains. It was observed and stated that, apart from the project, many people weave chain armor at Sibir Cafe, as stated by the project team and from my own observations. Here we see that one of the common points of the community is not only fantastic literature, but also a historical object. Perhaps many foreign people built a few sets of chain armor only for the project, but some were only there because of his passion for history and historical objects. This shows us that the gamer team has a different tendency to history and especially to the Middle Ages. This is one of the most important examples in our country that supports this argument, which is also found in different parts of the thesis. I also think it is another important example in terms of acting as a community.

In addition to all this physical production, there were also some drawings and animations. Although the drawings produced by Efe and used as a story board were not used, Draconian, one of the most important enemy troops in the series, was drawn by Efe and added to the Trailer even though it was a small animation frame. Another highlight of the project was the production of JimmyJip. The team that made the JimmyJib, a device that was difficult to find and costly, carried it to the plateau for shooting. In particular, Hakan's statement on the subject reflects the "shared fantasies" that Fine emphasizes. Hakan describes his participation in the team and his identification with Tasslehoff Burford karat; Ican Alican was my friend from Yıldız University Mountaineering Club. I think he's involved in the project just because I'm a little guy. Also, the character was asleep. But since we'll shoot something I've never read before, Alican brought the first book of the series, the first Dragonlance trilogy. He wanted me to finish the first book in a week, but I managed to finish three books in three weeks. Finally, in my dreams, I became adventurous with friends."

As already discussed, studies suggest that role-playing with a trusted group of peers under relatively well-structured circumstances may increase cooperative abilities. (Lieberoth & Trier-Knudsen, 58) This argument only points to the point

where Trailer Proje has reached the final analysis. Playing games physically or digitally, or rather, the action is more than just playing, because people who play and enjoy it together certainly see the impact of this in their daily lives. The idea put forward by Lieberoth and Trier-Knudsen is also valid from the perspective of Trailer Proje. It is known that people who play FRP are more positive and adaptable in their daily social lives. The other trailer project is one of the important steps in the formation of FRP and game culture in our country and it is an important case that should be examined in order to understand the identity of the player. The fact that a project, which was made 20 years before this thesis was written, is still being talked about by the game community in our country today, is a remarkable point for Gamer culture.

### **3.1.3. How Does Gaming Communities in Turkey Defined?**

Defining communities is a difficult task in itself. As a result of my detailed research on this subject, I think that the information obtained from **Interviewee 2**, which has been in this community for a long time and which is still in the game sector, due to its age and experience, is highly accurate.

There are also big differences among communities in Turkey: the internet before and after it will be possible to divide the two communities. The player communities of the 80s were physically gathering together. The so-called demo party was an important gathering that managed to melt in one pot, especially those with access to computer and computer games. Especially in our country, the game that can reach a small amount of people and the players created by these games over time could only come together in these places. The centers designated for the events were generally computer stores. These stores sold both computers and games. The majority of the games were “copies çekil, so they were drawn to cassettes or floppy disks based on their platform. Because of the long shooting times, the game lovers coming to the venue for a weekend to get together, interact and communicate. Due to the café holds an important place in the development of FRP acting in Turkey has not yet emerged, and computer professionals say communications center was



the first meeting will be accurate. In the intervening time player in Turkey with different communication channels are in communication has become faster and more comprehensive. This corresponds to the spread of the Internet. MIRC, which comes with the Internet, has emerged as a forum for ICQ, and more specifically for the game culture that has a profound impact on the gaming culture. Sense time we look at today's game, especially in the social media world and especially we see that the important contributions to the development of the game in Turkey. On the other hand, we experience that the freedom given by social media and the internet in general has negative repercussions on the gaming industry. About this topic **Interviewee 6** says; *“When we look at it today, the communities that emerge especially through social media do not come together for healthy things. When you look closely, you will see that these player communities come together only for reactive things. For example, on Twitter, 'Borderlands 3 damn' he opens a hastag. As soon as this tag is opened, thousands and millions of people start to follow this tag. So why? In fact, because he has the possibility of gaining followers and followers by following that hastag. The biggest reason to follow this tag at the end of the day is that you have an interest. So, in the meantime, I say something, it would be funny, it would be reactive, attract attention, I like it and there is a problem like the number of followers increases. On the other hand, there was no such intention in the essence of the meetings we held in shops in our time. Our only concern was to reach the game and, in the meantime, to come together with game lovers just like us.*

Before the Internet emerged as an important difference to the game world in Turkey and after the period in a similar way in the world it has revealed troubles. Indeed, numerically less and niche segments of the game in Turkey, "concocted" pursue an idea, not only because of the admiration and followers increasingly say is known that the blow to the industry and players komünits. The word “toxic”. Was used for this section which is one of the intersections sets of the interviews. According to the experience and observations, it is stated that the people or channels that have emerged in this way disappeared in a short period of time, but it has also been stated

that during this process, it harms the general player community. As far as I continued my experience in the nutritional point of negativity from the player community in Turkey constitutes the main problem. There is a community that is unhappy with almost everything, dislikes and somehow does not accept what is produced. Especially when we compare it to the 80s, we observe that there is a more aggressive, thoughtless commentary community building. In the example given by many people interviewed, there was a community where people used to learn, experience the new, and wondered in general, but today one of the biggest problems of the player world cannot go beyond virtual liking. What further puts the community in a deadlock is that in addition to this general negativity, although there are channels that do many quality work and progress in a positive way, they are not considered enough in some way.

**Interviewee 2;**

*“The game community is a community that grows day by day and will continue to grow as far as I understand. PUBG, LOL, DOTA, CS, etc. We are talking about a community that contains almost everything Americans call “Nerd Culture.. They all love Sci-Fi and Fantastic Literature. Whether it's liked or not, Harry Pooter has a D&D film, albeit badly, and has common intersections like LOTR, SW, Star Trek, Rock and Metal. I think there are inevitably opinion leaders in this community. These people naturally reflect their language a bit. To give an example, my Camisadu to Magic the Gathering in Turkey, could have implications for the Free Özol the RPG community.”*

When we look closely at the gaming community in Turkey, we see that it is always an opinion leader. Even more clearly, when defining game mosques, the structures, ideas and even costumes of these leaders come to the fore. In particular, **Interviewee 2** and Özgür Özol have been operating cafes for a long time and since they are still in the gaming community, they have reflected their characteristics to their communities during the period and are still “respected” people. The ideas of the people who form the community have always influenced

the identities within them. It is possible to match this with the influence of the influencers on Twitch today. The gaming community in Turkey "generally" to the public to enjoy, all associated with the community in which even if more than one joint is located in the sharing set on the title. One of these topics is the use of language. Many people in the community use the common language created here. Since the game culture has become widespread with the English language in general, it is observed that it uses lots of English terms. There are also many phrases in the use of language that include references to the culture to which it thinks it is connected. In other words, it has one of the rare cultural structures which are consumed intensively. In the definition of the community, especially the music culture draws attention. In Global, especially those who are interested in games in the 90s, it is thought that they mostly listen to Rock or Metal music. This situation has been similarly expressed in many interviews. As a matter of fact, an important information that contrasts with the general approach is transmitted by **Interviewee 6**; *“There were also hip hoppers from the Tunç Dindaş school among each gamer or fed by this culture. A small amount, but there were some. I was a metal music fan. I had a friend who used to play me enough to miss the university exam, which accustomed me to metal, did hardcore coding. I would go to Akmara and share the CDs he bought from me and continue to listen regularly. I was intrigued by the lyrics and listening. Whatever he was exposed to at that time was going. But every gamer was a metalist, but not every metalist was a gamer. Those interested in acting were automatically directed here because they were exposed to this music. Those who started the game world with Tunç were more interested in hip hop. Of course, the Akmar passage was very important in terms of being a place where you could meet in terms of being a place where the community could feel at home.”*

## **3.2. GAMERS IN TURKEY**

### **3.2.1. Gamer Identity and Gamers in Turkey**

One of the players affected by the construction of the cultural identity as influenced title from start to finish in Turkey is now entering our country the infrastructure of

the internet and the internet. Especially between 1998 and 2000, when the games peaked, the formation of the player identity due to the difficulty of accessing the computer also developed through the communication of friends. I can say that many people in the period have received at least one tape from Kadıköy Hammer Music. Especially with the spread of MP3s, the flow of information accelerated with the conversion of mixed cassette logic to mixed MP3. However, this flow was limited to a narrow pool of information. As a matter of fact, the sharing program named Kaza has become more accessible on the music side in 2006. Until this time, the music heard in any film, in a short time turned into common consumption material, almost everyone would listen to the same thing. The gaming industry has also received its share of this information. The game sector, which can be described as entertainment sector, has been following the main stream as of 2006. Especially Need For Speed games tried to carry the mainstream music culture to their games and took care to use the popular music in the games and get the royalties. In other words, global trends have been followed by the gaming community as of 2006. The emergence of the games experienced by the masses today also has a similar identity construction. The MOBA genre such as LOL and Heroes of the Storm, which are often played and made their name, were originally created in 2003 with the gameplay of Warcraft III. Similarly, there are games like DayZ and WarZ, which date back to the emergence of games like PUBG, Apex Legends and Fortnite. The development of these games into popular games today can be interpreted as the fact that the game world reveals its identity and builds it. Just like games, gamer audience we speak today both at the global, as well as evolving in Turkey. Especially when we look at the specific case of Turkey, 1998 - 2005 period, an FRP or to keep it up to the audience to regularly found in an Internet cafe, more importantly, it would have to be admitted to the community. It was difficult for some to adapt to these masses. Nowadays, thanks to the online community logic brought by the internet world, many players have become able to interact with people who can think like themselves. Rather than trying to adapt to another place or rules, there was an increased likelihood of coming together with people who could think like him, as he could join his own forum site and join a different

community at any point. Nowadays, especially in our country, thanks to this freedom, an actor identity has been built which consists of people who experience only one thing and never touch one name if they play one name. These players are separated into individual within their own communities; they represent my day in Turkey while acting in mainstream shops.

When we look at the player identity, we see that it is actually a sub-identity like many other identities. If we proceed with the identity of the player, it doesn't matter what kind of person you are in real life and more importantly what title you have in the environments entered with this identity. For example, a person who is a CEO in his normal life will not have any meaning in his game environment. For this person will be used a phrase like “Our World of Warcraft came from Ahmet.” It is a known phenomenon that is associated with a game or a character within the game by the community. To summarize, although you are the manager of a very famous place, you exist in this community with your player identity. Of course, players also carry more than one ID. These identities are shaped by factors such as the neighborhood in which we live, the religion believed and the language we speak, and thus different sub-identities begin to emerge. Player identity is actually one of the identities that arise in this way. This identity, as with many other identities, comes along with people who share the same culture with you, who are in the same community. This identity, which we embrace with the people in the same consumption and production pool, is always hidden in our daily lives alongside people who do not consume this culture. To give an example; There is no point in using the entrance card that you use to enter Sabancı University as you enter Bilgi University because that identity belongs to Sabancı University. Therefore, you will not be able to enter Bilgi University with the same identity. When we look from this perspective, we see that the identity of the player also makes sense with certain sub-groups and communities. Giving an example about the subject, **Interviewee 1** says;

*As someone who drives the engine, I'm a statistical figure in the eyes of the state. But when I sit in a café with biker friends and have a chat, my biker identity is revealed there. Conversation turns on the motorcycle. What happens when we get on the board, which service is better, which company to buy spare parts are discussed. This happens on its own. It's like a chameleon change. Different identities will change color whether you like it or not. Your lifelong experiences reveal that identity. The player ID appears when you're with players and communicates with other players. I don't think anyone will ever try to have a player ID when they grow up. A diet comes into play with age. I enjoy playing games, and I know there are others who taste similar feelings. When we get together, we have a nice conversation. Hal says that I am Gamer.*

Although there is an important intersection between the players and those who say I am Gamer, in some cases these sets of intersections can be separated in different ways. The decomposition here is more frequent in our country than the information I have received from many experts working in the playground. Many players like some themes, which I can give myself as an example. I consume almost every product produced about the Star Wars universe. The fan culture that Henry Jenkins talks about here (Jenkins, 2006). It is possible to see these and similar consumptions especially under the title of Game Culture. As a result of the fact that many players love certain games more than usual, there are accessories stores that sell products related to these games. If we are facing in Turkey before thread binding the size of fanaticism, we observe that some games. In particular, there is a feverish conflict between the players “PUBG, “APEX” and “FORTNITE” which are based on the popular game mode “Battle Royal”. On the topic **Interviewee 3** and **Interviewee 4's** has given such examples as follows; *“Generally, those who love one of these games don't like the other two with a big percentage. It's funny when he explains the points he doesn't like. So those who experience these games have a similar fanaticism in football. Of course, the situation here can be explained as a little more fanboy and fangirl. Örnek* Another example of this explanation will be the competition between FIFA and PES football games, which have been in war in the

game world for nearly 20 years. The FIFA series, which led the race by far in the years 1996 - 2003, lost the race as of 2003, until the FIFA 2011 game always followed from behind. As a matter of fact, FIFA managed to leave PES behind in 2011 and continued to be the leader in the following years with high scores from many game critics. Even today, despite the leading position in the race, thanks to the logic of the PES Cafe that emerged in the 2000s, many players in our country still argue that PES is a better game. Although it is said to be weaker by the whole world, it doesn't matter because there is a community that is bağlanmış fanatically ine connected to the game name. This is due to the construction of identity. In the narrower space, as a result of the identity construction, which is not surprising, it is not surprising that even if it is different and better. This connection of another projection in Turkey at the time of the PlayStation cafe internet cafe, there is the conversion of PES cafe. PES has been played so much in PS Cafés in our country and the income of these cafes has been connected to this game so much that neither the Cafe owner could come and switch to another game, nor could the players demand new games. When we look at it, we observe that there is a supply-demand structure independent of the sector as well as a bilateral failure to progress. This unique PES Cafe movement in the world is still in progress while writing this thesis.

Players in the construction of identity in Turkey will be able to look from different angles. If we look at football, there will be many fans who have Fenerli and sympathize with the Bazaar because it is likely that he likes this group not in terms of team but in terms of political stance. **Interviewee 13** explains this to the games as follows; *“Nowadays there is a term called pro-gamer. If you're playing a game well, you're the one who steers. If you try to criticize only by sticking to your graphics and game mechanics, you will get stuck at some point. Similarly, trying to criticize the whole game on the basis of one person would also mean the exclusion of others.* As evident in this statement, sticking to a single person and idea in building player identity will not go further than simply spreading that person's opinion. If the player IDs continue to confirm that another identity is defended regularly, they will eventually become ineffective when other games come into

play, and even worse, they will look for another when the defending game disappears. This brings with it many conflicts.

