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Fanzine culture and sports fanzines in Turkey

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Abstract

Fanzine is an alternative printed material created by the abbreviation of fanatic and magazine words in English, from financial sources and hierarchical structures. There are examples reproduced by different methods, and they are publications which are reproduced through photocopying and distributed without selling purpose. Apart from the magazine (periodicals), the time comes out indefinitely and prepares more amateurs.

The "Fanzine" used in Turkish as "Fanzin" can be formed by the works of various and various subjects as well as the works (texts, pictures, photographs, cartoons, etc.) The Fanzines, which can be made using any kind of material, can be single-page or multi-page stapled, needled. Traditionally, it consists of different elements such as handwriting, typewriter, collage, drawing.

The main difference of this media tool from the medium settled on the average perception is that the readout itself is produced by the ones who are in the same position, not by consuming the content from above, but by being introduced in the horizontal line and being a potential Fanzine activator in the reader. Before all the definitions of the Fanzines, it is seen that there are certain measures with the output shapes. Directness, without extending a promise, without aesthetic worry, without raising anyone or anything, to say the word without worrying and fearless, while doing so, all kinds of intermediaries are removed and the broadcast is delivered directly. When it emerged as an opposition, it is located outside the social tendencies of the power tools.

The aim of this study is to investigate the Turkey Fanzine culture and sports zines. The study was conducted by survey method in the world and in Turkey were examined for of the sociological effects of screening Fanzine sources.

Keywords: Fanzine, e-zine, magazine, sports media

Introduction

Fanzine

Fanzine is an alternative printed material away from financial resources and hierarchical structures created by abbreviation of English Fanatic and magazine words. There are examples reproduced by different methods, and they are publications which are reproduced by means of photocopying and distributed without selling purpose. Apart from the magazine (periodicals), the period is uncertain and is prepared more amateurs (Farmer 2013) [6], (Akkurt 2014) [2]

The "Fanzine" used as a "Fanzin" in Turkish can be formed by the works of different and various subjects as well as the works (texts, pictures, photographs, cartoons, etc.) The Fanzines, which can be made using any kind of material, can be single-page or multi-page stapled, needled. Traditionally, it consists of different elements such as handwriting, typewriter, collage, drawing (Akkurt 2014-Farmer 2013) [2, 6]

Turkey as well as all over the world to readers in the clandestine underground spaces hidden behind the mysterious streets of the city dissident publications, continues its existence as an alternative communication. In an age of media where extraordinary developments in communication technologies have facilitated the dissemination of information and news, people are trying to spread their ideas and cultures through photocopied publications. Whilst the media tools that are experiencing the greatest rise since the Industrial Revolution are being renewed as content and methods, the alternative media continues to leave the traditional methods without leaving. On the one hand, new media, which are followed by computers, mobile phones and the internet, require a structural transformation of traditional means of communication.

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The media, which changes shape on its technological space, transform the user, whom he finds very easily, at the same time. The people of the media age do not have difficulty reading the journal from their computer and making it a habit to enter social media from a mobile phone. On the other side, Fanzines who have spoken outrageous voices in the back streets of the press for decades, regardless of whether the internet, the communication technology of the society, which is the fastest adopted by the society, enforces the major newspapers of the world, maintains its persistent attitude towards survival despite the new media revolution. The overwhelming domination of the internet with the exquisite competition with traditional media and popular culture magazines does not seem to abandon Fanzines because of the spoken word of rebellion. The Fanzine culture continues to deny the mundane, do not want to be like the others, but to the customary, traditionalist institutions and the dominant culture, the word of rebellion. In the age of media, where competition has become more difficult, Fanzines are no longer limited to printed publications, and they continue to resist the digital environment at the same time. Contrary to the monopolistic structure of traditional media; (Kipcak 2016)-(Rowe 2007) ^[8, 13] in order to hear the voices of the people of the minority, the opposition, and the local fanatic.

