

REPRESENTATION OF FOOTBALL FAN IDENTITY IN THE CONTEXT OF PARTICIPATORY CULTURE

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ABSTRACT

This article aims to discuss the representation of football fan identity in the context of participatory culture through the example of the MKE Ankaragücü Twitter fan page. With 350 posts in total, “No Context Ankaragücü,” which has been operating since May 2019, offers a collection of content produced by MKE Ankaragücü fans. In this regard, “No Context Ankaragücü” can be considered a reliable source to investigate how the fans define their fandom identity and represent this identity through participatory culture practices. In the first part of the paper, the representation of fandom identity is negotiated within the framework of participatory culture discussions, including Fuchs’ social media critics and Jenkins’ confrontation of participatory culture challenges. In the second part of the paper, visual and textual content which has been shared between May 2019 and May 2020 on the “No Context Ankaragücü” Twitter page is examined with thematic analysis in terms of the identification and representation of MKE Ankaragücü fandom. The findings indicate that MKE Ankaragücü fans shape their fan identity in the following ways: (a) self-deprecation, (b) nationalism, (c) integration & localness, (d) spectatorship.

Keywords: Participatory Culture, Fan Identity, Social Media, Representation.

KATILIMCI KÜLTÜR BAĞLAMINDA FUTBOL TARAFTAR KİMLİĞİNİN TEMSİLİ

ÖZ

Bu makale futbol taraftar kimliğinin temsilini katılımcı kültür bağlamında MKE Ankaragücü futbol takımını konu edinen Twitter taraftar sayfası örneği üzerinden tartışmayı amaçlamaktadır. Toplamda 350 gönderi ile Mayıs 2019'dan beri faaliyet gösteren “No Context Ankaragücü”, MKE Ankaragücü taraftarlarının ürettiği içeriklerden bir koleksiyon sunmaktadır. Bu özelliği göz önünde bulundurulduğunda “No Context Ankaragücü”, taraftarların taraftar kimliklerini katılımcı kültür pratikleri ile nasıl tanımladıklarını ve bu kimliği nasıl temsil ettiklerini anlamak adına güvenilir bir kaynak olarak değerlendirilebilir. Makalenin ilk bölümünde, Jenkins’in katılımcı kültür yüzleşmelerini ve Fuchs’un sosyal medya üzerine eleştirilerini içeren tartışmalar çerçevesinde taraftar kimliğinin temsili müzakere edilmektedir. Makalenin ikinci bölümünde ise Mayıs 2019 ile Mayıs 2020 arasında No Context Ankaragücü Twitter sayfasında paylaşılan yazılı ve görsel içerik, MKE Ankaragücü taraftar

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kimliğinin tanımlanması ve temsili açısından tematik analiz yolu ile incelenmiştir. Bulgular, MKE Ankaragücü taraftarının taraftar kimliğini dört ana tema üzerinde şekillendirdiğini göstermektedir: (a) bireyin kendisiyle dalga geçmesi, (b) milliyetçilik, (c) entegrasyon ve yerellik, (d) seyircilik.

Anahtar Kelimeler: Katılımcı Kültür, Taraftar Kimliği, Sosyal Medya, Temsil.

INTRODUCTION

It is indeed beyond doubt that the Internet can be considered as the most massive infrastructure of networks. In 1996, the earlier years of the Internet's expansion from military and scientific purposes to the multiple aspects of life, Manuel Castells sheds light on networking's higher potential. In the first volume of his famous trilogy, *The Information Age: Economy, Society, and Culture*, Castells (1996: 500) argues that the logic of the network itself has a more substantial determining role in the society than any content distributed via the web.

Although this argument could have maintained its accuracy for certain aspects in a period, it is possible to say that this unidirectional flow of power has changed at the point reached today. In fact, in the last book of the trilogy, which is published one year apart, Castells (1997: 7-9) lays more emphasis on the mutual affinity between network and society by asserting that the interaction between net and individuals' identities has a massive effect on the configuration of the community. The focus has shifted to a considerable extent from the Internet's impact on society to the interplay between individuals and the Internet. One of the most striking debates in this direction takes place in the context of participatory culture.