When we look at the player identities between 1998 and 2005, we see that there is generally a passive conflict. Particularly, there is a considerable fanaticity in player identities. This fanatic structure occupies a large place even in the small number of communities. The best examples of this are those who say, “I am a Magic the Gathering player, I don't play FRP” or “I am a World of Darkness player, I don't play Dungeons & Dragons”. A similar situation has taken place between online and offline games. For some, the story was important, while for others, other tramps were in the foreground. Another dimension of this distinction was the accusations against people. “I'm a WoD fan, but you're a D&D fan,” and many other arguments, such as the same hobby in the community of people to criticize each other, there was a situation such as othering. **Interviewee 7** comments; *“In the remaining players community in Turkey when something like the ability to exclude everything from the beginning, to close the rest of the world and self-defense that only have a situation like that he is the best experience. In the past, the game community was made up of few people, but now our number is increasing. This distinction will increase with each passing day. Especially when we look at the changing and developing Turkish game community, I think that this distinction will be greater than ever.”*

This distinction was not limited to games. Players stand out with their identities rather than mosques. These identities had a communication between them, and this was a little different than sharing the same hobby. Taking my own experience to take **Interviewee 7**'s example one step further, I would like to say that the players who went to Saklikent between 1998 and 2005 did not go to Magic, and vice versa. Although similar games are being consumed in these two spaces, the issue that starts with the tension between the owners of the place, eventually leads to a remarkable separation within the community in the form of “You are the Hideer,



you are the Magician ve and for this reason, the people zaman I am a Saklıcım or I am a Wizard, go elsewhere” has the basis of the identity has the logic.

Sense time we look at the players identity in Turkey generally likes the same things, we observe that there are different people. Although the differences are not many, this difference is magnified by people. In fact, it can be said that there is a mass of players who want the same thing in general terms in different ways. When we look at today's mass of players, we see that it is the main problem that they put the games or the “things ik they criticize into the ground without experiencing them. Ultimately, all game levels like to experience a nice game, but all of them will have different understanding from experience. For some, a very good CRPG game would be the best, for others a very good FPS would be the best. At the end of the day, both are games and are wanted to be the best, but the experience is different because of the type of game. In this context the best for one player may not be for the other.

90s are not new nascent gaming culture in Turkey, but also the start of the decade, literally means that the construction identity of the players will be correct. It is known that both computer sales and game sales increased in this period. Although identity construction began during this period, none of the interviewed experts identified himself as “Gamer içerisinde during this period. It is noteworthy that they use a phrase like people who play games rather than the definition of Gamer. During this period, many players' families are not familiar with the issue, so people who play the game are considered differently. This is even true for people of the same age who do not play games and who are not familiar with computer and gaming culture. For the first time, the concept of three-dimensional world was depicted with the Amiga system. With the use of the third dimension in games, the so-called “game mec has become more noticeable. However, with the third dimension, the game medium that we know today is now appealing to a wider audience. Here, the detailing of the images and the increase in the playing sensation that comes with the third dimension has a significant effect. In the same decade, there has been a

significant increase in interest in game design in Turkey due to the fact that the third dimension attracts attention. Indeed **Interviewee 6** has indicated, *"None of us in the 90s' Gamer'iz he did not stick around. Even computer magazines were garipsenen mecmualar. The teachers at the school blushed at those who look at these magazines ... A sense of definition that I'm Gamer emerged afterwards. The need to define themselves as my Gamer turned out later... The games opened our minds. It seemed strange to many people when we spent games. The generation that was born after 1998 lost some things for me. I think they are the generation who embraced the games the most. They have an identity for themselves."* It is very important for a certain generation to have a game-oriented development at a young age. Nevertheless, it should be underlined that in a world without internet, Gamer identity cannot be spread as it has been since the 2000s. Another factor will be the amount of games experienced during this time. I had a lot of friends who spent long hours at the beginning of my game, but we didn't build a Gamer identity because we grew up as a generation of cheerful books. When we look at births after 1998, we encounter a generation where life is digitalized in every sense. It is not surprising that people who spend most of their time on computers, consoles, and even mobile games give themselves an identity after a certain point. Of course, the "thing in that you spend most of your life on has to be meaningful. One of the most important factors to make sense of what is time is to reach millions of people in a similar lane and share the same channel consumption. The world that came with the Internet provided this, linking millions of people to play games. This bond has allowed different game types to emerge over time. We also observe that develops in a negative way when you're on our players 1 look of identity in Turkey before. The best example of this situation is that those who play bad games should be criticized and criticized in a short time. In the 90s, there was no such thing as criticizing the bad player. No one would have helped anyone while experiencing the old games, so there was no connection. If there wasn't a full solution for a magazine that month, it wasn't possible to move forward in the relevant game after a point. In the past, the games were much harder and did not cause any humiliation to move forward. Nowadays, the identity of the actor has become so serious and so

important that it seems strange to those who have been kneaded with this culture for more than twenty years. I observe that the games are more than just entertainment tools, but merely a competitive environment. Although this sense of competition positively affects the sector, when we look at before and after 2010, we can see that the games experienced, and the emerging game culture have significant differences.

Another factor in the construction of player identity is language. The intense use of English and the experience of the players through this language have led to the formation of identities at the same time as the structures of this language and language culture. With the use of language in different ways, different terms have found its place. One of them is the “Hypercasual” game model. A massive explosion in 2017 that this type of mobile games, today, both globally and receive both Turkey under the influence greatly the market. Especially in our country, many game producers tend to this type in terms of fast production time and potential material return. Of course, the question that should be asked is whether the individuals who play Hypercasual are also Gamers? Topics for **Interviewee 9** says; *“The important thing is how the individual defines himself / herself. You spend eight hours a day playing these games, but you don't call yourself Gamer. You can play games, but you're not Gamer. The important thing is that the individual sees himself in this concept. Even though the game is experienced alone, it is a community business at the end of the day.”* Most of the games produced today are collectively experienced. There are systems that measure how many percent of other players in the world are the same decisions you make, even in stand-alone games. So, it is possible that you can feel that you are in the community on a regular basis. When looked at, table-top box games, role-playing games, MMOs and MOBAs all offer tolerant experiences. Those who are gamers but do not experience some of the sub-titles of the umbrella term I mentioned earlier will surely be. There are many people who don't call me Gamer and read comics or play boxed games. When we look at the player identity in general, we see that the most important factor is the aidiyet. When a player feels himself or herself belonging to

the game and the community that consumes the game, the identity called Gamer emerges.

On the other hand, we see that the term “hardcore” gamer is used to emphasize the Gamer identity. People who spend most of their life in games and do not get up for long hours can be considered as Gamer than other players. But this time, we don't just mean to spend too much time on the game, to belong to the game community. Particularly in order to belong to a smaller community compared to globules such as Turkey, it is necessary to take part and chat in some way. Forum sites of the period I have given before will be one of the important examples on the subject. An environment in which people share their ideas and make comments is the medium where Gamer identity emerges most. Ultimately playing too many games can make a player, but Gamer won't.

When we look at the period before the competitive gaming model that comes with the Internet, we see that boxed and table-top role-playing games bring players together and start building identity through physical presence in the same environment. As I mentioned in many examples, FRP Cafes have an important role in this matter. In the one-person game-oriented period without the Internet, there is usually a period in which one person plays and the other watches. This situation experienced by almost everyone living in the same period in our country, made it possible to progress much easier by experiencing difficult games at two points. Trying to solve the puzzles that came up in the highly popular adventure games in the 90s was both more fun and greater for progress. Although a single game was experienced at this point, since the same experience was shared and shared at the end of the day, it was discussed about the game you were meeting with other players. This has changed with the advent of Massive Multiplayer Games. Now the players began to experience a single production, one playing, not the other watching, but in the same game, in the same plane.

### **3.2.2. The Crossing Points of Music, Frp, and Games in Turkey**

In 1997 we lived when we see a huge explosion of digital games and playing game than in the past in Turkey. The biggest reason for this explosion is undoubtedly the Big Blue store. This store has been importing many different FRP systems, especially Dungeons & Dragons FRP system produced by TSR. It has also become the official distributor of the card game Magic the Gathering, where more than 20 million players experience it today. Many fantastic literature books have been sold, including Dragonlance, Forgotten Realms and Ravenloft. Sihir Cafe opened at the end of the following year was the peak of the explosion. Due to its structure, Sihir Cafe attracted much attention during its period. At this point, of course, identity played a very important role. People who start going to Sihri Cafe have something in common with FRP, digital and desktop games as well as metal music listeners. Especially in 2005, when the place was completely closed, and as far as I could observe a large proportion of people who visited Sihir Cafe until 2010 were metal music listeners. Although this school has changed significantly compared to the past, the music tastes of the people who play FRP and games still intersect to a certain extent. Of course, the intersection of foreign metal groups performing music is also important. The German band Blind Guardian, who has made a great mention from the mid-90s until 2010, composed a song belonging to FRP culture with the song "Bard Song en which is still associated with FRP. This song is often heard in conventions or after parties. When we look at the Blind Guardian group not only content with one song, but also wrote many albums in the form of an FRP game, the FRP players are more connected to him. One of the best examples of this subject will be the album "Nightfall in Middle-Earth ği which was produced in 1998. As the name of the album suggests, there is a direct reference to JRR Tolkien's Middle-earth. An external voice enters the songs and tells the story to the end of the album, and the songs shape this story as much as possible. I have already mentioned that storytelling has a great role in FRP games. What players still value even today is the quality and appeal of FRP stories. At this point, Blind Guardian presented the same school on Nightfall in Middle-Earth. The name of the songs also refers to the races or events that became popular with Tolkien's Middle World. The same references apply to the worlds of Dragonlance and Forgotten Realms. Songs such

as The Dark Elf and Eld The Eldar olmuş have been remarkable references. They also referred to the fantastic literature on the album covers. Undoubtedly the most important of these and their cover of the FRP player identity at the beginning of the cover of the beginning, recorded in 1992, "Somewhere Far Beyond" is the album. The cover of this album is the trilogy of the trilogy, which began in 1984 with Margaret Weis and Tracy Hickman, which began with the book "Dragons of Autumn Twilight, olan which made a major contribution to the popularization of fantasy literature. This closure is based on one of the Dragonlance drawings by Larry Elmore. This drawing, in which the protagonists of the series, perhaps the most beloved and in the novel sit at the fire in the forest, is on the cover of the album in a different way. Of course, büyük The Bard's Son - In the Forest and The Bard's Song - The Hobbit yer to be included in this album is also very important. The Forgotten Tales, produced in 1996, allowed the intersection of metal music listeners and FRP players in the context of identity. In particular, his songs "Lord of the Rings, are of great importance to the Lord of the Rings reader. It should not be forgotten that all of this occurred before the Lord of the Rings film appeared, even in a world where there was no information about the filming. Although Blind Guardian is undoubtedly the most important group on the subject, it is not the only one. Over time, many metal music groups have composed songs that make similar references to FRP in similar ways. Although the effect of music seems to have started with FRP, it has had a profound effect on the yapan actor mass consuming the same consumption. When we look at it, metal music has an important place especially in the Scandinavian world. It would not be right to call Viking Metal because of its many types, but the basic structure that emerged in today's world is the Vikings. Especially between 1997 and 2010, digital and FRP players have a great interest in the Viking culture, which continues to some extent even today.

In fact, it is not interesting that there is such a tendency towards the Viking world. The intersection of music with cultural differences and interests plays an important role, but the main issue is the worlds in which the authors of the novels on which music is based are influenced. At this point, I will not refrain from

making any critical criticism. Today's fantastic literary enthusiasts make the novel *The Lord of the Rings*, written by JRR Tolkien, as the crown of the novel and regarded as the most sacred. Although it is very successful as a novel and film, it is possible to see that there is much more as you go deeper. When we look at Tolkien's life a little, we understand that his influence on the novels of the First World War he participated in was tremendous. It is an obvious fact that the West represents light, and the East represents darkness. Likewise, we read in his story that he was feverish about the liberation of the West. Aside from the political perspective, it is possible to see that Tolkien's novels are influenced by mythology. Starting from *Silmarion*, where the world describes the mythology of creation, it is evident that it uses mythological sources in almost all kinds of works. But Scandinavian mythology outweighs a little. The best example of this is the names of the Dwarves in the *Hobbit* book, without any doubt, and directed by Gandalf to help the Hobbit, Bilbo Baggins. Thorin Oakenshield, Fili, Kili, Balin, Dwalin, Oin, Gloin, Dori, Nori, Ori, Bifur, Bofur and Bombur, the 13 dwarfs, originally called "Prophecy of the Seeress *šiiir*, the prophecy of the seeress collection, known as *bilinen Poetic Edda gelmek*. The poem in the scrolls known as *Codex Resgiou*s and the *Hauksbök* contains the names of the Dwarves in the *Hobbit* novel. Tolkien even stated that he was influenced by this epic poem and used it in his novels. There is an explanation about this subject; "Those Dwarf-names in the *Hobbit* provided the whole starting-point for the Mannish language in Middle-earth" (Tolkien & Tolkien, 1996) (Noad, 2010). In fact, Gandalf, one of the most important characters in the novel *The Lord of the Rings*, is named after one of the chapters in *Völuspá* (The "Catalog of Dwarves" (Tolkien, Tolkien & Carpenter, 1938).

In this respect, it is clear that Tolkien, who is considered the most important author of fantastic literature, is also influenced by Scandinavian mythology. It is inevitable that the readers who find themselves in Middle-earth will be influenced by this mythological world. In other words, the identity structure that started with Tolkien's *Lord of the Rings* series, with the production of the *Dungeons & Dragon* game system by TSR over time, and the spread of the modern fantastic literary movement

that started in the 80s, built a completely different identity. At this point it is natural that the metal band Blind Guardian, which I have just given, makes music by referring to it and then the people who find themselves in Middle-earth by reading the Lord of the Rings share the same identity. The main question to be asked is why people who make metal music “generally is exposed to FRP culture. In fact, although there are several different answers to this question, the common point is that digital and tabletop games become increasingly popular over time and feed on fantastic literature on a regular basis. Digital games, which are one of the cornerstones of the formation of game culture, have become a whole with fantastic literature thanks to the narrative that has become the building block of games over time, even though it does not set out with fantastic literature, and even tries to be produced mechanically rather than any narrative. At this point, when we come to the foundations of the emerging Gamer Culture, we see that JRR Tolkien's Middle Earth plays an important role. For some, fantastic literature may seem like an escape from the real world, de but in fact it is not much different from the virtual world that exists in today's world. This is exactly where the identity building began and came to intersect. People who once vanished from the physical world through fantastic worlds are still present in a different world with digital games and virtual reality devices. The greatest similarity is the desire to experience what is “different aslında, although it may theoretically seem like an escape in this world. The effect of fantastic literature on this point is undeniable. One of the most important factors of Game of Thrones, which was written by George RR Martin in recent years, is its fantastic world. Just like the world created by Tolkien and many other fantastic literary writers, Martin has created a world of his own, telling his own story with his own characters. The fact that the series is so popular is that these titles are included in the book in a tremendous way, and then become a series. Although they basically serve the same function, they have different outputs because they exist and are consumed in different periods. Especially in the Middle World with many books and hundreds of novels such as Dragonlance, Forgotten Realms and the growing generation of books, Game of Thrones series did not like much. The biggest argument of the Gamer community to the series is that it is a fake”. That



is to say, RR Martin actually produced this book based on many different books produced before. Nevertheless, it is not even work to see how excited the idea of the Dragon, which is one of the most important creations of mythology and an indispensable part of fantasy literature, still excites people today. Of course, the identity of the player does not seem to have changed greatly when we look at the Game of Thrones basis as Gamer has an indispensable place in the community. His fantasy elements made him indispensable in a short time. In many events, it is possible to see people making the Game of Thrones cosplay. In other words, although the old Gamers - which correspond to the post-Gamer pattern I described earlier - do not enjoy the series as much as the new generation, they are known to be accepted by gamers around the world. (Stanisic, B., 2019). At this point, it would not be wrong to say that fantastic literature has long been an indispensable part of Gamer culture. Similarly, when it comes to identity, the Gamer identity still intersects with certain issues. This shows us that many productions about fantastic literature will always be consumed. When we look at the digital gaming side, there is no doubt that this effect has been going on for many years. We regularly see game producers producing medieval - themed games, especially with history as well as fantastic elements. There are dozens or even hundreds of examples on the subject. Just recently, in 2015, even the game Witcher 3 produced contains all of the examples I have just given. The Witcher was also a book before it became a game and a Netflix series that was prepared to be released. Written by a Polish author named Andrzej Sapkowski, the work was first published in *Fantastyka*, the scientific and fantasy literary magazine, in 1980 as short stories. The first four of the stories that won the third prize in a magazine competition focused on the character of Geralt of Rivia, which is known to all Gamers today. Subsequently, short stories came together in 1990 and were published as *Wiedźmin*. The series, which began in 1992 with *ikinci Sword of Destiny* *ikinci*, later referred to as the second book in the series, was finally completed in 2013 with the book "Season of Storms and consisted of a total of eight books in the series. In 2007, it was produced as a Digital Role-Playing Game by a Polish firm called CD Project Red, which is widely mentioned today. In 2011, the series's second game, *The Witcher*

