

THE SOCIO-CULTURAL COMMUNICATION PATTERNS OF ESPORTS



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APPROVAL PAGE

Approval of the Institute of Social Sciences



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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master.



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PLAGIARISM

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A handwritten signature in blue ink, consisting of a large, stylized 'O' followed by a series of loops and a final flourish.

ABSTRACT

The technology, which is the source of the easing of life at present, has been effective in going beyond the generally known definitions of the traditional game and sports concepts and in different definitions. These concepts, which have been reproduced and presented in different forms, have been mixed with technological developments and have gone beyond their axes, in other words, it has given different meanings to the hollowed concepts. This change in the digital world has reinforced itself with the concept of eSports, which emerged as a result of the merger of the concepts of game and sports. This practice, which is settled in our language as eSport and whose reality is not questioned, is weighed based on Pierre Bourdieu's concept of “doxa”.

The concept of eSport, which is based on the concept of “doxa”, which constitutes the theoretical background of this research, has been explained through other concepts, usages-satisfaction, culture industry, consumer society, spectacle society, simulation, and margarine operation.

The research, eSports, presented as a sport, has been examined within the scope of the audience - player and aims to show how it is involved in the process of industrialization economically and the rise in its transformation into a demonstration society. In this context, the motivations that lead individuals to consumption are examined by associating eSports and digital games, which are the reasons of existence of eSports, uses and gratifications, to individuals as consumption elements. The effects of the virtual world simulated by games and how it is actually tried to affect the individual are discussed in relation to the concept of margarine operation. With all of

this, the reflections of the eSport concept in Turkey which is reflected as a sport to the individuals and yet touches very different points were discussed.

Keywords: Games, Digital Games, Sports, Esports, Doxa, Cultural Industry, Uses And Gratifications, The Society of The Spectacle, Simulation, Consumer Society.



ÖZET

İçinde bulunduğumuz zamanda hayatın kolaylaşmasının kaynağını oluşturan teknoloji, geleneksel oyun ve spor kavramlarının genel olarak bilinen tanımlarının dışına çıkmasına ve farklı tanımlarla anılmasında etkili olmuştur. Yeniden üretilen ve farklı formlarla karşımıza çıkan bu kavramlar teknolojik gelişmelerle yoğurularak kendi eksenlerinin dışına çıkmış, başka bir ifadeyle içi boşaltılan kavramlara farklı anlamlar yüklenmesine neden olmuştur. Dijital dünyada bu değişim, oyun ve spor kavramlarının birleşmesi sonucu ortaya çıkan eSpor kavramıyla kendisini pekiştirmiştir. ESpor olarak dilimize yerleşen ve gerçekliği sorgulanmayan bu pratik Pierre Bourdieu'nun "doksa" kavramı temelinde tartışılmıştır. Bu araştırmanın teorik alt yapısını oluşturan "doksa" kavramı üzerine inşa edilen eSpor kavramı, diğer kavramlar olan, kullanımlar-doyumlar, kültür endüstrisi, tüketim toplumu, gösteri toplumu, simülasyon ve margarin operasyonu üzerinden anlatılmıştır.

Araştırma, bir spor dalı olarak sunulan eSpor olgusu izleyici, oyuncu kapsamında incelenmiş olup ekonomik açıdan nasıl bir endüstrileşme sürecine dâhil olduğu ve bununla beraber bir gösteri toplumuna dönüşmesindeki yükselişi gözler önüne sermeyi amaçlamaktadır. Bu bağlamda tüketim unsuru olarak bireylere sunulan eSpor ve eSporun varoluş sebebi olan dijital oyunlar, kullanımlar ve doyumlar kuramıyla ilişkilendirilerek bireyleri tüketime sevk eden motivasyonlar incelenmiştir. Oyunlarla simüle edilen sanal dünyayla birey üzerinde nasıl bir etki yaratmaya çalışıldığı ancak aslında ne olduğu margarin operasyonu kavramıyla ilintili olarak tartışılmıştır. Tüm

bunlarla beraber bireylere spor olarak yansıtılan ama bununla birlikte çok farklı noktalara dokunan eSpor kavramının Türkiye'deki yansımaları irdelenmiştir.