As a result of the advancement of technology and the accessibility of technology to become more effortless, the limit of what individuals can do with technology has expanded. Therefore, all kinds of media experiences of people, including production, consumption, and distribution, have gained a new dimension. The concept of participatory culture emerged due to the need to identify this more complicated media experience. As it brought along new possibilities and challenges like any change, several dissenting arguments arose in the problematization of participatory culture's scope.

In this study, participatory culture debates serve to discuss the representation of football fan identity in social media. Through the example of MKE Ankaragücü

Twitter fan page “No Context Ankaragücü,” the study aims to explore how MKE Ankaragücü football team fans portray their fandom identity and discuss opportunities and challenges of participatory culture in the way of fandom identity representation. With 350 posts in total, “No Context Ankaragücü,” which has been operating since May 2019, offers a collection of content produced by Ankaragücü fans.

“No context” is a Twitter-based theme that has been on the rise in the past few years. These thematic Twitter profiles center on a particular subject and create a collection from the subject-oriented posts. As a matter of course, the circulation of “No Context Ankaragücü” is composed of a flow of fan posts, including screenshots, entries, videos, and images. There is a collaborative construction of their fan identity by developing a form of presentation out of digital sampling. In this case, “No Context Ankaragücü” carries fundamental needs of participatory culture; furthermore, it gives a piece of information about how an MKE Ankaragücü fan acts, communicates, reacts, or takes action. In this regard, “No Context Ankaragücü” can be considered a reliable source for the study since it makes it possible to observe several fan-based contents as a pattern. In this respect, one can treat football fandom within the participatory culture frame due to the conversion from traditional football spectatorship to constructing a media experience based on a fan identity.

1. Literature Review

1.1. Interrogating Participatory Culture

As the pioneer of the concept of participatory culture, Jenkins (2006b: 290) defines it as “a culture in which fans and other consumers are invited to participate in the creation and circulation of new content actively”. Jenkins (2006a: 7) theorizes participatory culture as a new form of media practice “with relatively low barriers to artistic expression and civic engagement, with strong support for creating and sharing one’s creations with others, with some informal mentorship whereby what is known by the most experienced is passed along to novices, where members believe that their contributions matter, where members feel some degree of social connection with one another”. In this respect, participatory culture is commonly attached to new

media. It is distinguished from the mass media with its reciprocal accounts between media and individuals by blurring consumption and production programs.

The very idea of participatory culture is encouraged by many scholars to some extent. Bennett, Wells, and Rank (2009: 107-108) support the utilization of new media to enhance creativity and engagement in democracy under participation in online debates and content production. Bruns (2008: 1) poses the term “produser” to celebrate the overlapping of production and consumption. He perceives media participation as a guardian for democracy, considering individuals’ higher ability to be coordinated to directly affect the content, message, or agenda (Bruns, 2008: 2). Similarly, Vilenchik and Shresthova (2014: 11) recognize participatory culture as an advance in community building, socialization, and promotion of rights, interests, and goals.

Besides these affirmative arguments on the issue, there are considerable amounts of counter-arguments. In their research *Participatory Politics: New Media & Youth Political Action*, Kahne and Cohen (2012: 18) argue that “it is not clear if participatory culture or politics will lead to a sustained and expansive mobilization of networks needed constitute something like a social movement”. Faculties of participatory culture, in that sense, do not guarantee a substantial or a permanent transformation in the level of democracy. Moreover, Van Dijk and Nieborg (2009: 867-868) highlight that the logic of participatory culture promotes the mainstream business and economy models as it can extend the scope of profit.

One of the most comprehensive criticisms in this regard belongs to Fuchs. In his book, *Social Media: A Critical Introduction*, Fuchs (2014: 65) presents a wide range of critiques towards participatory culture under four main aspects, including reducing of the notion of participation, minimization of political participation, cultural reductionism, and misleading exploitation of participants’ labor. It is argued that Jenkins’s concept treats the notion of “participatory” in a narrow sense by restricting its scope in a cultural context (Fuchs, 2014: 66). It implies that Jenkins is unmindful of other agencies of participation such as participatory democracy and politics. Furthermore, Fuchs (2014: 58) describes the concept as “white boys with toys,” indicating that participatory activities on new media cannot be solitarily

sufficient in the case of political protests, and it can make it possible to raise fascists groups as well.