2: Assassins of Kings, and in 2015, the great sound The Witcher 3: Wild Hunt was produced. In addition to it being a quality production as a game, Gamer also had remarkable elements in terms of culture and identity. The author Andrzej Sapkowski had created his own world and language, as the writers I mentioned earlier did. The world, which is divided into four main continents, is quite large. The Witcher world, which was digitized just like in the novel, was on the medieval theme as in the previous examples. Although one-person games are increasingly popular in our age, it has been shown as the game of the year by many name (Leack, 2016). The most important role of The Witcher at this point, both as a book, as well as games and series is realized. This game is highly appreciated by the Gamer community and is one of the best examples of common consumption. The fact that the Gamer community is a community that loves the medieval theme and is one of the best reflections of its positive attitude towards fantastic elements. It is almost a shame not to have played The Witcher 3, especially among today's Gamers. The main point that he coincides with the other works, Gamer culture and identity is that he is a fantastic literary product and he chooses the RPG genre of CD Red Project, which brings the game to life in digital environment. While this game can be produced in many different genres, it is not a coincidence that RPG is produced as there is a long or long story to tell. The best way to offer this story to a company with technological background is to make RPG games. It is not a coincidence that the RPG genre appears regularly. It is the most ambitious genre in terms of the presentation of the characters and the processing of the story. There is hardly a better way for players to identify themselves with characters. With the example of The Witcher 3, it is possible to underline the fact that Gamer communities and the people in these communities are actually connected to each other and to a similar consumption.

### **3.2.3. Evaluation of Game Culture as a Subculture and as a Popular Culture**

I have mentioned that the game culture has a structure under many different subcultures. In other words, as a subculture, game culture contains different subcultures within itself. It is the most prominent comic book among

subcultures. The comics, which took place in French, Italian and many other countries, came to the forefront with the American comics. Hundreds, or even thousands of different comic books have been produced to date. As a subculture, comics have a considerable culture in their own right. There are different people and styles, ranging from writers, illustrators and even inkers. In addition to major manufacturers and distributors such as Marvel, DC and Image today, it is the scene of the war of many different brands. Of course, when we look at the history of comics, we see that it is used not only for entertainment but also for propaganda purposes. When we look at the comic books produced during the Second World War period, it will be possible to reach a clearer information through propaganda. As a matter of fact, the American comic book, which has come out in different ways every time, has come a long way with the super heroes created by Stan Lee in the 1970s, and with the development of SCI technology, Spider Man came to the cinema screen in 2002 to approach the physical comic book as never before. has succeeded in revealing a successful world. As a matter of fact, Marvel, who puts more emphasis on this issue, made great investments in Marvel Cinematic Univers (MCU) and attracted the attention of a large number of comic book readers, and more importantly, even people who did not read comic books with the 2008 Iron Man film. The MCU world, in which famous actors take part, has started to produce the most watched films of the world today by bringing together important actors and important superheroes one after the other.

When we look at this narrative, we see that the comic book, a gamer subculture subtitle, has changed and evolved even by transforming its own culture. This change was so radical that at first the actors were trying to be compared to the characters in the comics, but now the characters in the comics started to be compared to the actors. One of the most important impacts of this change is that comic books, together with the MCU, have ceased to be a subculture and become a popular culture element. This evolution, like the rest of the world, has succeeded in influencing readers in our country. When we look at the triangle of comic movies and games, we see an important interaction between them. As a result of this

interaction, at the beginning, while comic books were influenced by different channels, they suddenly became influential. Many films have been influenced by the comic book series and have even copied at some point. Although there are always comic book games, more comic book themed games are produced today. Today's children are known to have a game console at the age of seven or eight. Many of them can buy their family the games they want. At this point, the first place that today's children are affected is the movies rather than the comic book itself. While watching movies, they also know about their plays. The biggest goal of the cinema world created by MCU is Nerd or Geek culture. Consumers of this culture always want to learn more about the subject and learn that others do not. Marvel, who has mastered this issue, does exactly what is needed for this system to work and supports stories that are not in the movies with games. Even comic books sometimes fill the shortcomings of films.

**Interviewee 7;**

*“The spread of comic books in our country is very similar to the spread of games. Everyone learned from their friends that a certain location, where there was no internet and where people consuming this subculture, gathered until 1996. One comic field recommended it to another for liking it, and gradually became widespread. When I was in elementary school, I used to go to the store, pick up everything about Superman and Spiderman, which didn't mean much. Except for her, I read Tombiks and Texas. As much as I observe with Turkey, the comics he learned too late that there is a market. Because he learned late, the products came too late and translations were done too late.”*

Just like in digital games, comics have become a medium that is noticed too late in our country and whose translation is started late. We see that the English language barrier is a major obstacle at this point. 2010 Backyard Broadcasting in particular, the line Dreams, Marmara Line, take the copyright of JBC Publishing firms like comics then begin to do the translation, the line began the golden age of the novel can say in Turkey. Up until this time, only imported, only English comics have

access, while today hundreds of series has been translated into Turkish, has managed to reach the lovers of non-English comics. Comics are much easier to consume than other media. During this consumption, a computer, console or game cartridges, floppy disks or CDs are not needed, as in computer games. On the other hand, to play Magic the Gathering, you will have to collect lots of cards, build decks from those cards and then participate in tournaments. **Interviewee 11;** *“Comic books are much easier to consume than other geek and nerd channels. For once, the most important thing for consumption is our eyes and thoughts in his friend. So you can start reading comic books without any major financial investment, if you don't have any physical obstacles.”* Starting from this argument, the comic book is a more accessible culture in many ways, and even a culture of its own rather than a subheading to Gamer culture. It is possible to say. On the other hand, the comic book, which is already visible with the MCU, has become well-received. At this point, it is no surprise that Marvel has made its current superheroes and many of their stories even more accessible to a much more affordable price, especially a cultural group that does not like to move. Comics are basically more easily consumable than the book in terms of the media, it is quite normal for him to find a mass on the screen so fast. In a short period of time, this title, which only belongs to the Nerd and Geek culture, is also spoken by people outside this culture, increasing the number of people speculating about future films and characters.

Widespread adoption of global, comics and Turkey, has led to the emergence of the cartoonists with it. Especially our two different illustrators, Yıldırım Çınar and Sümeyye Kesgin, have covered and are still on the covers of world-famous comic book producers such as Marvel and Image. Similarly, the online exclusive comic store, PhD Collectibles, which has existed since 2018, provides a basis for young artists to sell blank Cover drawings. As a matter of fact, when we look at it, we see that almost no cartoonist draws in a medium in our country and almost all of them work abroad. This has caused a large media such as comics to not be able to find enough investors in our country just like the games and to make consumption-oriented progress. Although there are a considerable number of comic

readers, the number of people still producing does not exceed the fingers of a hand. There is almost no production other than Seyfettin Efendi comic book series produced by Devrim Kunter in 2013. In the comics area where there is no balance between production and consumption, we experience that this culture comes to our country with a focus on consumption and presents the comic book as a medium to be read only. Of course, the bottom line of the game slipped from the novel current culture as a culture of its own progress in Turkey has also revealed similar results to those on Global. At the very beginning, both the number of comic book readers increased and the logic of collecting came into play.

### **3.3. EFFECTS ON THE GAMING SUBCULTURE AND GAME INDUSTRY**

#### **3.3.1. FRP Cafes and Crpg Games**

FRP Café intersection of player in Turkey and another one of the effects of gaming culture is also due to the intersection of digital and physical game. Founded in 1973, Tactical Studies Rules (TSR) in 1974, Dungeons & Dragons game system, both production and distribution was asked. D & D's inventor Gary Gygax, who is considered to be the inventor of the company, opened a breakthrough and gained a prominent place in the market with the rapid increase in sales of D&D products. The D&D system, which regularly updated itself with the 1980s, was revived with fantastic literature novels published and distributed by TSR. Especially in 1984, the first book produced and 152 novels, which became one of the longest known fantastic literary series with the series of Dragon Spear has established an important bridge between games and literature. This bridge has become versatile with series of unique worlds like Forgotten Realms, Ravenloft and Dark Sun following the Dragon Spear. TSR also created special rule systems for these novels. Rule systems specially prepared for the novels and the worlds they brought with them have also provided an important interaction with the fantasy literature and the world of table role playing. This association lasted for a long time, and in 1998, until the production of the game called Baldur's Gate, he could not talk about himself in the digital media. Although most of the players are interested in fantasy literature and

similarly producers focus on this theme, they do not resemble D&D games, which had a significant market share in the US in the 90s. The type of RPG game known as Baldur's Gate has changed forever and a new genre has been born. It is known as "CRPG" or Computer Role Playing Game in the name of this genre. BioWare and Black Isle Studios team, who managed to write game mechanics that had never been in any game before, integrated a nearly identical version of the Dungeons & Dragons 2nd Edition system on the table. During the gaming experience, just like the tabletop game, the D20 is rolled and the characters are calculated and a result is reached. The character creation menu is the same as in the AD&D 2nd Edition Players Handbook, as well as all the items used in the game. When we look at the content of the game, the players experience a theater style where they can experience on the table as much as possible, and a world with special lines for the characters. Each character in the group has its own orientation and personality. The troubles and wishes go through the dialog windows opened. In this way, it is concluded by talking to other characters as if playing FRP.

### **Interviewee 7**

For the people who played FRP, the release of Baldur's Gate in 1998 meant that everything that was known changed. The game, which has a great dominance in the physical world, now had an important place in the digital world. Thanks to BG's success, people who play games but do not know what the FRP learned that such a game. Then, many people went to FRP Cafés and went out of their homes to have a new experience with the questions "Digital version is nice but how to play on the table?". This is actually one of the clear indications that many players experience the culture of Turkey. On this topic **Interviewee 7**, conveys their experience in the following manner; *"In the 90s and even today, I see that the mass of players in our country is still curious. They wonder and want to learn. The job of the people who play FRP is to constantly create something new BG When BG came, it brought something that hadn't been done before and even people who didn't know the subject became aware of this kind of game. I was talking about the beginning of the 2000s. The internet infrastructure has not yet been read and the essence of social*

*media is not read. The remnants used to communicate, if you have your modem and the Internet, were nothing but messaging programs like mIRC, ICQ, or anything else from the Lost Temple forum. Although the impact of BG on the FRP culture in our country is profound, places like Saklıkent and Sibir Cafe, which are places for people who are curious about the subject, have a great role. The BG series is an important example in terms of recruiting people to the FRP club that I established in the school.* BG In our country where there is a lot to introduce any product, the first appearance of BG in 1998 and 2000 and its important place in the digital world, the players in our country are also faster with FRP. Meetings has prepared the ground. In particular, instead of trying to find people in FRP clubs, people come to register directly after the production of these games. Similarly, installed on computers in internet cafes, BG has reached more people in this community because it offers a structure other than the games consumed in general and supports the multiplayer experience.

During the period, because of the high prices of rule books belonging to D & D are generally not purchased, but rather photocopied. Because of the mentality of photocopying, both FRP Cafés cannot sell and the FRP experience has become insufficiently fast. But the emergence of a series of games such as BG, FRP has made something more attractive and beautiful, on the one hand, the sale of a positive effect on the one hand, because now people who do not know these books to read, play the game and want to experience the mechanics. In this context, the BG's game world in Turkey, it is possible to say that the industry in general and indirectly provide advertising sales growth.

When we look at the general picture, we witness a tremendous intersection of tabletop games, fantasy literature and the digital world. In this way, an interesting experience is presented for the players who already know the rules of the game, and especially for the players who know the novels, they are given the chance to exist in the digital world. On the other hand, a world full of unknown but enormous game mechanics is presented for people who have never played table RPG before. Here is such an important period of transition, Turkey has also become places where the



intersection of an association like FRP Cafes. Existence in these spaces, breathing the same air with the people here and acting together in the community will be another outcome of these games.

**Interviewee 1**, which evaluates my example in terms of community and identity, responds to the issue with the Fallout example, another CRPG (called Tactical RPG when produced, but later referred to as CRPG in the literature); *Fall At the same time, Fallout was released. At a time when people set their sights on fantastic literature, they came up with a concept like Atom Punk. It did n't look like games that had been experienced before, like Deus Ex with the Cyber Punk theme. When this game was produced, there wasn't even one related game. When we look back, I can tell you teach many things to the players in Turkey. As I mentioned earlier, people's cultures start to form between the ages of 15 and 30. In the meantime, culture, political views and the worldview in general are settled. As for Fallout, when a person who has experienced this game reads any news about nuclear weapons, a smirk appears next to his mouth. Think of it, the Chernobyl explosion of a generation of series today, the Fallout game in the nuclear post-nuclear Punk period survived the escape. Earlier, in 1979 the Independenta tanker exploded in the Istanbul Strait. Dark clouds covered Istanbul for days. In the news, Istanbul was going to blow up and there were conversations like how many people would survive.*"

From the example given by **Interviewee 1**, it will be possible to say that the simulation of the games is at the forefront and that the real world experiences or the ones that are likely to be experienced are transferred to the digital environment with a known perception as much as possible. The Fallout game can offer a virtual world, but the concept of the world after the Nukes disaster is quite real. Of course, the emergence of fantastic creatures as these games offer is a very fantastic phenomenon, but the transformation of the world will still be predicted even today. The effects of the disasters on the formation of the individual's character, especially in game designs are manifested. Turkey has many game developers have

designed the game I was talking about the game and influenced by the concept. For example, Istanbul Legends, developed by Ozgur Ozol and Ozgur Dogu Gurcan, is an important example for the digital transmission of tulip warriors in real life. In an interview with the ATV channel about the game in 1997 *“One day we were walking on the bump. There was a lady on the way. Then he was attacked by a strange maganda. At the end of the turmoil, the police came. When we said that the police would take the man away, he suddenly turned to the woman and said, ayd If you hadn't shaken so much, the man would not have attacked you ’. So, we thought, we said we could play this messy city in the hands of elalem. We were already planning a game and wanted to explain the corruption, chaos and how to save Istanbul in general. There are of course many different enemies in the game a lot of seconds and sometimes savaşıly war but mainly, Istanbul and Turkey in general who want to get under the influence of fundamentalists and a man called Sheikh Ignorance is against our principles sharp-tongued sharp-toothed enemies. These are our main enemies. L In the Tulip Warriors, where the real world is reflected as a simulation and sometimes criticized first hand and sometimes indirectly, one of the first actions to be made for progress in the game is to save the mayor of Beşiktaş who is present in the game, albeit with a different name. . The biggest battle in the game is of course the battle against ignorance.”* (“1994 Türk Yapımı Oyun İstanbul Lale Savaşçıları”, 1994)

Baldur's Gate is the game in 1998 in the period up to hit the market, TSR company with the developments through the Turkey who live in the life of political and everyday Lale Warriors are reflected in the way the game world like the play called. As I said, games are a simulation of reality. It is based on what we encounter in real life, what we live or what we are likely to live. A structure like ayd What if it was? İşler and the subject could be moved to different places. Istanbul Legends In the game called The Warriors of the Tulip, there is plenty of dragons, enchanted weapons, and even the gods on the earth in a game like Baldur's Gate. Yet when we take a closer look at these fantastic formations, we see that each story and character have personal interests, enemies, and policies. At the end of the day, many fantastic

narratives are actually about human drama. It is incredibly difficult to write a science fiction entirely about robots because none of us are robots. We don't know what's going on in a robot's head. Everything we do as a human being has to have a human side. When we consider Dragon, which exists in a fantastic world like Baldur's Gate, the situation will not be different. For example, the Dragon you have created must speak in the human language so that it can communicate with people and thus continue the story. Like many other characters in this world, the dragon has an agenda, a plan. The Dragon Smaug in the novel *Hobbit*, written by JRR Tolkien, also has a basic agenda; After capturing the Dwarf Mountain, protecting its treasures here is to reach more if possible, which is a very human feeling. This is the narrative of purely human greed through the Dragon in a fantastic world.