Keywords: Oyun, Dijital Oyun, Spor, Espor, Doksa, Kùltür Endüstrisi, Kullanımlar Ve Doyumlar, Gösteri Toplumu, Simülasyon, Tüketim Toplumu.



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TABLE OF CONTENTS

APPROVAL PAGE.....	i
PLAGIARISM.....	ii
ABSTRACT.....	iii
ÖZET.....	v
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS.....	viii
LIST OF TABLES.....	x
LIST OF FIGURES.....	xi
1 INTRODUCTION.....	1
1.1 Importance of the Research: An Overview of eSports Studies in the World and Turkey.....	3
2 GAME.....	7
2.1 Digital Game.....	9
2.2 Developments of Digital Game Industry in the World and Turkey.....	16
3 DIGITALIZATION OF SPORTS: eSPORTS.....	18
3.1 eSPORTS.....	20
3.2 Economy of eSports.....	31
4 eSPORT IS A “DOXA”? : eSPORT IN THE CONTEXT OF DOXA.....	40
4.1 Questioning Virtual Reality Throught the Concept of “Doxa”.....	41
4.2 Virtual Subjects of eSports.....	43
4.3 Is eSports a Free Time Activity?.....	46
4.4 eSport as a “Show Game”.....	49
4.5 Is eSports a Margarine Operation?.....	53
5 RESEARCH METHOD AND ETHICAL CONSIDERATION.....	55
6 RESULTS.....	57
6.1 ESports from the Perspective of the Amateur Players.....	57
6.2 Is eSports a Sport or eFun?.....	60
6.3 I'm Not Me Anymore I'm the Character in the Game: Appropriation.....	68
6.4 Is It a Sport?.....	72
6.5 All of Them are Consumers Now.....	77
6.6 Use & Be Satisfied.....	83
6.7 ESports from the Perspective of the Professional Players.....	87

6.8 I can't imagine a life without games.....93
7 CONCLUSION97
8 REFERENCES102



LIST OF TABLES

Table 1 Revenues of Digital Games in eSports Tournaments39



LIST OF FIGURES

Figure 1 Audience in eSports Tournament.	26
Figure 2 Grand Final in League of Legends in Turkey	30
Figure 3 The experiential value network of eSports consumption	34



1 INTRODUCTION

The developments in the field of technology have brought many innovations to the lives of individuals and have initiated the convenience process in almost every aspect of life. Within the developments, individuals desire to adapt themselves to this situation and benefit from all the opportunities offered by technology. One of the transformations within the framework of the developments in the traditional media. Traditional media such as radio, television, and newspapers have been replaced by new media products. New Media is changing the form of an individual computer, smartphone, and tablet. These tools provide a completely digital environment, enabling individuals to engage in bilateral interaction with each other. The concept of eSport1 is also populating the individual's life with new media. The evolution of the concept of traditional gaming as a digital game is an example of these developments. With the development of technology, the game, which lost its classic form, is subject to a transformation. So much so that beyond the known definitions of the game, digital games that are included in the lives of individuals are transforming the concept of eSports, which is considered as a developing sport in the next stage. ESport is a combination of electronic and sports concepts that can be defined as the struggle of one or more players in a team against another team through digital games in a tournament.

Although the concept of eSport has been the subject of discussion in many studies in the literature, it causes distinctions as accepted and not seen as sports. The discussion of whether eSport can be a real sport does not mean to ignore the

popularity of eSport and its economic developments in the context of the game industry. ESport, which has created a new research scope in the light of these formations, is also discussed in terms of its economic aspects.

This concept, where technology is demonstrated that creates an element of power as well as on sports in the economy, in the scope of eSport, it requires the disclosure of the world's and Turkey's position with opposing views. Another purpose of this study, digital games which begun to be turned into sports and even converted in some countries are referred to the economic repercussions in the world and Turkey.

In this study, due to the limitations of academic studies that are conducted within the scope of sports in Turkey, it is important in this context and aims to cover gaps that exist in the literature. In the first part of the study, the evolution process of the traditional game and digital game concepts are discussed and the types of digital games are mentioned. Subsequently, the location of the digital games industry in the world and Turkey's economy is explained and the developments are reviewed. In the second part, eSport concept which is forming the scope of the study is discussed and the economic history in the world and Turkey is elaborated.