Most importantly, Jenkins's account is based on cultural reductionism, which signifies a highly deterministic approach. In that sense, culture is considered within an arbitrary position in understanding the dimensions of society. However, as Fuchs (2014: 65) suggests, there are classes, economic, political, and demographic structures that should be considered determining factors. The final point that Fuchs (2014: 66) stresses is the exploitation of users' digital labor by mainstream businesses and corporations. He advances the idea by noting that every user is considered exploited unless it is economically rewarded despite whatever social benefits they have from their participation (Fuchs, 2014: 64).

The dynamics between the media and individuals have become more fluid and open to inquiry due to the new media platforms' position reached today. These discussions shed light on the questioning of media experiences interpreted as participation, especially in democratization, labor exploitation, and polarization. There is a significant fact that, as Jenkins (1992: xxiv) notes, fans can find a larger place in the context of participatory culture under the expansion of speed, scale, and facilities of the web. Considering almost three decades have passed, it can be argued that the scope of operation of fan culture has mostly expanded. In that sense, fan culture, concentrated on new media platforms, can be an actor to understand the implications of the points that participatory culture debates highlighted.

1.2. Fan Culture and Football Fandom

Fans are one of the prominent components of participatory culture due to their strong commitment to a particular cultural product. They show a strong admiration and attachment for cultural products such as a text, film, sport, or a game. In his book, *Textual poachers: Television Fans & Participatory Culture*, Jenkins (1992: xxii) articulates fans' phenomena and participation in a similar equation. It is expounded that while they tend to perceive a particular product as their properties, they are also conscious that they do not have absolute authority over the product (Jenkins, 1992: 32). In other words, they are aware of some agencies such as producers and other fans in operating the product. In that sense, fandom has emerged

due to this high sense of ownership distinguished from the ordinary audience of the product.

Aided by the rise of the Internet, it is possible to transform any fan activity into a virtual space. Based on this, the concept of participatory culture embraces football fandom because sports fans can also actively get involved in the recreation of meaning, the reinterpretation of the messages, and creative reproduction of the content. Jenkins (2006a: 3) outlines the principles of participatory culture:

Memberships: Formal and informal, in online communities centered around various forms of media

Expressions: Producing new creative forms, such as digital sampling, skinning, fan videomaking, fan fiction writing, zines, and mash-ups

Collaborative Problem-solving: Working together in teams, formal and informal, to complete tasks and develop new knowledge

Circulations: Shaping the flow of media.

This juxtaposition is not an attempt to exclude one form from another; instead, it offers a precise categorization to understand the logic of participation. They can overlap, and the formulation under each heading can incorporate all the forms simultaneously. In the light of these principles, it is possible to locate the subject matter of this study, “No Context Ankaragücü,” as a football fandom, in the context of participatory culture.

Football fandom is defined in different dimensions from football spectatorship. The very idea of football fandom indicates a high degree of involvement with a particular football team. It requires a performative repetition of identical fan practices formed around that specific team (Wann et al., 2001: 2-4 as cited in Gibbons & Dixon, 2004: 603). In that case, football fandom can be associated with a sense of commonality in being a part of a football fan group. On account of this basis of football fandom, individuals have to demonstrate the fan group’s prominent characteristics that they internalized. The problematical point arises within the dynamics of participation of every individual in the fan group

because participants are in the position of executives to demonstrate and maintain the sense of commonality of their fandom.

1.3. Dynamics of Participation in Online Fan Groups

The concept of the group is one of the essential parts of social life in human relations. As Le Bon (1895: 16) suggests, groups provide a social sphere for individuals to manifest their existences and become visible. This fact affects individuals' behaviors and their way of thinking to be accepted by the group.

Although this discourse's object is local, institutional, or communal groups established in mass societies, the situation is not much different for network society groups. As Van Dijk (1999) suggests, network groups are less inclusive than the communal establishments of mass society. The network groups' exclusive structure appeals to a more limited segment of people with more standard features. Here is a point that participants should behave in harmony with other members in the group they are included in the network society to maintain the current pattern. Otherwise, as Van Dijk (1999) notes, they will be isolated from the group or even wholly excluded.