The game Baldur's Gate and the cultural coexistence in the background cannot be found in the world today. Especially the generation that entered this culture by reading, followed its location and transferred it to the consuming generation. During this transfer, of course, the game companies took a suitable situation and presented their games according to the needs of the market. **Interviewee 16** talks about the effects of the changing period; *The greatest positive motivation of the masses and those who created this community was that they were studying. There was no video content to develop or change their imagination. In this period, there was nothing but written texts and visuals of some cartoonists. At this point, thanks to the cinema sector, which started with the LoTR film series and today has a completely different peak with Marvel films, they can dive into fantastic worlds just by watching. For my generation, as a result of the transition from reading to watching, I can say that we have gradually moved away. Gamer community in Turkey in 1990, a considerable amount of people in the alakalyk with D&D, compared to the number of players we achieved today, we can say that a very small percentage of meat D&D experience. Unfortunately, we could not explain the absence to the new generation.*”

In America with the reason for the change in consumption habits in which Turkey and the Baldur's Gate also rising gaming experience with Tulip Warriors, especially as a result of the transition being made toward tracking reading, we see the rapid consumption of the commodity to state that came from. In this context, it is revealed that today's players do not look for experiences as long as they used to. Just as the long hours spent on books have been replaced by several hours of movies, games have come to the forefront with games that offer a fast, short and repeatable experience. Especially the Witcher 3, a game that won many awards in the year it was released, can be said to be played less than any MOBA-style game because players prefer fast and fun-oriented productions with up to 45-minute game modes. In this context, it is very difficult to find players who will spend 80 hours on the Baldur's Gate series or 200 hours on The Witcher 3. This, in fact, is an important indication that the fiction culture of the past has disappeared. MOBA and Battle Royal, which are the most widely used game types in our country, consist of fast food games and destroy the use of imagination that creates game culture at some point. Game culture is a world that each individual picture in their mind rather than the visual creation that someone else declares. In other words, it would be correct to say that the past perception of culture has left its place completely to the world of fiction.

Baldur's Gate's another angle we can see the impact of the development of the game in Turkey is not crpg state gaming experience that comes with the impact of FRP cafe. With the LoTR trilogy that came to the cinema in 2001, the RPG genre, which managed to appeal to wider churches, was frequently played in major cities such as Istanbul, Ankara and Izmir. Despite the changing generation FRP way to experience Turkey found itself in the gaming market. Two RPG-based games have come to life today thanks to Kickstarter, a massive funding mechanism that has made a huge impact in the world. The first of these is Svilland: The Norse Mythology Setting for D&D 5th Edition ("Svilland", 2019) Stygian: Reign of the Old Ones, released in September 2019, another PC game ("Stygian", 2019) is the

game. In addition to these productions, as of September 2019, a board game called “Board Royale was able to reach the required funding (“Board Royale”, 2019).

### **Interviewee 6**

There is again a connection between fantastic literature and today's game world. But there is an intellectual rupture rather than a bond. Fantasy literature is both a global and, as is well known to have an effect on the development of the gaming industry in Turkey. It has made positive contributions to the process of developing and producing games, especially with the imagination of people and the intersection of dreams at some point. As a matter of fact, when we look at the example of Baldur's Gate, we see that the people who make this game have the only aim to gain from their production and therefore try to do their best. **Interviewee 6;** *“Former game makers, at this point, it would be correct to give an example to the team that produced Baldur's Gate, because they had no other choice or strategy to the market and tried to do their best while producing their games. Let's play the game until July, and then give them \$ 10 more and offer some more content, they did not produce a game with the idea. In fact, when we look back, until the F2P game model came into our lives, almost everyone in the game market tried to do its best. Now, we entered the period of game production via formula and we are talking about games with very high-income potential. Today, we are talking about a Turkish company that can earn 12 million dollars per month by itself.”* As in the example of **Interviewee 6**, there are Turkish companies that have managed to earn a significant amount of money today. As a matter of fact, since 2015, many game manufacturers have been advancing through the formulation system, which shows itself from good to good. In other words, there is a structure in which the basic logic of the game is the same, the state of being fun is not very different and what kind of structure it has to offer, and there is a structure demanding the designer to make a game model that looks different on it. This has largely blocked major productions, such as AAA, who have spent \$ 100 million on the idea of developing a tremendous game. On the other hand, we see that the artistic value given to the play has decreased considerably. Even more interestingly, the games in the AAA segment

are trying to copy each other more clearly than in previous years. The game Anthem (2019), which emerged with large advertising budgets and claims, was in fact no more than a different copy of Destiny (2014).

The development of the game's fantasy literature in Turkey significantly, though, and the largest increase in India Although there have been many game development experience of time, ie with the emergence of independent game development and deployment logic occurred after 2010, until 2019 the thesis written by 2015 in much the way has covered. When we look at the Indie market, if we give an overall average, maybe one of the 500-600 manages to achieve financial success, but at least 10 of them can manage it. many global game Indie game terms there may be in store, including one that is easier and primarily Steam, such as the AA or AAA game of construction, both global and in both has led to the emergence of a significant increase in the number of game developers in Turkey. Of course, the ease of use of the Unity game graphics engine, which allows the development of games using C #, makes it easier to use than C ++ engines in the past. This engine is also widespread in a short time in Turkey, especially gained momentum with the activities carried out after 2010. The events, called GameJam, are held today in many different universities or locations. One of the biggest problems in our country was to try to play in the AA or AAA segment and spend some time here. With the understanding that we do not yet have the knowledge and equipment to produce games in this segment and the feeling of freedom of opening to the world with Indie games, we have reached many successful game producers and even their distributors because of the increase in hypercasual manufacturers. Hypercasual many people in our country, rapid production and distribution increased due to olaraksa I did an interview with "good data analysis is the center of Turkey" emerges in the direction of a common response.

Unfortunately, it is not possible to find an example of the merger of fantastic literature, D&D and subsequent BG series. The best example of such a merger and consequent game genre would undoubtedly be the Battle Royal game mode, which

has undoubtedly marked the gaming community since 2017. But this mode also serves what is different, rather than introducing any innovation. **Interviewee 8** says: *If a similar combination is made today, I'm sure it will be prepared in a more planned way than in the past, and any market strategy will be used to make a big boom. When we look at the Battle Royal game mode that everyone is talking about today, we see that it is the same Death Match game mode we have experienced for many years. The only difference is to increase the number of games from 64 to 100 people, the last remaining to win the game and the map shrinks over time. Battle Royal is an idea that is not entirely new. When we look at the BG period again, we see that the production at that time affected today's consumption. But if you ask if BG still affects the culture today, my answer will be no.*” When we look at today's games, we see that their charm is quickly lost. As **Interviewee 9** noted, these games are quickly consumed and like someone, does not look much to the other. So even the competition between different names of the same type is so great and the players are so closed to the other that they can connect to a game in a short time. Due to our country, especially not big fans of this attitude in the market, which is still the largest Battle Royal pubg games and Fortnit like we are seeing billion-dollar game company to open office in Turkey. During the game called BG, it was confirmed by all the interviewed participants that it greatly affected the games and acting in our country together with FRP Cafes. On the other hand, as **Interviewee 8** stated; today it has no significant effects. Remastered series such as Baldur's Gate and Icewind Dale, which can be replayed with today's systems and have high resolution versions, have not experienced much success due to the changing player profile. In this context, we are talking about a game world whose culture / cultures are lost. It will be important to underline that we are talking about a culture concept where too many games are produced, too many productions come and go, and that consumes almost everything produced.

Another important impact of BG on the expansion of the games in our country was the elimination of the difficulties required to experience the FRP. Most of the people who knew what the FRP was having trouble finding a DM to manage the

group and the game. It was very difficult to get together every week or period, especially in a big city like Istanbul. The idea emerged that BG and FRP are a game that can be experienced alone and consumed without other people. The only need was a computer that did not require high performance systems compared to the FPS games produced during its time. On the other hand, in a world where there is no series and film content of today, all FRP lovers can do, if they can find it, is to read novels from their favorite worlds. **Interviewee 18** exemplifies; *“Roller The roles that people in the group we had already gathered by force on the table were sometimes challenging for me. For example, it was very difficult to imagine as a small ender Kender in, your friend sitting at the height of 1.95. In the digital environment, we actually came across characters that were, to some extent, until they were actually described in the books. In this way, I can say that the FRP became more accessible.”* In general, we observe that the issue is accessibility. With BG, FRP games have become more accessible, from being an unknown genre, as it turns out to be oops. Making sodas with coffee will also be an example.

### **3.3.2. MMO Games**

In the first part of my thesis, I gave detailed information about the development of games and especially MMO games. When we look at the MMO genre, we can say that MOBA, which is one of the most consumed game modes of today, is where it started. And global, both deeply affected the games market in Turkey, even for the LOL game Riot Games from opening a separate operation in Turkey, this way later to open an external Turkic server, the expansion of the MMO holds an important place. Although MMO games have been experienced through online structures such as MUD and MUSH, which offer small experiences in the 70s, they have entered with Ultima Online (1997) as a full-fledged company. In 1999, especially with the production of Half-Life, there was a significant rise in the Multiplayer FPS game model. The increase in games requiring servers has led to the installation of Sanane servers. Today million even after the run that game Counter Strike is



Turkey's first server has been Sanane server. Sanane then launched a server for Ultima Online and introduced UO to Turkish game lovers. The server named Nebula, which was opened in 2000, succeeded in spreading UO to large audiences, causing internet cafes to become Ultima Online Cafe. In the same period, EverQuest (1999), Dark Ages (1999), compared to the games in the market, in our country because of the Internet infrastructure and server problem was preferred more. The game called World of Warcraft, which was released in 2003 and released in 2004 in full version, has made a big impression in our country both in terms of the spread of cable internet and the transformation of Blizzard's popular gaming world into Warcraft MMO. About WoW **Interviewee 5** shares some important data; *“When I started to work in the gaming industry, I came across some figures. By way of example, a total of two million people were playing MMO in the world until WoW was released, a figure that went up to 15 million from WoW. Although Ultima Online is positioned as the best MMO for many people in a nostalgic sense, the fact that we call it OR Genre Defining ve and branding that genre will be WoW when it comes to MMORPG. I also experience games like WoW before Dark Age of Cameloth, Lienage 2 but none of them were like WoW.”*

WoW's rise in our country at the same time with the world, the series of previous games, such as Warcraft, Warcraft II and Warcraft III in the market itself with the previous place in the market and turn it into a big world comes. The manufacturer, Blizzard, is one of the biggest gaming companies in the world even today. On the other hand, the MMO culture in Turkey formation, today is my argument that I related in more than one model typified acting. Gamer, which we use to define the player, is the person who experiences as many different games as possible, is open to innovations and spends as much time as possible to new games. This shows that they should experience games of different genres. On the other hand, we are talking about a MMORPG type game that doesn't end, it gives the player new targets all the time, even in the end game content there is a structure in which the player has to do something to continue the game. This is one of the paths that lead the game to MMORPG, which is as uniform as possible, and even to play one type, one game.

When we look further into the MMO player in Turkey, we see another mass effect from Korea. Knight Online, Silkroad Online and largest market after Asian markets such as Text There are 2 important figures in Turkey. What they have in common is that they have low system requirements, relatively Japanese JRPGs, drawing Japanese RPGs, and most importantly, they are free. F2P, which is free to play, but in-game shopping with special items for the characters can be purchased in this game model, has attracted a great deal of interest in our country, at this point monthly payment system WoW has drawn a sharp line between the other games. It has been observed that those who play these games come from different income and cultural groups throughout the country. Especially with monthly fees that could cut credit card, heavily Turkey living in the West, it is seen that the density of people who have a certain income groups and cultures. WoW's lack of Turkish language support or lack of Turkish servers has also made it possible for other MMOs to spread faster. The Turkishization of many Korean-based games and the ability to offer in-game Turkish support to players has often become the first choice. WoW, which is task-based, ie story and narrative, is a game with a “grind” logic in itself, but the narrative is far behind in Korean-based games and the fact that ind grind landa is at the forefront constitutes another difference between the two-player model . When we look at the language barrier, we see that there are also differences in education and culture between the actors.

MMO games play an important role in the expansion of the internet cafe culture that emerged due to economic reasons in our country. It is known that even the people who have internet at home have experienced these games in the cafes because of the internet connection they create, and more importantly the low ping and fixed internet connection. As a result of playing the same games regularly with the same friends over time cafes, MMO cafe, Knight Online Cafe, Metin 2 cafe has been named as. The change here goes back to the fact that players first build their own identities through a game and then construct the community as a single thing through a cafe.

On the other hand, MMO games as a means of bringing together communities in Turkey it emerges. It has brought together people who already play games online, in a common denominator, and has been instrumental in meeting new people. Especially in the games where voice communication is provided after the emergence of applications such as Team Speak and Ventrilo, more fun and more consistent games have been experienced. A good example of meeting new people comes from **Interviewee 7**; *“There are two sides to World of Warcraft; Horde and Alliance. First of all, the players chose a party in this game and they took it from their daily lives. I met a lot of people in the game. One of them was a friend of mine named Universe. Erasmusla called me when I went to Finland; we went to a different server. We have a guild, but no one to lead. He said come manage our guild. There I met someone called Engin. He's one of my best friends right now. I would never have met this person without WoW. WoW is definitely a social game. After all, you're trying to share the same experience with different people. Sometimes there are political conflicts of interest. But at some point, I was surprised and happy when I saw that people who did not know each other in real life started to look after their friends. We also talked to people outside of the game, not specifically doing Raid or Dungeon, and chatting outside the game. The original WoW era was a raid of 40 people, and the guild to do so had to have 60 people with the backups. So, we met 60 new people with a single guild.”*

Although WoW is a game without Turkish support or Turkic server, we have experienced that certain servers are Turkish servers thanks to the increasing number of Turkish players. Of course, this was true for some other countries that did not have their own language and servers. Especially towards the end of WoW's third add-on package, Wrath of the Lich King (2008), a large part of the Twisting Nether server became a Turkish player. Main Chat panel, trading channels, such as Turkish sharing is seen in many places. This means that WoW does more than just be a game, establishing an online gaming community in its own right. The fact that community perception is so important has added the MMO world. One of the main

reasons for this server's Turkization has started with the dissolution of the Turkic guild named Invadoira and the transfer of many players to this server. Being one of the top 100 guilds in the world during his time, he has attracted other players to this server for a chance to take part in this guild because everyone wants to succeed in games, and everyone wants to experience the best. To summarize, it will be possible to say that there is a growth that comes with competition and more MMO experience.