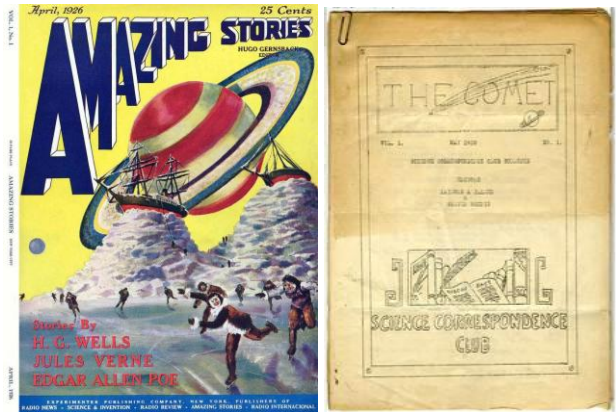
The main difference from the medieval settling broadcasts is that the reader is not made to consume the content from above, but is created by those who are in the same position as him, to be introduced into the horizontal line, and to become a potential Fanzine activist in his reader (Wertham 1973) ^[16] Before all the definitions of the Fanzines, it is seen that there are certain measures with the output shapes. Directness, without extending a promise, without aesthetic worry, without raising anyone or anything, to say the word without worrying and fearless, while doing so, all kinds of intermediaries are removed and the broadcast is delivered directly. When it emerged as an opposition, it is situated outside the social tendencies of the means of power (Teipel 2001) ^[14].

Fanzines will stand in social struggles due to their being in life. At this point, it is possible to go out of the molds defined in other places and to use another form of expression, while at the same time it has the power of partnering people on different grounds. The society that has become dependent on the metal in the production society and has been living in a vicious circle has turned into an activity that can be reached by the commodity of culture-arts and sports and reach certain segments. The understanding of tradition of Fanzine archive projects is important for both writers and readers. (Akkurt B. 2014)-(Farmer 2013) ^[2, 6] Information on how many copies are published or how many copies are distributed is often inadequate. For this reason, many libraries do not include Fanzines. However, libraries in New York, Michigan, and Washington are known to have Fanzine compilations (Curtis 1998) ^[3]

The Fanzine action goes parallel to the team, to the cycle of that team, to the production energy, and it can be continuous not only periodically but also from time to time. Whether the Fanzine is long-standing or not is directly related to the system. It will destroy and destroy the Fanzine that the system contains. The output of the Fanzines is in the production of the human being, with the possibility of putting out something. Fanzin is the result of an individual desire and struggle. Personal standing and loyalty are important. Anyone who is interested in the fanzine should feel a sense of self-reliance no matter who is irrelevant (Akkurt 2014) ^[2].

Fanzine in the World

It is known that fanatic style publishing is the scene of the 1919 Bolshevik revolution process and the time of the 1968 uprising to the peak of social change (Öktem 2006) ^[10]. However, the first examples of the fanzine emerged at the end of the 1920s, when the great economic crisis was experienced. The first known fanzine is the science fiction *Amazing Stories* published by Hugo Gernback in 1926 to share and communicate the stories of science fiction fanatics. Other early examples include *The Comet*, which was published in the United States by Raymond Arthur Palmer in 1930 (Duncombe 1997) ^[5].



The fanzines, which for many years pursued their existence under the rule of science fiction, became widespread when communities with different interests started to publish their own publications. In the middle of the 1970s, unemployment and the poverty of life created the pace of pessimism and nihilism created by the rising popularity of Punk culture and music fans began to be found. Punk's philosophy of culture and ideology, literature, clothing style and dance, and the introduction of the opposing subculture were made through fanzines. The first fanzine, *Punk*, in which New York music and arts news was transmitted, was published in 1976 by Legs McNeil and his colleagues in the USA. This was followed in 1976 by Mark Perry's UK punk fanzine *Sniffin Glue*. *Snookin Glue* took his place on the publication with his handwritten, dark-colored photographs, written on a typewriter (Duncombe 1997) ^[5], while *Punk* pointed out a quality print and cartoon book design.