The most obvious reflection of this approach can be experienced in online fan groups as they are entirely based on a specific collective desire or a consciousness. In such cases, Le Bon (1895) evaluates the group as a whole, suggesting that individuals' autonomies, distinctive mental and personality traits are blurred within the group dynamics. From this point of view, a social media account for a group, including "No Context Ankaragücü," can be considered representative in reflecting participants' characteristics as a whole.

Although there is a gentleness that dominates the general group, hierarchical power within the group dissolves the inconsistent participation, which creates unconditional obedience to the group's distinct voices. There is a diversity of demonstrations for such a condition, which are proposed by different scholars. Hindman (2008: 142) claims that although speaking in an online sphere is easy, the difficulty of being heard remains. A similar view of Van Dijk (1999) suggests that participation is not equally crucial for all users. For instance, within a group,

sustaining the position as an observer or a viewer is much more preferable for some group members than actively contributing to content production.

Contrary to Canetti (1960), who argued that every voice is equal in a crowd, DiResta (2016) emphasizes the hierarchy within the online masses. For DiResta (2016), participants are no longer equal. For those who are technologically savvy, online facilities are more comfortable to use, and their voices are louder than other members of the group.

Another issue in this regard is the structure of the content emerging from participation. According to Freud (2014: 14), “the group is impulsive, variable, and irritable”. The group, for this reason, tends to have extreme reactions and to be intolerant. The content that emerges within the framework of group activities may be shaped in this direction. At this point, Freud (2014: 15) suggests that “the concept of impossibility for the individuals disappears within the group”. In other words, the group expands individuals’ limits to realize their ideas, desires, and needs. As a consequence, the tone of groups can be delicate and even violent. However, there is a fact that, as Freud (2014: 18) highlights, the mental capacity of groups is below the capacity of its participants. Based on this, one can say that the group is insufficient to represent the moral and mental levels of participants. In parallel, we cannot argue that the group’s content reflects each participant’s characteristics.

Nevertheless, it is possible to note that anonymously shown actions catalyze and encourage individuals to comply with group dynamics. Being anonymous during the communication process and a high personal privacy level in the public sphere make individuals more aggressive. Besides, Le Bon (1895: 24) considers the group as an obedient community, and there is a requirement for a leader. Therefore, some characters have a more prominent and dominant structure within the group. The person who takes part in this sense of obedience also instinctively accepts and adapts the group’s structure. Consequently, the glorification and deepening of common senses is a crucial element of the group’s formation.

As McDougall (1920: 27) suggests, individuals’ impact decreases on a broader group. At this point, individuals’ ability to criticize and question the group

can be lost or dissolved. This is because higher consciousness descends to the level of lower consciousness than itself. Accordingly, the moral and mental level of the language and attitudes are shaped according to low consciousness.

To support a group and be a group member plays an essential role in the individual's satisfaction. The satisfaction that cannot be achieved in daily life is tried to be achieved within the group. This satisfaction is among the main objectives of the group (Freud, 2014: 20). Based on this, being a supporter of a football team and unconditionally promoting it are a source of pleasure for the community. However, the satisfaction of this pleasure may not always occur as a result of sports activities. For example, the failures are tried to be eliminated through the sense of being together within the group. As a result, the language of the posts made within the group becomes more aggressive and offensive. In fact, the access of the social media account was restricted in July 2020, correspondingly using language after the failure of MKE Ankaragücü. The reason for this restriction is that the posts do not comply with the sharing ethics of Twitter.

2. Method

2.1. Case Study: Thematic Analysis of “No Context Ankaragücü.”

The study aims to understand how Ankaragücü fans portray their fandom identity in the context of participatory culture. A case study is adopted focusing on the content shared between May 2019 and May 2020 on the “No Context Ankaragücü” Twitter page. In total, 350 posts are analyzed in terms of the identification and representation of MKE Ankaragücü fandom.