When we do a little more research in Turkey before, in different MMO games, we see that the coexistence of different scenes. There are many longing entries written by the people who play the game regularly in Ekşisözlük. In general, the longing here is independent of the name, except that the games are MMO. If jointly yearning is felt, they can act together, collectively make Raid or PvP and act as a community. When we look at the WoW side, we see a combination of the difficulty of the first game in 2004 and the fact that it provides a more special structure compared to the present day due to being more aside and more accessible for the first time. What is happening in the organized Raid, which is called PvE and which is held in the dungeons against artificial intelligence, is being experienced in many different forums and channels. It is known that people have turned to different games or have grown older in the past, and that they cannot play the new WoW plug-ins because of the responsibilities of having a child and marital life. As a matter of fact, the fact that the manufacturer Blizzard re-opened the original game servers in 2004 under the name of World of Warcraft: Classic in August 2019, and then millions of players flocked to this structure, showed both the curiosity of the new players to the past and the degree of longing feelings of the old players. states. It is obvious that such a curiosity and longing can only be realized by a game which has its own culture, since World of Craft has succeeded in transforming its current world as a game, as a comic book, anime and novel. The continuation of the stories, in a sense, has succeeded in making the WoW world a realm that exists not only in digital but also in real life.

Under MMO title in contributions to WoW players in Turkey, rather than play alone, collectively, the game can be played, even it is underlined that more enjoyable than playing alone, and for this reason, online is the front leg to the formation of a community. **Most of the interviewed experts** stated that they enjoyed playing games alone during the period, but that experience changed with WoW. Communicating with other players and talking about issues outside the game are among the most important factors.

### **Interviewee 8**

*"I think it has made a huge contribution to the creation of the cast community. He has the power to bring the masses together. For a long time, people keep them at their head, bring them together and offer the community to work together. I do not like the crowd that I have not tried to play by myself. Turkey Olms game is definitely a big solid culture. People started to exchange culture in general by talking about different topics in the game. So not only focus on the game. It revealed a large area of socialization."* WoW's played so much in Turkey communicate contribution and overall this is about their impact on gaming culture **Interviewee 9** says; *"The game is generalized, but in fact the games have trends in itself, that is, in the game world. MMOs were the trend of 15 years ago. Then MOBAs came into play. Although still popular today, the game models that we call social games, extending to Hypercasual, have the biggest role in attracting new players. Currently, there is the Battle Royal trend. Each one is bursting with popular culture, and they find themselves as mainstream games. If they have a little interest in their environment, they have enough popularity to attract them directly. To give rate, Counter Strike and World of Warcraft are names which eighty percent of people heard of such a portion of Turkey. When we look at WoW specifically, we see that it is an endless process because the processes in the game are constantly renewed by the manufacturer. This enables continuous new experiences. Most of the players who experienced WoW in 2004 are still WoW players, even though they do not experience all the add-ons that follow. After the WoW: Classic was announced, I saw people looking for homes to be able to*

*experience the game. 'We are married and have children; we are looking for a big house that we can rent for the purpose of playing WoW by bringing our own computers once a week.' I saw an ad. What does this mean? That means a tremendous culture that comes with WoW.'*

As you can see in the example given, although we are far from the gaming experience, once we enter this world, we see that it is always remotely followed, even if it is physically exited. 15 years after a game produced in 2004, it is rare to experience backward play and to sacrifice most of its work to do so. While this is an important example for the identity of the players in both Turkey and the "players" also it serves as a good prefix for identification. Although he cannot experience the game, it is better to call the gamer "Gamer ya who always follows, consumes his by-products and does his best to experience when the time comes. This group of players really exists both under player culture in general terms and under the huge cultural structure that comes with a game. To illustrate the effect of WoW on people who do not play, the feeling of watching a beloved film for the twelfth time is an example. Just as he can watch the film over and over again and experience old and new emotions every time, WoW is building something similar.

### **3.3.3. Game Expos**

Cultures dominated by the understanding of community and tended to grow over time, gradually grow over time. Game culture is one of the best examples of this subject. There are different fairs about games produced for both digital and physical environments. Each fair has its own structure. When we look at the global sense, many different fairs emerge. Since 2011, the fair Fiziksel Essen Game Fair (Internationale Spieltage SPIEL) has been held in Essen, Germany for physical boxed board games. While the participation rate in this fair was 147,000 in 2011, the fair participation in 2018 reached 190,000. One of the biggest fairs known for physical games is the International The Nuremberg International Toy Fair, en which also takes place in Germany and is indirectly related to games. (Spielwarenmesse) This event has been held since 1949 and is known as the world's largest toy

fair. When we look at the world of digital gaming, we see that two important fairs come to the fore. The first of these has been held at the Los Angeles Convention Center in the United States since 1995, the so-called E Electronic Entertainment Expo E (E3). The second important and big fair is also in Germany. Since 2009, the event has been held in Cologne (“gamescom”, 2019) more than one person participated. The Asian region also has many trade fairs. Among them is the Tokyo Game Show, which has been held since 1669.

In our country, we observe a structure that passes through technology fairs to game fairs over time rather than game fairs. Compex International Computer Fair, which has been held since 1975, hosted a game fair called GameX for the first time in 2007 under its own structure. On the lower floor of the Compex Fair held in Istanbul Lütü Kırdar Exhibition Center, the fair was held on an area of 3000 m<sup>2</sup> and many different games were featured. GameX, which managed to attract more attention than the Compex fair itself, has swallowed the Compex fair in the following year and took its place. Since 2017, TÜYAP Fair and Exhibition area is located in Beylük Plain. Another important gaming fair is Gaming Istanbul. The fair, which has been held since 2016, had its first activities at the Istanbul Congress Center and moved to the Eurasian Show Center with the 2019 fair.

Even though important progress has been made in many different fields of fairs and fairgrounds in our country, the emergence of game fairs has taken some time. I see the general time there is a proportional connection with the dissemination of this situation in Turkey of the game. Before the point where the fairs reached today, the game meetings called “Convention olan, the English name, have been held in our country for a long time. According to the information I received in the direction of my research, the oldest player meeting held in Turkey, which continues today, is METUCON in METU (Other than university clubs, the first FRP game organization in Turkey took place in Istanbul, Taksim; there were only four tables available. Same year METUCON and ITUCON conventions took place as well. Source: Hasan Uzunođlu). Since 1996, at the atı Restaurant, which is located next

to the main dining hall of METU, many players who love FRP on the table gathered together and then started the event that has been going on until today. In the following years, the opening of Sihir Cafe started with a convention where people came together and played. In the following years, convention activities have become a school. In particular, thanks to the growing METU CON event each year, Science Fiction and Fantasy Literature Clubs, which were established in universities in 2006, emerged. These clubs, together with the ICON 2007 event organized by the Istanbul University BKFk team in 2007, started a period of intensive Convention dating back to 2010. In the following years, Bilgi, Üsküdar, Sabancı, Yeditepe and Haliç universities organized different convention activities. In 2010, my team and I have been together in TAKT, Turkey subculture and community built this team has made KONTAKT activity is still in the same year. The first of these activities took place in 2010 at Istanbul Technical University Maslak Campus. On the board of directors of the KONATK event, people from the BKFk club of the university participated in many differences, as well as the names currently working in the game market. For our country, the subculture is the first event that is mentioned together with the games. In addition, Cosplay has been known for a long time, especially in countries such as Japan and South Korea. A large cosplay event was held for the first time in the same venue as FRP, table-top box games and digital players. Thus, for the first time in our country, Cosplay has been observed firsthand by all other game culture enthusiasts. During the four years following the first event, a total of five KONTAKT events were held. With the KONTAKT event, not only digital games, but also table-top games were found in GIST, especially GameX. In this context, despite the changing profile of the KONTAKT player activity, acting reminder of where they come in Turkey, it plays an important role. Thus, in many events held today, we also see table games in a barbecue.

Turkey has developed and grown in the time of two important exhibitions. As a result of my research, I have come to the conclusion that this growth is much weaker when compared to game fairs abroad. I received many answers to questions related



to the fair in this context in my research in Turkey, underlining that there is a progression in a negative way. In line with the comparisons made with foreign fairs, fairs in our country are criticized in many ways. **Interviewee 3;** *"Gamers in Turkey consumes everything, I think. The amount and time spent is certain. It is not impossible for a fair like GamesCom to be in TR but it is very difficult. A lot of investment is needed. Even if JamesCom's diary is 10 Euros, a student cannot pay for four days. People in our country, people working in the sector should explain this situation to abroad. Another issue is the needs of an event like GamesCom. For example, the area where GamesCom is built is so big that I can't tell. This year (2019) they opened their 11th halls. Believe me, even if we have such a huge area, I doubt it. I think that our organization companies should sell themselves better abroad. Think about it this way; Doggone certain income in Turkey. There are so many people who cannot give 20 TL to a university event, and those who can give it want to participate in an event that will be said in return. Now let's look at the fairs in our country. Among the things that participants can find, there is nothing but tournaments and giveaways. Especially if the tournament can not be organized so wandering. This leads the visitor to finish our biggest fair in 15 or 20 minutes. There is no way that anyone who wants to visit GamesCom will finish this fair in four days. There are so many new games around, so many different products and innovations that you are already lost."*

It is a well-known fact that the main activity of activities in our country to attract attention is to organize tournaments. In recent years, many game companies organized different tournaments at both GameX and GIST fairs. Especially last year's PUBG tournament attracted great attention. Indeed, as I mentioned earlier about E-Sports, the event attracted reaction because the prize pool was not full enough. The first team was given a video card. As a matter of fact, giving products instead of cash prizes has reduced the participation in such tournaments every term. The fact that the players participating in the tournament are generally focused on prizes and prizes as well as money is due to the fact that the system works in the global way. On the other hand, making official tournaments about the FIFA series,

which is one of the most played games in the world, has become a problem in itself because Electronic Arts (EA), which is in the seat of the manufacturer, is demanding a price. In particular, countries such as our country that make new leaps about games are adversely affected by such systems.

The understanding of traveling in the fair in our country generally means collecting giveaways. Giveaways distributed in many fairs, are consumed by our country people. When we compare the game fairs abroad with those in our country, I think that the player culture here is more timid. In particular, while queuing to take photos with Cosplayers abroad, the visitors of the fair in our country are much more timid. In fact, it's not just about being shy. Since a large part of the players in our country consume a certain type of game, it inevitably marginalizes what is not one of the games he has experienced. In fact, not the Cosplayer, but they will hesitate when the topic is Cosplay. If a player regularly experiences the same productions, the result will always be the same. Another problem of fairs in our country is the employees in fairs in general. On the topic Interviewee 5, 20, 13 and 15 sharing similar approaches. **Interviewee 5** says; *"The game industry is growing in Turkey. It is growing, but as in many other fields, it continues to move forward without producing qualified personnel. This shows itself especially in fairs. Friends who stand at gaming fairs and booths are usually friends who are there to get their allowance out and don't usually have enough information about the game. Of course, this is not their fault, but I have to say that it affects the brand negatively. The structure of our game fairs is also strange. You can see participants from different sectors, independent of the gaming industry. This surprises visitors. When I go to GamesCom I can't even think of anything different from the game. For me, the fairs in our country do not have any contribution. I know I'm waiting four hours for a 10-minute gaming experience, but I don't really know if there's a producer from our country who can give me that feeling."*

When we look at GameX and GIST fairs held in our country, when compared with the events abroad, we see the lack of new product promotion. The E3 and

GamesCom events take place every year, providing news about new games. While some of the companies are presenting them at the E3 fair, they come across to the end user with experienceable versions of their games at GamesCom. Fairs in Turkey deep, resounding in the global game of access to early is unlikely to come across. In this context, FarCry: Primal was the only game in our country that was experienced before the world during GIST in 2017. At GamesCom it is possible to experience all the games that will be available in the following year. In addition, there are special areas where the authors can make preliminary investigations and the companies can get feedback in the press-specific promotions. In the fairs in our country, as many experts have pointed out, there is a model in which only companies come in, present their games or give giveaways.

The content of the exhibition held in Turkey has always progressed with the introduction of the game that already. As we almost never see the new games, there is no content for the press other than the general characteristics of the fair. But especially with the GIST event, the B2B area was opened just like abroad. In this field, companies from both Turkey and different countries came together through the online Pitch Making system and were able to establish business contacts. In addition, speech panels with local and foreign participants were organized with the same event. Many people in the gaming industry made speeches on these panels. As far as it is known, these two structures will also be included in the GIST to be realized in 2019. It is an absolute fact that events such as GIST have established an important bridge by bringing international connections to our country. As a matter of fact, many young investors cannot attend the B2B Conference or Developer Conference due to the high participation fees in this part of the fair. **Interviewee 6** comments on the subject as follows; *“It's especially exciting to reserve space for Indie game developers. But the developer conference and B2B prices are very cold. The entrance to the event is 10 TL, while the entrance to the B2B area is 150 Euros. Those who produce, develop and possibly have great potential cannot enter the B2B field in these prices. Certainly, another method must be found to ensure the meeting between the manufacturer and other companies. I wish there was a*

*Premium one as well as a Free area. Thus, we can also come together with young people who do not have money in their pockets.”*

Another salient feature of the exhibition in Turkey in the past when people are becoming increasingly connected to their homes and computers are forwarding your social life. There are not only fairs but also many different activities that provide this type of movement. GameJams attract a lot of attention from game manufacturers. Similarly, the game sector, which has been treated as a second-class sector for a long time in our country, is becoming a stepping-off sector due to the growing fairs. Although there are opportunities to meet with many companies in the fairs, especially since 2010, the presence of Influencer, which addresses millions with Twitch effect, attracts more people to the fairs every year. Some of the game lovers flock to the fairs, just to see these Influencers. Of course, this also affects the development of the fairs and their impact on the community in a negative way. In this context, **Interviewee 6** says; *“The game fair is meant to bring a streamer or influencer and make a dry crowd. A game fair is not a game manufacturer, but a place where in-game money saans show body. My wish is to make a fair where big companies like EA and Ubisfot exhibit their games that they have not yet released. Istanbul is an important attraction when you look at it. The dates of the big game fairs in Europe are certain. Why shouldn't an important trade show be held in Istanbul in the absence of these fairs? Unfortunately, as of every moment, every fair brought as much follow-up Influencer as possible and then '50 .000 people visited our fair. ' . The problem is here, because wherever I take this person, 50,000 people will come ... Another problem is that the big game fairs are only in Istanbul. What we have not seen such a big game Ankara nor such fairs in Izmir, to be fair game in any way can not be organized in other cities in Turkey's another problem. People are very focused on E-Sports and this situation needs to change over time.”*

In the interviews, as the experts pointed out, the fairs in our country basically played an important role in bringing together the game community, especially the

community born after 2000. Each year, they have taken on a different title and have become the places where even Indie producers who produce today can show themselves. Comparison of FRP extinction of etkinlik, the conversion of physical to digital and esna career in each of the past, both As of play that relate to important topics in that they contain a combination of important contributions to the development of the game in Turkey have sağlamaka. On the other hand, they are still in a much different position than the global game fairs such as E3 and Gamescom. While there are many global fairs and fairs can be held in our country in this context, being limited to local producers and consumers constitutes an important problem. The power of the big fairs in the world to introduce the new games will be the places that are heard and followed all around the world. As jobs go at this point of the 2019 trade fair in Turkey, we see people who can not go forward to be an event that brings together. We cannot see the content offered by the fairs exclusively to the players in our country yet. For example, Gamescom has many fair-specific products. Another example would be Riot Games' Pax event. The fact that there is a game produced exclusively for this event, which will be held for a total of 15,000 people around the world, will make a significant difference to the visitor. In this context, fairs should be places that direct consumption and production rather than just selling products.