Despite their lack of professionalism and education, *Punk's* culture has had a historic impact on personal publishing, which he has achieved with individual enthusiasm. Just as everyone can come together to create music groups, copier machines are sufficient for personal publishing (Haynes 1995) Shortly after the primitive production techniques were replaced by computers, fanzines also reduced the image distinction between professional magazines. The punk fanzines have been the inspiration for fanatics in different areas in later periods, and in these publications the style and expression patterns have not maintained the punk tradition. Those who cannot adapt to the system due to their content and interests, and the fanzines prepared in the framework of the topics, have entered a conscious reaction against the system and the structure after this period. Those who promise to talk about topics that the mainstream media ignores have begun to disseminate information about the lifestyles and subcultures of the community segments through fanzines. In the late 1980s and the 1990s, the fanzines of movements such as Queercore and Riot Grrrl played an important role in the development and institutionalization of LGBT and feminist

activists. The culture represented by such groups spread throughout the world through fanzines (Ölçekçi 2016) [11].

Fanzines in Turkey

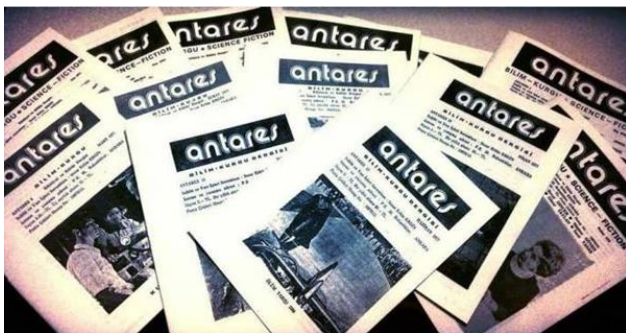
Turkey fanzine about the interaction, not by social struggles, not only socially, shaped by civil life. (Akkurt 2014) [2]

Although it is known as fanzines near-term products in Turkey is older than that of the first examples realize. In the 1970s, groups interested in science fiction and fantasy literature were known to be fanzine-like pirate distributions. Antares is the first fanzine to come together on October 1971 when writers who produce products in the form of science fiction come together. but now the reference books in the United States with more unrecognized Antares in Turkey, was published intermittently until 1978. (Öktem 2006) [10]

The first four numbers published in the character of a typical fanzine were prepared in two languages, Turkish and English. After 1974, the magazine, which returned to the typo edition of duplication, started from the first issue. The magazine was basically living with the pocket money of many fanatic supporters who gathered from the ODTÜ (Middle East University) and around the adult. Meanwhile, the group has rejected Bayar's financial support, but Bayar has bought a large number of copies and has received indirect support. In this period, names such as Selma Mine, Giovanni, Zühtü Bayar were written in magazines and letters of internationally known authors such as Harry Harrison and Clark Darlton were published. In the third period when the magazine had to reduce its dimensions due to financial troubles, it focused more on cinema and TV topics with short stories. All of the covers are divided into selections made from films shown in (TRT) Turkish Radio Television.

Antares was again reprinted in its last issue of February 78, in its original large size. However, there are some changes in this number that resembles a kind of closing nursery. First of all, the antelope logo was printed in red ink with the same stay. Art nouveau science fiction under the logotype written as science fiction is only referred to as science fiction. On the cover, there are empty names in the picture instead of empty spaces: h g wells, robert a heinlein, russell storm, arthur c clarke and isaac asimov. the sixth episode of the last episode was broadcast by Caesar Ergin, and the last episode by Hussein. red logo antares a farewell translation of the publication as a special number of translations.