In such research, Berger (2013: 220) notes that the meaning is constructed through the researcher's filter. It is supposed that this fact assists in presenting the findings and contributes to the understanding of data. To avoid an over interpretation and being estranged from the subject matter, thematic analysis was used to categorize and label the data. Thematic analysis is a way to describe the data with sub-headings or meaning units. It is mostly known as “a method to identify, analyze and report the patterns within the data” (Braun & Clarke, 2006: 79). As guidance for thematic analysis, Braun and Clarke (2006: 87) propose fundamental steps including “to

familiarize with data, to generate initial codes, to search, review and finally naming the themes”.

This study respectively follows the proposed phases for thematic analysis. In the first step, we conduct a close reading to familiarize the 350 posts as a data set obtained from the “No Context Ankaragücü” Twitter page. This step can be considered an informal coding process as close reading is composed of repeatedly reviewing the whole data set, marking, and noting each posts’ initial points. Secondly, we arranged the data into meaningful units considering the information, idea, or narrative transferred. This step assists in identifying each post with an initial category roughly.

In light of this raw and long list of initial categories that have emerged, the next operation as the third phase has come to identify potential themes. This process involves the combination of meaningful units concurred so that potential themes come forth from obscurity. The other phase indicates carrying out two transactions, including reviewing if the themes are semantically related to the data set elements and demonstrating a thematic map for the analysis. This allows to eliminate of unrelated meaning units and restrict the repository of potential themes. At the end of this process, we obtained inclusive themes that work concerning each post. In the final stage, we assigned a name for themes to describe each theme’s essence and scope and preserve their relation to each post.

In this study, as different from the course of the thematic analysis proposed by Braun and Clarke (2006: 87-92), the themes are not mutually exclusive. In the situations where a post implies more than one theme in terms of its narration, inferences, or content, we included that post to the scope of each related theme.

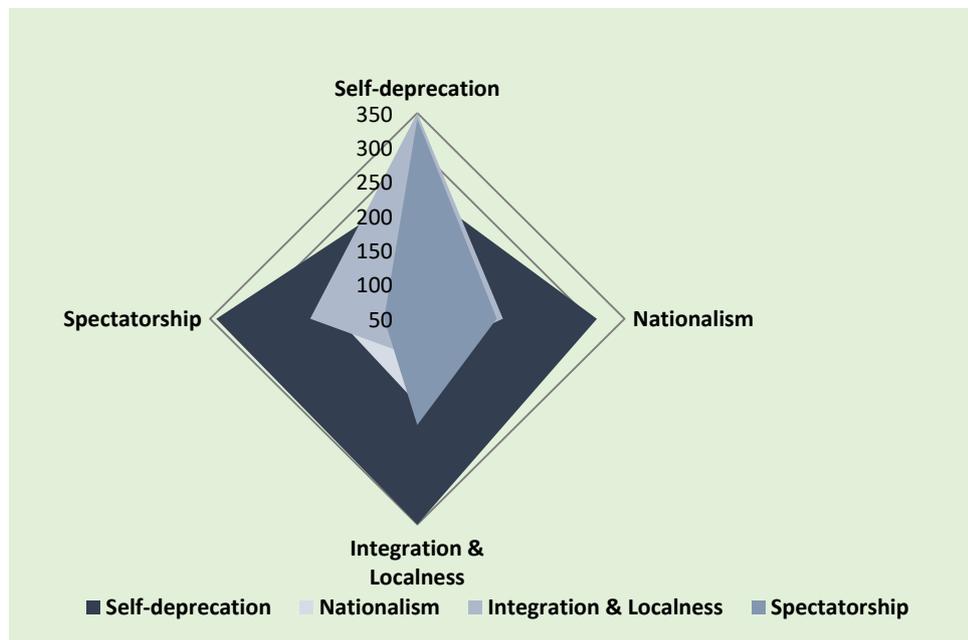
3. Findings

The analysis revealed that MKE Ankaragücü fans shape their fan identity in the following ways: (a) self-deprecation, (b) nationalism, (c) integration & localness, (d) spectatorship.

The most frequently observed themes respectively are self-deprecation, spectatorship, integration & localness, and nationalism. Posts that refer to integration

& localness and self-deprecation at the same time have the most prevalence distribution. The next intersection in terms of intensity of distribution is observed between the themes of self-deprecation and spectatorship. Followingly, the intersection of self-deprecation and nationalism takes part as the most intense pattern. The radar chart, which is commonly used to visualize overlapped data, illustrates the prevalence of themes.