### **3.4. RECENT DEVELOPMENTS AND THE GAMING SUBCULTURE IN TURKEY**

#### **3.4.1. Twitch and Youtube's Effects on the Game Culture on a Global Scale and in Turkey Specifically**

Printed in Turkey as well as global, broadcasting has begun to slowly decline. The reason for this decrease is the rapid exchange of information and free circulation of information that comes with the Internet. Following the increase in internet infrastructure and speed, different channels emerged. The most important of these channels is YouTube, which emerged in 2005. YouTube, which was purchased by

Google in 2006, is still the most visited video sharing site today. The “watching” habits that started with YouTube have changed shape with the products of different content producers over time and have already replaced television for many people today. In fact, many television manufacturers, smart television, including YouTube, especially in many TV series and film streams that allow the application, the television is included in the body. YouTube's monitoring is composed of videos that were prepared beforehand and uploaded to the system. The live broadcast was launched in 2011 via Amazon, Twitch.tv. Although the first year it was produced, 45 million singles visited in 2013 and the fourth largest internet traffic in America as of 2014, although it did not make much mention in the world. Twitch.tv, which hosts many different publications, is described as a Gamer platform due to its frequent use by players. The transition to the player platform was originally due to the fact that the player channels in Justin.tv, which first emerged in 2007, appealed to a large number of people in a short time and established Twitch.tv separately from the founding partners Justin Kan and Emmett Shear Justin.tv. According to the 2018 figures provided by the company, it has 2.2 million publishers per month and 15 million active users per day. Furthermore, according to 2018 data, there are more than 27,000 partner channels. Such a large medium has attracted attention in our country, especially when the subject is a game, and has enabled publishers to derive in a short time. Today, there are hundreds or even thousands of publishers in our country, some are followed by millions and some have a few hundred followers. Each broadcaster broadcasts through different games and connects with its viewers differently. Direct donations can be made to the publishers by the audience. They can also make money through different agreements, the number of publishers and the content of the broadcast. Some broadcasters put their own images at some point on the screen during their experience, while others are only involved with their voices. Of course, there are both positive and negative points brought by such a big and deep world. If we look at the general outweighs the negative.

Publishers began to emerge in the world of 2010 in Turkey, I was one of the editorial staff of the gaming community to offer in the area of c. As a matter of fact, I did not look very warm due to the nature of the business. I asked the experts who have been interviewed for this thesis and who have been in the sector for many years, “What do you think about publishing? What do you think affects us? Im I received an answer that it affected everyone negatively without exception. Publishers are many reasons why the game or the game world and acting under the influence of Turkey in a negative way. Before moving to the negative, it would be helpful to look at the positive side first. Publishing, today's Turkey thanks to its infrastructure by almost everyone, even without a computer, a mobile media that can not be consumed. Especially at the point where the gaming world has come, it has become quite difficult to buy computers, consoles and games due to the depreciating Turkish Lira. For this reason, AAA they want to very much experience in the players category games prices of computers to run such high quality that get the highest figures in 2019 in Turkey sales prices of the games in this category are recruiting difficult product for many people. In addition, AAA game production is increasing compared to the past, the need for continuous high-quality gaming market and players in a way to experience all of them. So is global game production and high-quality game production increased, consumption has declined steadily because of ekonomoik problems in Turkey. As broadcasters have access to a computer with a high system and generally the game of their choice, they have become a medium that attracts the attention of players who cannot receive the game. It won't be too wrong to say that many publishers also offer entertainment programs. On the one hand, watching the game they could not reach, and on the other hand watching the broadcasters they gradually managed to establish a close relationship with, especially in our country has revealed a tremendous “Streamer monitoring”. Millions of people watch, and publishers can experience inexperienced games and distribute in-game codes with different sweepstakes. In other words, when we look at the publishing business, a structure that is basically won by both parties emerges.

As a matter of fact, control mechanism enters the circuit at this point. The Twitch Platform allows anyone with the necessary equipment to broadcast. But where did this team that we call influencer come from today? How did it come about? How do they connect with their audience? How does a single person affect people, many of whom are children under the age of 18 and who have a common set of intersections? How far can this effect go? Experts interviewed on the subject, there are many answers to this situation. Some point at points where some agree, some point at points that are not very noticeable.

**Interviewee 3;**

*“I think the situation of the Influencers is obvious. If I give it my figure, I think that at least sixty percent of the gaming community and culture in Turkey adversely affected. I think almost all of them are bad examples. If you or I are a publisher, our conversation, language or games will be very different. In fact, let me talk about the PUBG company that I am currently working with. This company is more interested in the media channel and writing than the publisher. They certainly don't work with publishers who blaspheme and set bad examples for young people in different ways. I really think that I can count on five influencia positive effects properly engaged in the business and industry in Turkey. Many don't pay attention to what they do and to whom they influence. They forget that they affect the average 15-year-old. On the one hand, because they sell drama in the country, they create a drama environment among themselves and eat it. Since all they want is money, they don't think much of the rest.”*

Until the transition to the internet environment, the first publication was printed. Many different magazines have been produced in our country. The printed game magazine, which started especially with the 84s magazine, continues with the magazines LEVEL and Oyungezer, which are on the market today. Although these publications still continue, due to the concept of video content and publishing, which began in 2010, the printed publication has gradually been replaced by traceable content. In the past, as I personally experienced, the magazines on the



market were followed and the pulse of the market was kept from these values. More importantly, there was a case of following magazine writers rather than magazines. The writings of these people were gold. The ideas they said were really taken care of, they decided the direction of acting. In a sense, these people, who are role models, are now replaced by Twitch publishers. Although printed journals continue to be published and more than 10 years of experienced writers continue to read, media such as YouTube and Twitch, which offer viewable content due to changes in consumption habits, are becoming more prominent and publishers have become new opinion leaders.

During this transition, E-Spor, which is a much talked about today and has a federation in our country, emerged. One of the biggest effects of this transition between the media will be E-Sports. Worldwide, E-Sports and Twitch co-operation play a major role in the transition of the media. In our country, it has taken its share from this cultural transition, albeit late. İlker **Interviewee 14** says: *“Now players are following publishers at Twitch. The so-called new media is now Twitch. The new generation does not read, watch. The people they recruited as role models are no more than a Twitch publisher. E-Spor is the locomotive of this monitoring-oriented culture. In the past, Cine 5 followed by a structure like watching Dijitürk. When you say the match channel other than these channels would not come to mind. Today there is such a thing as opening a Twitch and watching a game. There is even not only watching a game but also experiencing the game. In a particular period, access to the games was much easier than today. But because of the increased exchange rates, people can no longer buy games. According to some data we have people in today's Turkey, they use graphics cards are still five years ago. This means an average of three generations for the graphics card market. In the past, many players exchanged graphics cards once in up to two generations. As such, and because of their passion for the game, they become more familiar with Influencer. Both the Global Influencer both are with all the latest hardware system in Turkey, both are remarkable because they make money out of this. ”*

When I look at the issue from my own side as a journalist, I see a similar situation. In the past, articles were given more value, and hardware-related pages were followed with interest. Nowadays, I would say that it is a publisher-oriented rather than a writer. In general, we see that the change in game culture with Twitch goes from comics to MCU movies and from there to fanatic literature and related films. This means that our imagination is taken away from us. It is a blow to our imagination that read novels or comic books follow life on the screen with the depiction of someone else. Similarly, there is a similar difference between reading magazine articles, accessing an image from the narrative and watching the Twitch publication. Indeed, rather than tracking focused publisher viewing habits of our country thanks to its lack of access to state media and gaming products in Turkey has increased dramatically.

The glory and fame brought by the Twitch channel has influenced many publishers. They have managed to outstrip many “artists Hem both in terms of income and recognition. Nevertheless, Twitch tends to set a negative example because of the world they are in. **Interviewee 4**; *"There is too much in my head about publishers in Turkey question mark. Influenca is the global, very different than in Turkey. In 2016, I attended an NVIDIA event. I play in a corner; then a person came to me with his camera. 'Can I play too?' I said, 'I'm playing now.' Then Idil Hanım, the director of NVIDIA, came and said, "You just went to the channel of one million follow-up influencers in Poland, you turned the man upside down. Interestingly, the man went back as if nothing had happened. A similar event will bring the fight in Turkey, though there is a lot influenza. "*

In the example given, as in many other fields in our country, we see that the reputation of the people in the field of game broadcasting takes precedence and that the people who come to the undeserved place gain a power they do not deserve. The biggest difference between Turkey and abroad, as domestic publishing and do a work force of people outside of it as well as themselves, and that they are aware of

their audience. Many famous influencers work from major game brands such as IGN and Gamespot. If mold comes with the general audience media culture in Turkey, fed by the drama and negative content. In fact, there is a case of collusion. While the audience loves such things, the publisher is inevitably producing negative content because it is closer. Further, we are becoming a country where YouTubers open fraudulent boxes. The biggest problem here is that large companies try to instill the Casino culture into our country through the publisher and audience in these cultural codes.

Another problem comes from the influencer's in Turkey does not recognize his audience. When we look at it, we see that on Twitch, as in many other channels, publishers tease each other to become popular. It is known that there are many publishers who try to upload their culture as much as possible to those who follow it. Since he does not know the mass, he tries to impose his own culture on them as much as he can. The only purpose here is to put forward and confirm its culture with enough crowds. Of course, not all influencers are bad, but the number of people who really have a positive impact on the industry and the game culture is very small. Rather than the poor quality of the broadcast, the player's identity, which has formed over the years, causes these publishers to change and disappear due to their bad and negative effects. The main reason is that Twitch has no control mechanism. The ability of the person to speak as he wishes brings with him the negative effect at the end of the day.

Although the Twitch platform is thought to have a numerical contribution to the world of gaming in our country, there is no data on how it contributes to gaming culture and acting. Although it has created a mass within itself, no studies have been conducted on the focus of this mass. In this context, it is not known what the audience is interested in during their viewing experiences, whether they really focus on broadcasting or whether they are a side-by-side channel such as TV and experienced while dealing with another job. Of course, there is an active “chat” panel which can be used to communicate with the broadcaster and other people in

the channel. But in crowded channels, it is not possible to read what is written on this panel because hundreds of thousands of people have lost their comments in a short time. On the other hand, what I understand is the main question why the channels of people who produce “beautiful content” do not follow. One answer to this question comes from **Interviewee 5**; *“There are some channels I like to watch; even one of them is my friend. It produces beautiful content. There are many different topics on the channel. But there are very few viewers. You ask why? Because he doesn't tease or swear at others. This is not the case because it is not watched because the audience does not play. Yet the audience really enjoy the drama and swearing in Turkey. If you do not have these channels, your viewing level will remain low compared to those who do. Let us now consider general logic; I donate so that this person can reach a content that I cannot reach. My goal is to be able to share a relationship with him as he experiences this content. Of course, no matter how hard I try. At the end of the day, he earns little and receives less donations because he is under-watched. As such, the other content manages to peak. I think it's tragicomic.”*

When it comes to content, we see that there are other problems in our country. Although there are significant differences between YouTube and Twitch in particular, many publishers also share Twitch content on YouTube channels. This situation, which has never been seen anywhere else in the world, also hits the broadcaster because of the misuse of two different media. If we take a closer look at Twitch's benefit and loss, it will be important to evaluate the situation in terms of advertising. Especially in Turkey's market is perhaps one of today's most important systems for those pursuing aggressive advertising. It is possible to advertise almost any product by means of Twitch publishers, either implicitly or ably. Twitch, which is an artificial environment due to its structure, starts to show its negativities at this point. It is a well-known marketing strategy where publishers are given money and asked to bring their products to the forefront. Broadcasters experience a higher number of players during their time, especially if the games are not very, very bad productions. As soon as companies stop giving money to

publishers for the game, the publisher is also turning to other games and the interest in the game is diminishing. This gives an artificial acceleration for both the Twitch and the gaming market, and such fluctuations affect the entire gaming market. Another artificial situation is the glorification of high donors to the publisher. When you make a donation of \$ 500 as a channel in Turkey, she publisher you begin to talk about. If a name is mentioned in a crowded channel, it will soon lead to the popularization of that name. At this point, the donor actually makes an attempt towards himself, not the publisher. As long as these donations continue, it will be mentioned and popularity will increase, but if the donations are stopped, everything will stop. In addition, in terms of structure, the movement of attracting followers through the channel of someone already seen is seen as artificial growth. Generally speaking, Twitch is no more than a numerical market figure.