Sezar Erkin Ergin, antares and science fiction fans around the club continued their activities in Ankara despite the fact that the journal was closed (Öktem 2006) [10]



The spread of fanzines in Turkey begins with our country's metal music popularized in the early 1990s. The first examples of the fanzine are confronted with the publication of various types of metal music and writings that introduce local and foreign metal groups. Laneth's first metal fanzine is the first and best known of these publications. Later, a journal

called Non Serviam was transformed into the mainstream media. Metal zines assign the first steps of the fanzine phenomenon in Turkey constitutes a major part of fanzines nowadays. But the idea of expansion of the most talked about types of music that they appeal to a wide audience in Turkey's society remain as the fanzine. Most of them are in the form of a music magazine and have nothing to do with the attitude of the fanzine. Turkey has also at times fanzine phenomenon parallel samples of the examples in the West. It is possible to encounter these examples in many fields such as politics, ecology and environmental problems, art, cinema, literature. Turkey has been an area that reflects the fanzines and alternative subcultures around the world in countries such instances, the mainstream has become possible to tell or cannot find a place in the field of self-conscious as a group to find in the media. Turkey's civilian alternative history of the articles in fanzines that's why it is important to look for the traces of civil disobedience (Ünsay 2017) [15].

All societies that suppress the September 12 press censorship and opening the way for the publishing photocopy exempt from audit as a result of pressure is the actual start date for fanzines in Turkey. The 'accumulated words' from the literature to the comic book, from the humor to the cinema and to the music created the underground publishing. Especially in literature, music and comics, this new publishing trend also reflects a new lifestyle (Çeviker, 2001) [4]. The opening to radical magazines that started with humor magazines after the 1980 coup followed the magazines and fanzines of anarchist youth groups in the same years.

The apolitical youth culture shaped by the political and cultural environment has led to the spread of fanzines in the 1990s. The youth detached from politics has turned to western-originated rebellion music and literature in search of filling the void that it has fallen into. As the underground musical genres reached a massive audience among heavy metal, black metal, hardcore, grind core, punk and rock teenagers, a similar movement took place in the underground communication media. While rock and metal fanzines are proliferating, comics and science fiction, which are not accepted by the mainstream, have also started to sound their fanzines. There are anti-militarist, anarchist and environmentalist examples among the fanzines. Istanbul, Ankara, Izmir, Adana, Bursa in Turkey, mainly in cities like almost every part of the 1990s there has been an explosion fanzine. Among the fanzines that are considered as a counterculture carrier during this period are publications such as Zinestar, Disgaust, Prolefan, Harmful Publications (Kipcak 2016) [8].



In fact, the development of the emerging understanding of the fanzine in the world to do the spokesperson for the rebellion in Turkey has been in a similar medium. Examples are suitable to be against the spirit together, fanzine culture in Turkey, mostly remained mostly amateur limited to a preliminary work to adapt a magazine with logic and system.

The fact that some of them continue to publish as legal magazines together with the emergence of fanzine format explains this situation. Mondo Trasho, a succession of films, literature and music, which were broadcast in succession in 1991, Laneth and Mega Metal fanzines turned into a printed magazine in the same year (Akay, 1995) [1].



Resim 4: Laneth - 1991 Mondo Trasho - 1991 Fanila - Ağustos 2007

Despite the difficulty in precisely detecting the number of published on Turkey zine database (http://www.fanzindb.org/diger/fanzin_listesi.html) reached 1,050 according to the source fanzin Turkey are also produced.

Classification of Fanzines

Because of the limited distribution areas, the frequency of printing and the shortening of publishing life, fanzines have never targeted high circulation and their success has not been evaluated by their circulation. Fanzin authors preferred to understand their publications instead of addressing a wide range of masses. These limitations also make it difficult to define editorial standards and concentrate on specific topics. The lack of specialization in particular issues presents difficulties in identifying and classifying the fanzines with precise limits. Fanzines with an extremely wide range of subjects can be found in everyday life politics, from music to business life, from counter culture to sexuality (Duncombe, 1997) [5].