Figure 1: The Distribution of the Themes That Demonstrate the Fan Identity of Mke Ankaragücü



Self-deprecation: The term is used to describe self-directed jokes, criticisms, or satire. The vast majority of Ankaragücü supporters have built their identity on features that humiliate themselves. The most prominent of these are ugliness, poverty, rudeness, and irrationality. The exciting thing is that these contents are used in favor of providing self-esteem. The majority of posts are composed of such expressions.

Figure 2: An Example of the Intersection of Self-Deprecation and Spectatorship Emphasizes the Failure of Mke Ankaragücü in the League and the Fans' Ironic Approach



Source: <https://twitter.com/NoContext1910>

Figure 3: An Example of Self-Deprecation Implies the Absurdity of Mke Ankaragücü Fan Behavior



Source: <https://twitter.com/NoContext1910>

Nationalism: As one of the significant concerns of Fuchs (2014: 206), participatory culture causes the repetitive production of racist, discriminatory, and nationalist discourses. Although the Twitter page example cannot be considered as the exact equivalent of this concern, the fandom identity of the MKE Ankaragücü sports team portrays itself within the frame of patriotism and militarism through “No Context Ankaragücü”.

Figure 4: An Example of Nationalism

Source: <https://twitter.com/NoContext1910>

Integration & Localness: Locality occupies an extensive place in MKE Ankaragücü fan identity. The fans shape their identities around the city's dynamics, which indicates the significance of local teams for individuals to construct an identity. Therefore, eating habits, local music, public spaces, and local politics are essential fan identity components. It brings integration of football fandom into everyday life practices as similar to the highly provocative idea of McLuhan (1964: 55), which argues that technology, media, or tools expand the faculties of the human body. For instance, this fact manifests itself as an extension of tribunes, grandstands, or football fields. It can be said that there is an intertwined relationship between MKE Ankaragücü football fandom and Ankara locality. New media platforms, including the No Context Ankaragücü Twitter page, are developing in the participatory culture axis, contributing to this interpenetration's sustainability and representation within the digital environment.

Figure 5: An Example of Integration and Localness



Source: <https://twitter.com/NoContext1910>

Figure 6: An Example of Integration and Localness Indicates the High Level of Sense of Belonging to Ankara



Source: <https://twitter.com/NoContext1910>

Spectatorship: The fan identity of MKE Ankaragücü decentralizes the purpose of the championship. Instead, it is built upon a mass demonstration. This fact puts MKE Ankaragücü fan into two positions: a spectator and the spectacle itself. There is no dominant emphasis on championship, victory, or defeats in the posts. On the contrary, fandom's identity has gathered around the spectatorship of team matches and concentrated on the desire to be together. Considering Bauman's (2001) clarification, it is seen that frustrations collectively experienced by groups often result in apathy. At this point, the community's coexistence itself meets the individual's need for a safe space in the face of frustrations. The findings also show that the Ankaragücü fan identity is built on a commitment to the community's togetherness and continuity.

As illustrated in the Integration & Localness subhead, there is also a desire to carry this commitment to a larger extend and construct it to present a wider audience. Therefore, Ankaragücü fandom has its audience composed of other fan groups.

4. Discussions

In order to grasp the identity building of MKE Ankaragücü supporters, it is useful to consider the position of MKE Ankaragücü on the map as a football club. Being a football club founded in 1910 by the workers, students, and masters of War Materiel Manufacturer's Group, as Aydın (2018: 16-17) underlines, MKE Ankaragücü is fed by the social and cultural life of the working class. With this aspect, MKE Ankaragücü can be distinguished from the company-owned football clubs even today. The individuals of communities in such cases, as Bauman (2001) notes, lose control over identities with the potential to be represented collectively because of the poverty in a substantial environment.

Jenkins (1992: 283) suggests that "fandom constitutes such a space, one defined by its refusal of mundane values and practices, its celebration of deeply held emotions and passionately embraced pleasures". He advances the statement by attaching fandom to a critique of traditional forms of consumer culture. Furthermore, it is argued that fandom offers an opportunity to raise a voice about particular problems of society, including racism, sexism, or militarism (Jenkins, 1992: 283). However, in light of all these findings and past debates, we can say that Jenkins has

not put the necessary emphasis on the hierarchy between genders, races, and classes in the context of participatory culture. Based on this, one can say that Jenkins's argument can only ensure its reliability in a heterogeneous society in which each segment of the masses has an equal opportunity to reflect their identity.