**Interviewee 7 says:**

*"Twitch both global and in both of the games is etkliliy Gamer'lig culture in Turkey and in the worst sense. As a matter of fact, the main problem here is that we are not able to direct the new generation well. The first thing we have to ask and then we must solve is how we can direct these people. Most of the publications in the media called Twitch lack both content and are of poor quality. However, many publishers manage to sell themselves and earn money. Indirectly Twitch is selling himself and making money, and as long as Twitch makes money, there is no way to stop the system. Our biggest shortcoming is that we could not instill our own game culture into the atl generation. We try to explain as much as we can in the speeches and in the panels, but this has some effect. Especially in order to save the game culture in our country, we need to develop a formula against the negative effect of Twitch. I don't know what it is, but there is a need for a solution."*

Twitch is in fact similar to today's social media is in a state of appreciation. The fact that the control mechanism on the Twitch channel, which uses people's desires to be liked and known, is almost non-existent, brings along a content ranging from alcohol and smoking during the month to heavy blasphemy. Especially the fight of

two publishers, both of them are useful. Aware of the situation, the publishers intensify these fights, and then enter a race to slander each other. Of course, a positive result from such an environment is not possible. In my period and **Interviewee 1** and **Interviewee 6's** in their own period, as well as in my own period in the development of the game culture and acting regularly in the name of the positive things are done, today, the point reached today is fed from negative publications, directs the act of a different point in our country. **Interviewee 6**; *“When the broadcaster makes a disgraceful move, the audience watches for the next time they're outrageous. This situation increases every time. Publishers continue to make even worse content to protect their earnings. Twitch doesn't do anything to prevent this trend because it feeds on here. As far as I follow, this furya will disappear in time. Even slowly began to take a blow and I can see the signs of it. In some way, publications should be regulated. Until recently, YouTube was editing with artificial intelligence, without people. He's starting to employ people now. Hopefully there will be an increase in these arrangements. Unfortunately, credit and money come before humanity for both the firm and the publishers.”*

As I received an answer from all experts that the Twitch platform had a negative impact, I concluded that this platform had a greater negative impact on our country. One of the effects of reaching this result is that Twitch is a monopoly. As he is the only one in his field and as of September 2019, he is still using his trump card very well. Twitch can direct broadcasts as they wish, and publishers act in a similar way. If the audience watches the broadcast, they will be under the influence of the publisher in a short time. This effect is so great that it does not allow the viewer to come up with his own idea, nor does it allow him to defend what he believes in. Then the audience becomes defensive of the ideas of their followers and they believe and defend the ideas of “others bağımsız as if they were their own. **Interviewee 8** gives an example; *Orum I have been broadcasting for many years. Over time, I have seen that many of my followers are trying to get ideas from publications they watch on other channels and come and sell them to me. I call a game good, and an audience says, "That's bad." 'How do you know, did you play?' I*

*ask. 'No, I watched a publisher's publication, he said badly.' says. That is, a publisher who loves and follows something that he has not experienced, and because he deteriorates, it doesn't matter who I am or what I am. There are a lot of examples that can be given to this situation."*

At the end of the day, being on the Twitch platform means not being objective at some point. If we look at the current Twitch usage and the agreements between the publisher and the producer, we see a structure that the publisher wouldn't want to be objective. While this platform is a business and important ethical value for many publishers, a similar situation can be said for very few publishers, especially for the small game market like our country. Since the publisher is not objective, there are no followers. The publisher may benefit without consuming it, but unless it is objective, it negatively affects the game culture. In fact, culture, the player, as well as damage to the game are becoming. At the end of the day, broadcasters are aware of their power and can discredit a game at any time, glorify it at any time, and use this power in an interest-oriented way, as I observe. After all, being a monopoly makes Twitch very powerful. Publishers, influenced by their broadcasting policy, continue to follow this negative path.

Although the word influencer is referred to as Twitch in the gaming community, it is also possible to look back on the role of influencer in different ways. As I mentioned earlier in the thesis, people who move certain groups or operate places such as FRP Cafe are known as opinion leaders, in other words as Influencer. For example, there was Influencer in MySpace, one of the most popular platforms of the time. These people have emerged in different periods, different platforms. When we look at it, we see that social media and the word Influencer entered our vocabulary much earlier than Twitch. Twitch is also the center of these influential people in the game medium. In our country, the number of people broadcasting in order to interpret the game culture without choosing a village is good. To give an example, there is no such thing as every book we read will be a good book. But as you experience, you see the difference, you decide what

is good and what is bad. In the case of Twitch, this decision-making process fades away because the audience simply gets stuck with a publisher. Topics about **Interviewee 9** says; *“In our country, the number of people watching different games is quite low. On the other hand, many publishers experience a single game. Because they make money from this game. People who constantly experience a single game do not add anything to it, do not add innovation, and do not develop anything about the game they are experiencing. For example, normally, people are attracted to attention because they are good at something, they are liked and followed. But in the world of Twitch, it is possible to be the most watched without playing a game the best, and we see so many examples in our country. Turkey, because we do not have the players or the identity of the Gamer. We have a mass playing a game. I call them LOL, CS, Wolf Team, HOTS, and a group of other games you know their names. Since broadcasters regularly play this single game, the culture in our country is also moving to this side. In my time, we were learning games at our friends, exchanging between ourselves. Now there's an environment called Twitch, and you're trapped in a place where you go after a friend because you don't see a single game. This negatively affects the player culture in our country.”*

Of course, a 15,000 watched broadcaster doesn't play another game because the audience watches it. At this point, there is such a situation as whether the chicken hatched or hatched. When we look at the sector, we see that both of them trigger each other. Publishers don't think much about how they affect the game culture and the world. At the end of the day, publishing is a profession and in this context no broadcaster will want to abuse its own channel. As they seek to make money, they will first pursue their own interests. In the uniformized game community, it is almost impossible to see a broadcaster experiencing different games. When we look at the publishers who play different games, we see that the viewing rates are very low. Most of the audience, of course, do not belong to the actor culture, which is explained and emphasized throughout my thesis. Many viewers come to spend time on this platform, to clear their heads. The broadcasters also give the audience as



much laughter and empty conversation as possible. The Twitch broadcast, which broadcasts a game in Turkish and also speaks of science, is too small to cross the fingers of a hand. In this context, it will be possible to say that social media and popular culture are driving the young generation that shapes our future to a different path. When I look at Twitch, the biggest effect it has on its audience is undoubtedly because it makes publishers superhuman. Today we see that many publishers or social media celebrities that we watch are not actually themselves. There isn't even any person to reach the clothes that most Influencer wears. This inaccessibility also takes publishers to a transhuman point. When we look at the game, it will be possible to list computers, mice, keyboards and chairs at prices that will never be reached. If we look at this virtual world created by the influencers, it is possible to say that they have triggered a situation that extends to the audience questioning themselves. **Interviewee 18**; *“These people are questioning the existence of most of the audience. Maybe it's not a direct question; I think these are questions that arise in Id, Ego and Super Ego. Audiences start asking me what I am like if I don't look like them. Imagine, a man on the screen, in a night, making fun of hundreds of thousands of money you can earn in your life. This is also a problem. I think it is an even bigger problem when it comes across in adolescence. Today in Turkey, everyone is asking how can I do or how I might be broadcast e-Sports. When we rate, there are still fewer people who ask questions about how to play.”*

Although the virtual world offers a well-known concept and structure today, when we look at the issue more deeply, we witness that it presents an unreal structure as well as real. Virtual worlds also have a rule system similar to the real world . First of all, it would be useful to deal with the games. If we give an example through MMORPGs which are based on the thesis, it is necessary to question how much real identity we have in these games. Although we control the created characters as an actor, the world and character in which we are immersed are in a completely different state and attitude. Persons' virtual characters continue their journey as a different race and class within the relevant world. In this context, there is no way to experience a created character exactly as it is necessary to proceed within certain

rules by the nature of the game. From the example of WoW, there is no way to control a character that we have opened as Orc in the land of the Night Elf. Even if we can go to this area, we are certain that we will be attacked because we are enemies. Similarly, the opened Warrior class does not have the ability to heal like Priest characters. This brings certain limitations and balances within the game. Since each game has its own world and its own rules, players must act according to these rules. When we look at the subject in this way, we come to the conclusion that we play as different characters in virtual worlds and sometimes we have to play. In this context, when we bring the subject to another virtual platform, Twitch, we see that the influencers here have virtual characters that are different from their real characters. Five experts who answered the interview questions stated that they agreed on the issue. **Interviewee 2;** *“Today there are avatars not only in games but also in publications. There are millions of people who know and follow many publishers in our country. But for publishers, it's a job, and at the end of the day, they produce content just as they can attract the audience, in other words, the customer. Frankly, I think publishers produce second or even third parties during their broadcasts. When you look, this is a stage show. I have no idea or attitude. They do a professional job at the end of the day. On the other hand, since there are no regulations in these publications, they can do whatever they want. There are certain censors in movies, even in theater. There are boards that supervise them. As you know, even the games have an age criterion called PEGI. Recently, an audit model for the internet has also arrived. Obviously, what should be asked here is how well and how abusively the people with such power use this power in such a free environment. Any negative action may adversely affect young friends. At the end of the day, children watch these broadcasts not because they are educational, but because they are entertaining. Many publishers I see are completely different in their real lives. If they can do it with me in the face, it's okay. We should not forget that there is a phrase, a fact called keyboard lad.”*

There are both good and bad aspects of communication being guided online by a opinion leader that addresses millions. In my experience, people who play physical

games have better verbal abilities, better communication, and better friendships. Especially those who experience table-top boxed games, FRP and card games do not perform the “keyboard lad” they do in the digital environment due to their physical combination. This reflects the difference between the increasing online gaming experience and the physical gaming experience in today's world. In general, it would not be wrong to say that players who experience physical play are more altruistic. In addition, the physically created community, in a sense, helps people who are fed from the same culture to come together, develop common tastes and tastes. Especially when we look at the people who physically meet and experience games in the same space with a million people who follow the same enker influencer, there will be a big difference in the share of common culture. On the one hand, there is an audience that just wants to watch what the publisher plays, regardless of the game, on the other, there is a group that wants to experience a more specific game. The effects of these two masses on game culture also occur in different ways.

### **3.4.2. E-Sports in Turkey**

The game culture and the gaming community, which started physically, has been largely digitalized today. Investments are progressing digitally, both in terms of the concentration of the games produced in digital and easier access. The games that are experienced on mobile phones today occupy the largest part of the gaming market. Especially in the 2000s, digital games, which developed rapidly, have always been regarded as a threat to the game culture and market through physics. In this context, many game manufacturers who are physically ambitious have somehow made or attempted to switch to digital. Of course, as the games and game experience patterns change, this transition is shaped according to the needs of the day. One of the best examples of this is the Magic the Gathering card game produced by the Wizards of the Coast. Produced in 1993, Magic the Gathering did not have an online game until 2002. Although he has produced games for the digital platform in the past, he has not been able to find what he is looking for in the digital environment due to both the awareness and complexity of game mechanics. As a

matter of fact, in 2002, Magic the Gathering: Online was able to produce a version similar to the physical state. Although it provides a detailed Magic experience for the produced game period, the resulting game is not appealing to the eye but is weak as a user interface. After several years, Warcraft-themed card game has emerged for several Blizzard employees, who were once Magic players and promoters. This game did not keep on the physical platform, although it was produced by two different companies failed. Subsequently, it was again produced by Blizzard, this time as an online card game called Hearthstone. This game has made a world-wide voice, earned millions of dollars and players to the company, and also introduced card games to a large audience. Magic the Gathering, which is considered the ancestor of modern card games due to its game mechanics, remained with Duels of the Planeswalker, which can only be experienced on the Steam platform. This game is not liked by professional players. As a matter of fact, with the advent of Magic: Arena, Magic, which is already a much better game in terms of mechanics, has reached the top in the digital world as of 2018.

Since 1995 Magic has been playing in our country. That is until the 2001 devaluation by thousands of people experience, all official tournaments and Turkey made this game with the national team has lost hundreds of players due to the decrease in the purchasing power after 2001. The devaluation has been the beginning of a path leading to the closure of FRP Cafés as in all other areas. In 2006, Pegasus Oyuncak, which was opened in partnership with **Interviewee 2** and Rıraf Levis, owner of Saklıkent Cafe, which did important things in terms of acting in our country between 2000 and 2005; in 2011, Pegasus Oyuncak opened their stores in Beşiktaş district of İstanbul. The venue, which has undertaken all Magic events since its opening, is still operational today. In my interview with **Interviewee 2**, one of the owners of the store, he came up with an explanation about the digital and physical media; *“Digital has always scared me. From a commercial point of view, we make money from non-digital products. With every new game that greatly affects the gaming community; I can't help but wonder what I'm going to do. When the Magic: Arena came out, my fear grew even further, as it*

*was possible to experience this game in the comfort of his home without spending almost any money due to game mechanics. But I was wrong. As of today, many more people have begun to play Magic physically thanks to the Arena. The data I can present is at the beginning; Many people want to experience this game physically. Many people still want to experience the game physically, on the table, not virtual, but with real people and cards. In my conversations with my customers, I hear that the socialization offered by the game is not enough in the digital environment. If you need to present numerical data, we are gaining 15 to 10 players every month throughout Turkey. More important than the fact that the players come physically is knowing the game. In the past, every new player should have been told mechanics from the beginning. At times it was found to be very complex and uninteresting. Learning the game on digital is easier than physical and players come to our store knowing Magic. This allows them to adapt to the environment immediately. On the other hand, many companies producing box games, especially Fantasy Flight Games, produce digital versions of their games. 30 to 35 people participate in the tabletop boxing event we have held every Thursday for three years. In 2018, this figure was between 10 and 15 people. WoW peaks are the periods when new plugins are available. The number of Magic tournaments we played during these periods would be very, very low. In this context, I have always seen the negative effects of digital, but the opposite happened with Arena.”*

Turkey's physical game in which importers **Interviewee 2** as the states, in particular the Magic the Gathering, the physical play of digital gaming negative consumption in some periods, in some periods is a positive effect. Especially when the competitive game model is placed at the center of digital games, the structure we call today as E-Sports has emerged. Especially with the game Doom, especially with the FPS and the RTS type game StarCraft, which emerged in the same period, the competitive game model gradually found its place. In Turkey in the early 2000s, a tournament series that began in Maslak Hotel Princesa. In the past, events such as World Cybergames, organized by LEVEL magazine, laid the foundations of E-Sports, and it was seen that games were not only entertainment but also a

competitive game model. Especially with Doom, Call of Duty II, Counter Strike Beta 6.0 and Quake III. Many hardware companies sponsored these tournaments, while placing their own brands in the events, they also gave gifts. Between 2004 and 2010, the tournaments began quickly and entered a stagnant period, during which many good players were lost. The fact that E-Spor still does not read the essay is of course seen as the biggest cause of this stagnation and loss of players. There was no E-Athlete during this period; instead, “progamer” or “Cyberatlet” was used. Riot Games in 2013 together with Turkey's entry into the market and the opening of Turkey's private servers, e-sports events in the MOBA has gained speed at a time. Although we have achieved significant success in the E-Sports arena today, according to **Interviewee 4**, we are still far behind the rest of the world; *Counter One of the most played E-Sports games today is Counter Strike. However, the most crowded tournament in our country has seen more than 256 teams. A similar situation applies to LOL. The tournament is also organized but does not attract attention in some way; participation is very low compared to the rest of the world. E-Sports is a sector that survives and expands with investment. Unfortunately, this culture could not find its place due to the decline in our country in the 2000s. Investments are still very weak. On the other hand, now we see that albei the important game companies gradually started to invest in Turkey. Nevertheless, it should be noted that the investment and indirect tournament rewards must be increased in order to accelerate this increase. In a tournament with 256 teams from the prize pool, 75. Even if the team gets 1000 TL, the participation rate increases tremendously. Companies are usually content with providing products, but these products no longer arouse enough interest. Teams don't even want to try their luck as they already think that their favorite teams will receive these awards and will only go to the first three or fifth team. In other words, when there is no award, there is a structure in which there is no participation. I think there's a big corruption here. In the early 2000s, the FRP team would even come to a pizza as a reward. Because they know what absence is. Even if there were eight teams, the tournament was organized in some way. Why is that? Because they wanted to see competitors, tactics, they wanted to deal with difficulties. To sum up,*

*I had the whim. In today's E-Sports audience I can say that there is no trace of this enthusiasm. Since everything is easy, the games don't show enough interest at the E-Sports level. At the end of the day, they don't understand that this is a community business, they don't think about its development. Today's community is only looking at the money it will earn. The audience gets its share of the situation and attempts to immediately remove the bad game player from the mosque in any match. The only focus is on trophies and cheers. That's why they can't even make friends. In fact, his teammate, who plays the most important role for the person, may not have any importance during that match.”*

The conclusion from this statement is that the game community has an important place in the world of E-Sports. Even though bigger sports clubs have E-Sport teams as well, because of self-centralized behaviors of individuals and identities E-sports in Turkey could not reached the point it should have already reached and it can be said that it fell behind; although E-sports is a rising trend in the whole world. What is interesting at this point is that even larger sports communities such as Beşiktaş, Galatarasaray, and Fenerbahçe have their own E-Sports teams; E-Sport in general doesn't receive enough investment. Another interesting detail is that in the 2000s, there was a “hunger” brought about by the absence of gaming related products, news etc. , it would be an accurate to state nowadays gamers in today's E-Sports community can access the content they want at any time and this brought with it a state of lethargy. The concept of community, as in every aspect of the game world, also affects e-sports in Turkey. Decreased participation due to the lack of awards not only allows certain teams to come to the forefront, but also lets other teams to think “Somehow they will win and there will be no reward for us to take”, furthermore this influences the audiences to reach the same conclusion as well.