Politics, literature, anarchism, science fiction, cinema, comic books, art, gay-lesbian fanzines, as well as a writer or film for a single writer.

Fanzins can be classified according to their types as follows:

Art Fanzines: Comics, postal art, collage work, such as work in the mainstream can not find places are given.

Political Fanzines: Mostly used by socialist, anarchist and environmental groups, there are products related to all kinds of political views, especially Utopian and marginal views.

Music Fanzines: Punk, metal, rock and electronic music fanzines are common. The main theme, along with music culture, is interwoven with political issues.

Science Fiction Fanzines: Among the first kinds of fanzines. It is where science fiction fans meet and where amateur science fiction is published.

Mixed Fanzines: In addition [12]. current topics, comments on

almost every topic are included.

Literature Fanzines: Poems contain works of all kinds of literary genres such as narrative and experimental genres. **Tribune Fanzines:** They are publications of fan clubs of different sports clubs.

Environmentalist Fanzines: Publications that make publications in order to protect natural resources and ecosystems and affect the decision-making processes of administrations related to these issues.

Comic book fanzines: As with comic books, amateur comic book fanzines are also common.

Religion Fanzines: Pagan and magic-oriented publications.

Feminist Fanzines: It is an important tool for revealing and sharing different feminist perspectives.

Sports Fanzines: These are publications that are usually prepared by fan groups but not just about the team being held, but as a tool of system uprising (Kipcak 2016) [8]

Sports Fanzines in Turkey

Mostly fans of the sport football fanzines when examined in Turkey (bleachers) it was faced with the studies prepared by the group. There are fanzines that do not respect the structure of the fans but make broadcasts of football again. Particularly noteworthy is the publication by "ultra" groups.

It is generally accepted that the history of ultra supporters groups is based on Italy in the 1960s. However, it is also emphasized that Ultralarin was influenced by Torcidas supporters groups in Brazil in 1930's years. The ultra movement, which emerged at the end of the 1960s, gradually spread to western, southeastern and northern Europe. The Ultralar that first appeared in the cities was then spread throughout the country in almost all cases. The ultra-early Ultra means extraordinary and transcendent, and the Ultra supporters describe their extraordinary love and commitment to these vocabulary teams (Pilz and Wölki-Schumacher, 2010) [12].

Other topics related to sports can be seen in some of the fanzines, such as the main subject literature, sociology. Some examples and contents of the fanzine are as follows:

Münferit

The Sticky Banner is the Ultra novel that Fanzin released after Subculture Fanzine. Blog von Erdal Güngör signing the tribune reached the individual, ultra and ultra world very closely touches. Good material to look closely at the Ultra world.



1717 Zine

Soccer aims to live the subculture, in this context very few broadcasts real tribune with the people of the neighborhood to spend football, district, tribune culture fanzines.

Arka beşli

Arka beşli is made up of members and members of arkabesli.com, a fan forum. Many articles with titles such as Victory Levent brother-in-law interview, Barikat, Anatolian side, Pana displacement, Story-versus-travel-Belgrade, longest displacement, dead-end street and amateur branches, handcuffs on children's freedom, passolig and there is also a census. Along with that, there are all colored images. And there is a comparison of the names of the stadiums as Old and new.



Ya Basta

It is broadcasted by Göztepe supporters with the slogan "Anti-Industrial Football".

Pankart Fanzin / Ele Güne "karşı" Münferit Çıkar !

There are writings such as the grandstand stories, memorials, organizations, articles, European grandstand files, and the Roman series. The banner usually ends with 20 pages. The A5, however, has a black edition. The black print and the yellow page showed the fanzine much better. There was a time when we were in the wrong direction.

Yenilmez Armada Fanzin - ADS

Yenilmez Armada Fanzin, with the slogan of Adana Demirspor Fan Fanzines, released its first issue in September 2016.