Within the scope of this content, it is aimed to elaborate on the development of eSports and to show the development of the game industry. In the third part, the theoretical framework of the study is explained through the concepts of the culture industry, consumer society, uses and gratifications, margarine operation and doxa. In the fourth section, the method of the research is explained. Nine participants who play digital games and follow eSports tournaments on digital platforms were interviewed using in-depth interviews. The interview took place in the form of "chat" in a semi-structured interview format. In addition to these participants, seven professional

players were asked open-ended questions sent over the Internet. The reason for this is that due to the nature of the in-depth interview, they express that they do not have enough time to have a conversation. The findings obtained after the interviews were analyzed. Thus, eSport, which is perceived as a post-modern form of classical sport, is aimed to show how production and consumption patterns are reproduced in a dynamic form in the context of uses and gratifications. is discussed.

1.1 Importance of the Research: An Overview of eSports Studies in the World and Turkey

Considering the work done in the context of the eSport in the world and Turkey is considered to be a work that will contribute to the literature. In line with the concepts discussed in this study, it is seen that it is not discussed from a critical point of view in the literature. In this context, the literature searched is limited to eSport economy, audience and player motivations and their comparison with traditional sports and the studies are chronologically categorized according to their subjects.

Even if the concept that constitutes the basis of this research is not game and digital game, it is meaningful to be able to explain how the phenomenon of eSport, which forms the scope of the research, emerged and gained a place in the economy and how this practice is presented to the masses. Johan Huizinga (2006) describes the game as a leisure activity and voluntary action in his study *Homo Ludens* (p.17). The concept of digital gaming, on the other hand, is not clearly defined but Mayra explains that “Game studies is a multidisciplinary field of study and learning with games and related phenomena as its subject matter” (p. 6). and indicates it has a large studying area.

The concept of digital games has been the subject of research for many articles, master's and doctoral theses in the century and the interest in this field is increasing day by day. With the increase in the interest of individuals to digital games and the increase in industrialization in this field, the scope of the research evolves to a different dimension and it can be said that this concept leads to the transformation of this concept into eSport practice. The studies carried out in this context constitute an intensive field of study abroad. However, when we look at the researches done in Turkey, it has not yet seen as a popular research area and it is seen that no research has been made on the concepts used in this study. Also, considering the concepts used in the study, the absence of a similar or close study in the literature draws attention and makes the study valuable.

Some of the studies in the literature constitute the eSport economy and the recent rise of the economy, but also create a field of study in different disciplines. One of the research scopes consists of studies on eSports audience and players (Argan, et al., 2006; Akin, 2008; Weiss, 2011; Hamari, 2016; Yavaşcalı, 2019). Text with names form the start of work on ESP in Turkey Argan, Alper Özer and Erkan Akin (2006), the concept said they take in terms of attitudes and behaviors of eSports players in Turkey. Argan et al. Define eSport as a sport that involves more than sports in a combination of physical and intelligence power, where people from different countries play games by meeting people on the internet or through organized organizations (p. 3). When Argan et al.'s study is evaluated in the light of these statements, the superiority of eSport over traditional sports is defended. Argan et al. Thomas Weiss (2011) conducted a similar study with 360 eSpor players and as a result of the survey data, motivation to implement eSport practice is achieved. The

aforementioned researches are important in terms of the discussion on the uses and gratifications in this study.

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Argan et al. Thomas Weiss (2011) who conducted a similar study with Argan et al., as a result of the survey data which was carried out with 360 eSport players, motivations in implementing eSports practice are achieved. The aforementioned researches are important in terms of the discussion on the uses and gratifications in this study. Besides, Juho Hamari (2016) in his article What is eSports and why do people watch it? he aims to find out the motivation of individuals to watch eSports tournaments and supports the study by applying the survey method which is one of the quantitative research methods. As a result of the research, the results of escaping

from daily life, learning new things and following innovations are concluded. The studies evaluated in light of this information constitute an important source for this study.