## CONCLUSION

In the conclusion of my thesis, first of all, I will try to summarize the game culture in the view of information obtained from the experts and its current situation in our country. Furthermore, it is required to make mention of the effects onto the games played in our country that are produced by the game communities which have been growing, developing and changing along with the gaming culture. With the conclusion of my thesis, I would like to state that the subheadings affect the game culture both around the world and in our country and thus, these subheadings led me to draw substantial conclusions.

Subheadings which affect the game culture

The evolution of the game communities

Economic factors

The effects of Massive Multiplayer Games

The effects of Twitch and YouTube

The effects of Gaming Conventions

Before writing my thesis, I had stated that the Game Culture was an umbrella term and asked questions to the interviewees by frequently using this term. I mean by saying the game culture is an umbrella term that the game culture is not a term which only includes digital or physical games. I asserted that the game culture is a term that contains many different headings such as digital games, board games, role playing games, card games, collecting, accessories and comic books. I would like to state that this term that I put forward has been acknowledged by the gaming experts in Turkey after the interviews I have done and the researches I have made. Thus, game culture emerges not only as a fun activity but also as a unique, cultural structure including many different hobbies. Even though comic book has its own culture, it has become one of the most prominent subheadings of the game culture in general.



The community has an important position in creating the game culture in our country. According to the researches I have made, there is a game culture in Turkey facing the digital world without experiencing the physical games while the gaming people around the world go from physical games and board games to the digital games. We conclude that our country widely has met the game culture via digital world in this regard. Even though we live in a country where people often play backgammon, bridge and many more card games, it was not until the end of 2000s that we met “Eurogames” in other words German-style board games. We could give the example of gamer identities which improve with the help of digital and FRP games within this context. Thus, both economic and environmental factors are crucial while developing a gamer identity. When computers like Amiga and Commodore met Turkish users, they could only be bought by a specific social class and these families bought them without knowing their actual purposes and, the children in that period used these devices basically for gaming. These reasons have been on the top of the most important factors for developing an identity focused on gaming. Needless to say; the effort of creating games that began in the 80s is also an important factor.

Even though the spread of game culture followed a different path in our country, the FRP Cafe period which started with Sihir Cafe (Cafe Magic) opened in 1998 and lasted until 2005 has impacts on the creation of game culture and gaming identity. All experts that I interviewed stated that FRP Cafes had tremendous effects on today's game culture and gaming market. These Cafes solved people's problem to find a proper place to gather and play in the end of 90s and played a role in transmitting its own culture as an academy and transferring the game culture from generation to generation with the interaction between people. The customers from a specific segment of the society in terms of socio-economic and socio-cultural elements have developed a gamer identity here as time goes by. According to another research made within this context, up to 80% of the gamers who had been to Sihir Cafe and Saklıkent Cafe (Hidden City Cafe) between 1998 and 2005 have been still playing digital, board, FRP or card games.

It has been concluded that one of the leading factors for game culture to thrive is economy. The prices of the computers which could have been bought by a limited class of the society during 80s have risen as they were in 1980s so everyone cannot afford them due to the current financial bottleneck. Likewise, the current prices of the computers and the console games prevent many gamers from playing all the games that have been launched. Moreover, many gamers only buy the games they like the most or plan on buying those games a year after their launch dates when their prices fell. A similar situation is also prevalent for all subheadings defined below the game culture heading. The frequent consumption of platforms like Twitch and YouTube substantially originates from that hardship of experiencing the games at first hand.

Twitch and YouTube more frequently have been in use in comparison to the population of gamers in countries like Turkey where the games are expensive, or gamers have financial difficulty to buy computers or gaming consoles. It has been concluded that the gamers who follow those platforms have a more different gamer identity in comparison to the former generation. There is a substantial difference between a generation who enjoys multi-playing and another generation who watches a gamer's gameplay regarding experience and consumption. It has been crucially concluded that in our country the broadcasts streamed on YouTube and Twitch negatively affect both the game culture and its gamers. According to the information obtained from the team including experts who have been streaming via Twitch for five years, people who are called "influencers" adversely affect the game culture in our country. One of the main reasons is that Twitch gives its broadcasters freedom as long as it earns money from that. That kind of freedom allows its broadcasters to behave in a way which can cause negative outcomes while streaming. It also has the potential of having negative effects on children who watch the broadcast because those broadcasts don't have any content filtering. It has been concluded that the streaming of the broadcasters who speak ill of others, quarrel with each other, smoke and use offensive language is completely opposite to the

former gamer generation who served as a role model and has negatively affected the current gamer identity, communities and culture in our country.

Another negative effect arising from following the influencers and streamers on the gamer culture in our country is transforming into a gamer who only plays standardized games. As is known, the gaming industry has been the greatest entertainment industry in the world as of 2019. In 2018, more than 9,300 video games were made exclusively in Steam platform and this platform has been hosting more than 30,000 games as of now (Bolding, 2019). Thus, the streamers with millions of followers have gained an enormous power within the gaming world in time. Producers and distributors who are aware of that power make deals with those streamers in order to support the games who will be launched. Publishers and gaming markets which evolve around a great supply and demand equilibrium have been standardized in gaming world hosting thousands of gamers as of today. As a result of that standardization, two types of games come forward: Battle Royale and MOBA. These two types of games involve a few sub-group games. The gamers identity in our country in particular has taken a major blow in comparison to the past years because its development took place differently and the game culture has been reaching to a place where gamers think "what others say is true". There is a conception due to the effects of influencers on younger gamers in particular that the gamers will play whatever those influencers play, they will love what influencers love or dislike what those influencers don't like. Thus, it is evident that there is a lack of culture not only for gaming industry but also in general terms. The gaming culture in our country will fall behind in the world in many aspects due to the lack of criteria for the broadcast and broadcasters.

It has been concluded that MMO games make substantial contributions to the game culture in our country in this regard. Internet outages and ping problems have substantially decreased along with the development of internet infrastructure and the introduction of ADSL internet connection. More people have started to play online games along with the reinforcement of the internet infrastructure. Launched

in 2004, World of Warcraft, in particular, has been experienced by millions of people both in Turkey and in the world. Many people started to experience WoW via online platforms with the help of this digital model of role-playing game culture that came along with that period of FRP Cafes and this digital model aroused the same feelings with little difference. Wow experience has cumulated with each passing year thereby creating a community whose foundation is virtual but has transformed into something physical by gathering online players in real life like in the old days. Apart from WoW, games originated in Korea such as Silkroad Online, Knight Online and Metin 2 also have played a significant role in our country regarding online gaming and creation of an online culture. All experts who had been interviewed stated that MMO games were important since they have kept the development of game culture in our country sustainable regarding the community.

Expos have a different structure in our country in comparison to the other countries. According to the experience of the experts and my own, it has been concluded that the "conventions" have been arranged instead of "gaming expos" in our country and, these conventions are not the ideal gaming expos. One of the main reasons for this conclusion is that the companies attending these expos do not attend the expo with any content which will be newly launched or will have an impact on the gaming world and catch the attention of the global press. Global gaming expos provide an environment where the new contents are introduced, you can play and experience the games at first hand, prominent developers will have their own booths and distinctive conversations and press conferences will take place. In our country the existing companies during these conventions hand out giveaways or minor tournaments are arranged where small prizes are given and that is all, unfortunately. On the other hand, the advantage of these conventions is that they make the gamers get up from their pc chairs, go outside and come to these conventions to gather with other gamers.

I would like to come to a potential conclusion as another result of the research regarding the game culture and the gaming world and where they will go following

the year 2019. According to the result of the research, it has been inferred that Turkey is a country where people consume games rather than developing them. Even though we have developed many video games since 1980s, the number of the companies which are globally renowned, make tremendous impact and earn money from those games is pretty low. On the other hand, it has been observed that an important commercial success was gained in 2018 in our country's gaming industry since Gram Games valued at \$250 million USD was bought by Zynga (Haber Türk, 2018). According to the report in 2018, Turkey was ranked as 18th in the world with the size of market share in the amount of \$850 million USD (Hürriyet, 2018). The specific interest in E-Sports and Mobile games has an important role in this regard. One of the main indicators of that market share is that the number of mobile gamers which was 72 million 729K in 2017 has increased for three million and reached to 76 million 340K. At the end of 2019, it is evident that this number will increase again.

The rapid growth of the mobile game industry has come along with Hypercasual games. This type of game production attracts great attention in our country since it is developed with a specific formula and has a calculable advertising revenue. It would be predictable if this attention towards Hypercasual will continue for another two years. On the other hand, the interest in Kickstarter campaigns and the potentials to make real with Kickstarter increase day by day. Without a doubt, many more games will be developed with this procedure in case the government abolishes the money bringing with crowdfunding into the country. Board Royale – Survival Card Game, in particular, whose Kickstart campaign expired as of October 8 has achieved huge success on Kickstarter and become one of the important names (Kickstarter, 2019). There is no doubt that the market share will grow due to an environment where the developers create a team like in the example of Board Royale and find supporters for their games via Kickstarter instead of developing games on their own.

Many more companies should support the tournaments about E-Sports. We specifically should proceed to an E-Sports world that includes both upper and lower leagues. Otherwise, we will end up with minor activities where the companies arrange tournaments for a certain sum and without continuation. We could both culturally and habitually consume E-Sports with the continuation of E-Sports leagues. Eventually, there should be a structure where the companies should officially give their supports.

It is an evident progress that the interest in game design along with the development of the game culture has noticeably increased. Universities such as Bilgi and Bahcesehir in the first place opened the Department of Digital Game Design. It is possible to predict that more video games will be developed in the next years due to these university departments. One of the main structures supporting this development is the business incubator system within the universities and private corporations. Almost everyone without equipment but having the potential of creating something could make a video game production with the help of these incubators. We have a gaming industry focused on software. There is a general concept that when you write a software, you can also develop a game, but this is not the case. Finally, to create a spectacular video game means gathering more than one factors such as narration, game design, programming and soundtrack and this is something we should bear in mind.

This study analyzes Game Culture in Turkey, with a focus on its transition between subculture and popular culture. In an attempt to understand this transition and the current position of Game Culture in Turkey, in-depth interviews have been conducted with authors, critiques, Twitch streamers, and FRP Store owners. These interviews have unveiled Game Culture's evolution and influences since the 1980s, and local adaptation. Although the research is designed to deliver expert opinion by experienced members of the field, there might be some potential enhancements from different perspectives.

Firstly, the ethnographic research has some limitations. On top of this list are the people who are willing to give interviews but live overseas. Another key obstruction was that people in charge of some game magazines were impossible to contact. As those names were active during different periods of the industry, their accounts would potentially deliver a more exhaustive and accurate description of certain decades. Moreover, there is need for a thorough research into the names who brought Arcade Halls into our country and how these Arcade Halls made their debut in Turkey for they are immense contributors to the development of game culture in Turkey.

Another limitation to my study was the lack of access to people who were in the game communities that came to life with Arcade Halls in the 1990s, and subsequently flourished through FRP Cafés and Internet Cafés. I have been personally involved in all of the said communities; still, my autoethnographic contribution to this study could be enhanced with diverse experiences of several people. Such anecdotes would serve as an important source that would help deepen the study. Accordingly, separate interviews with current gamer communities to learn about their views and experiences on global and local game cultures would contribute to the historical development of the gamer culture in Turkey and lay the groundwork for future studies.

My observations and this study's findings clearly argue that Turkey has adopted its game culture from the American one that is its parent culture. This dissertation reaches certain conclusions on how this culture came to Turkey and create a unique space for itself. Thus, this cultural shift, backed by data, might provide insights into the origin of this progress as well as the statistics-driven future evolution. The only quantitative data found during the research were certain statista data, *Turkey Game Market 2018 Report* by Gaming in Turkey and *Ankara Digital Game Sector Report*. Although *Ankara Digital Game Sector Report* contains a field study on the Ankara Digital Game Sector, the resulting figures are far from offering sufficient data on the games and game culture in Turkey. Conducting a similar study across Turkey

would yield key benefits for both the academy and the industry. The figures in the Gaming in Turkey's report, however, provide as little as an overview. Accordingly, more elaborate reporting would help improve the game culture in Turkey.

Another limitation of this dissertation is the quantity of the academic researches on game studies in Turkey. There is so little research into this field that an academic source was nearly impossible to find. This study consequently uses mostly foreign references. As there are only a few studies that cover Turkey and their contribution to game culture is limited, the study was conducted ethnographically and autoethnographically, and involved expert opinions. It is a fact that Game Studies has gained ground in Turkey, as well. The Turkey-specific academic research to be held in the near future will provide us with more details and unlock new ways of addressing the game culture and its impacts.



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## APPENDIX A: Cited Games

Anthem (2018)  
Baldur's Gate (1998)  
Baldur's Gate 2 (2000)  
Call of Duty 2  
Command & Conquer Games (1995 - 2013)  
Company of Heroes  
Diablo (1997 - 2021)  
Detroit Become Human (2018)  
Destiny (2018)  
Doom (1993)  
Dragon Age: Origins. BioWare (2009)  
Dragon Age II. BioWare (2011)  
Dune II (1992)  
FIFA (1993 - 2020)  
Fable. Microsoft Games Studios (2004)  
Fable II. Microsoft Games Studios (2008)  
Fable III. Microsoft Games Studios (2010)  
Heavy Rain (2010)  
Minecraft (2011)  
NBA 2K Series (1999 - 2020)  
League of Legends (2009)  
Life is Strange (2015)  
Player Unknown's Battleground (2017)  
StarCraft (1998)  
The Last of Us (2013)  
The Legend of Zelda (1986)  
The Sims. Electronic Arts (2000)  
Ultima Online (1997)  
Wing Commander (1993)



Wolfenstein 3D (1992)

World of Warcraft (2004)

Zaxxon (1982)



## APPENDIX B: List of Interviewees

Berker Gngr	Interviewee 1
Yusuf Kemal Vefa	Interviewee 2
Ceyda Dođan Karař	Interviewee 3
lker Karař	Interviewee 4
Kaan Gnay	Interviewee 5
Sinan Akkol	Interviewee 6
Kutay Tin	Interviewee 7
řefik Akko	Interviewee 8
Tolgay Karabulut	Interviewee 9
Bur ner	Interviewee 10
lke Keskin	Interviewee 11
Aliřan Cengiz	Interviewee 12
Burak Gven Akmenek	Interviewee 13
Aya Zaman	Interviewee 14
Kayra Keri Kp	Interviewee 15
Ahmet Serkan Aydın	Interviewee 16
zgr zol	Interviewee 17
Fahrettin Satgan	Interviewee 18
Emre Yavuz	Interviewee 19
Miřel Simoni	Interviewee 20