Undeclared Armada, comes from the fact that the water polo team has been defeated for 19 years and is champion for over 22 years. Printed on 18 pages and full color. It comes in A5 dimensions and as a hard cover.



Mavi Mücadele - Tribünlerin Devrimci Fanzini

A fanzine produced from Adana Demir Sports tribunes. BLUE STRUGGLE. The Blue Struggle with the title of revolutionary fanzini of the tribunes came out with a colorful cover for the explosion in Ankara. The great man who passed away on the front cover, Şebnem Yurtman, has a black floor in Ankara on the back cover. The fanzine, which started with the article "The Rose of Hope in the North", continues with images and various articles from the stands. In the middle of the page, there is a picture of Antifa Adana Demir in the thick cover of the poster. At the same time, Antifa (antifascist) subject was processed as well as Tandem and Women and Banned articles. A4-sized thick front and back cover, except for the middle cover color. Internal pages in black and white. Apart from the covers, there are 12 pages of content.

Tozlu Beton Basamaklar

Tozlu Beton Basamaklar had been keeping the pulse of the Galatasaray grandstands in the blogosphere with their names changing for about 3 years. After a very short time, the fanzine is stepping into the culture. Galatasaray is being prepared by several people who work individually on the stand.

There are a lot of articles besides E-Ticket application and displacements that Galatasaray grandstands made in fanzine content.



Sokak Fanzin'in Ankaragücü

Ankaragücü street team is preparing for making the fanzine culture of Turkish grandstands and photocopying. It's about 50 pages.

Sopali Pankart

It is the biggest sport fanzine with the most effective sports fanzines and monthly circulation of 1000 when it is seen from the point of effective use of social media and links with foreign fanzines, support to congress sponsor of European soccer rights association organized in Izmir, printing and distribution resources of foreign banner fanzine abroad.



Discussion and Conclusion

Urbanization in Turkey's biggest social problems of the people, "freedom", "sense of belonging" We can conclude that the examining fanzines. In this context, an important issue in Turkey in social conditions, traditions and needs with limited freedom and Utopian (of life "as real as the" fit to) act has become a concept. Fanzines, we accept as a resource that can keep the pulse of the street young audience-that this assumption is confirmed by the Anatolia spread across fanzines, worries about the future and the ideal request, is not the same in parallel with the life situation of Turkey as a fact emerges. In the fanzines, it is possible to come across literary products that prove that this problematic life is intense between the "young people in the street" and this academy is shaped by feeding nihilism as a stressful refusal to the working life, the family, in short everything (Ünsay 2017) [15]. The fact that fanzine writers, who reflect on the stress texts created by the impossibility of belonging to any social group, make a firing within the community to be gathered around it, explaining why fanzines take attitudes towards fanatical, chaotic and reconstructive destructiveness. This finding opens up a striking path for us to discover why the fanzines are so far away from the civil disobedience that civil society is

entitled to more self-governance and a key to democracy being less unequally distributed to society as a whole When the fanzines related to sports are examined; e-tickets, the violation of spartan violence numbered 6222 (law on 622; prevention of sporting violence and E-ticket), and an attitude towards modern football. There is a reaction against futurism and industrialization in every branch where it is supporters. Both in terms of their existence conditions and power efficiency, the fanzines have the potential to play an active role in the display of their action or in their correct use in the search for solutions to the problems that the sports public is engaged in.

For this reason, the potential of zygotes for spores should be ignored by communicators, journalists, sociologists and sports scientists and should be included in research.

The internet, emerging as a new area of freedom, does not diminish the importance of the fanzines, but it seems to have increased the function by offering new places for the organization of subcultures and the production of fanzines. (Millward, 2008) [9]. Along with technological developments, many e-zines are being published as a blog on the internet. Interested readers of alternate voices follow so many different types of e-zines or blogs of authors that they can not find in bookstores.

E-zine publications and their content should be examined separately as another research topic.

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