One of the most prominent points about the research subject is the social media page's effect on representation. This is because social media, by nature, provides anonymity and a relatively free environment. At this point, there is no certainty about whether the posts and interactions that make up the group components belong to MKE Ankaragücü supporters. As it is suggested in the finding, Ankaragücü football fandom has instituted its spectators. Therefore, despite the uncertainty brought by anonymity, the study and its evaluation constituted the cognition that the page is built on the foundations of MKE Ankaragücü fan identity. It is possible to see that the MKE Ankaragücü fan identity, drawn as a result of the findings of the study, shows similarities with the MKE Ankaragücü fan representation in the relevant sources in the press. Besides, there is a fact defined as slacktivism, which argues that it would be inaccurate to link actions and posts on social media with real-life since online actions are not sufficient to cause a significant social or political change (Morozov, 2009 cited in Fuchs, 2014: 188). As a consequence of slacktivism, social media users can be more aggressive on digital platforms because of anonymity and relatively low risks of physical violence. Eventually, the language used on social media may not represent their use of language in real life.

In conclusion, the account represents a masculine group dynamic and demonstrates the vision of the fandom society. Despite the slacktivism within online sharing, images based on real affairs trigger attraction and consolidate the desire to be part of the group by virtual society. As McKenna and Green (2002: 117) suggest, common dilemmas and worries attract individuals and trigger rapprochement within the group. The main themes that are argued in findings are natural outputs of the common predicaments, values, and concerns in the fandom of MKE Ankaragücü.

CONCLUSION

This study investigates the representation of MKE Ankaragücü fandom on an online fan page by discussing the football fan identity in the context of participatory culture. As the research focuses on the portrait of the whole, the findings constitute a general topology of this fan identity. According to this topology, the fan identity represented on "No Context Ankaragücü" manifests itself within four dominant themes: self-deprecation, nationalism, integration & localness, and spectatorship. These themes are reflected in such an intertwined way that it is difficult to evaluate them separately. For this reason, it was deemed appropriate to evaluate the themes as mutually inclusive.

The most prevalent themes respectively are self-deprecation, spectatorship, integration & localness, and nationalism. Posts referring to both integration & locality and self-deprecation have the most common distribution. The next most apparent intersection in terms of dispersion density is observed between self-deprecation and spectatorship themes. Following this, the intersection of self-deprecation and nationalism appears as the next most prevalent pattern. The most prominent point in the theme of self-deprecation is the emergence of this teasing as a means of self-esteem. In the theme of integration & localness, Ankara is introduced as a life model besides being a city. Also, it has been observed that the MKE Ankaragücü fans have their own separate spectators, made up of other team supporters and even non-fan individuals. Lastly, the nationalism theme canalizes to a sense of "Turkishness" rather than hateful rhetoric.

In the case of "No Context Ankaragücü", there are also dominant faces, names, and discourses. These characters -the most passionate fans- appear as heterosexual hyper-masculine males who cause to form a specific identity for MKE Ankaragücü fandom. This fact excludes alternatives voices in football fandom such as women, children, or different sexual orientations by framing MKE Ankaragücü fandom into this particular identity.

As a fundamental determinant factor for football spectatorship, the place and time's disappearance can be interpreted in a merry way for the football fandom. On the other hand, there is also a fact of the reproduction of heteronormativity and its

distribution to a broader area. There is, for instance, a portrayal of heterosexual masculinity that is enacted by the working class in the case of the identity that “No Context Ankaragücü” represents. This, as a matter of course, consolidates gendered stereotypes through participatory activities on online platforms.

This study is limited to the “No Context Ankaragücü” Twitter page as one particular axis. Future studies can reach a broader pattern from fan representation by addressing multiple online establishments. The acceleration and increasing use of the Internet enhances and encourages the production of similar participatory cultural mechanisms. It will be useful to see how current findings and the situation are changing and improving in the future.

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