Another research pillar in the literature is based on the comparison of traditional sports and eSports games from different frameworks (Lee, 2011; Mortensen, 2013; Salinas; 2013; Montoncik, 2015; Karakuş, 2015; Jenny et al, 2016; Hilvoorde, 2016; Hallman and Giel, 2017; Printer, 2018). In their study, Donghun Lee and Linda Schoenstedt (2011) compare traditional sports and eSport consumption patterns using a quantitative research questionnaire with the participation of 515 university students. Efe Can Karakuş (2015), on the other hand, in his master's thesis on similarities and differences between eSports and traditional sports, inferences are made on earnings in both branches. Zümür Tanrıöven Yazıcı (2018) in his master's thesis, which he considers as a comparison of eSports and football masses, talks about the evolution of the motivation of individuals with the spread of digitalization. In 2012, American sociologist T.L Taylor's *Raising the Stakes: E-sports and Professionalization of Computer Gaming* discusses the practice of eSports extensively with the titles of players, leagues, tournaments, sponsorships, spectators, etc. Therefore, this study is an important resource for eSport studies.

Another topic that is frequently studied is eSports economy (Chalmet, 2015; Üçoğlu and Cakir, 2017; Bağcılar and Kaplanoglu, 2017; Lokhman, 2018; Akgol, 2018; Vongehr, 2018; Kocaömer, 2018). Celal Kocaömer (2018) examines the effect of sponsorship activities on brand value through the survey, which is a quantitative research method, through one of the eSports games, League of Legends. In the research, it is concluded that sponsorship activities increase brand value. In this context, it can be concluded that with the increase in brand value and awareness, it

can have an impact on consumption and it is effective in increasing the economy. Another study on eSports sponsorships is Xen Chalmet's (2015) master's thesis on Sponsorship within eSports: Examining the Sponsorship Relationship Quality Constructs. As a result of the in-depth interviews conducted with executives and players active in eSport, it is concluded that eSport sponsorships directly affect the satisfaction levels of individuals. As stated in the studies in which economic dimensions are processed, it is seen that the concept of eSport plays a dominant role in terms of production and consumption. In Roland Li's (2017) *Good Luck Have Fun: The Rise of eSports*, he elaborates the eSports economy and explores the games that underpin the ecosystem created by interviewing business and professional players.

The publication *eSports Yearbook*, which has been compiled within the scope of academic studies related to eSports since 2009, is of particular importance as it contains all year-specific information about eSport practice and is one of the references used in this study. This book, which contains all the information sought from its economy, its audience, its players and its tournaments, is a valuable study that academicians and university students can use as a source in their research.

As it is seen in the studies that are mentioned and evaluated in general terms, a critical approach is brought to the eSport with the concepts that will be mentioned and dealt with in this study.

2 GAME

Game is an activity that people of all ages and even instinctively animals maintain at every stage in their lives. In Turkish, the concept of game is the equivalent of many actions that have been carried out for many reasons such as entertainment, education and learning. When we look at the concept of game in the definitions of

Turkish Language Association (TDK), it can be seen that it is explained in different meanings; (1) entertainment which is an ability and intelligence developer, which has certain rules and helps to have a good time, (2) the way in which the artist is interpreted in theater or cinema, (3) a complement of movements which are performed in the accompaniment of music, (4) all kinds of competition based on agility and practiced for the purpose of improving physical and mental abilities. The concept of game, which is described with a single word in Turkish, is used both in terms of game and play in English as both name and verb. In their book '*Rules of Play*', Katie Salen and Eric Zimmerman (2003) describe the concept of *game* as, 'Games are a subset of play.' and the concept of *play* as, 'Play is a component of games.' The game, together with the rules, is intended to win, and 'game' is defined as a subset of game (p.2). At the same time, it is seen that this given concept is associated with many elements such as art, sports and dance. However, due to the scope of the study, this section focuses on the relationship between game, digital game and sport. Before addressing this relation, observing different approaches about what the game is is important to understand the nature of the game.

The concept of game is defined by various researchers and thinkers from different perspectives. The most common of these is the Dutch philosopher and history professor Johan Huizinga. Huizinga (2006) argues that while the game is a voluntary action and leisure activity, it is not a rule-bound activity, and that the game cannot be linked to any material interest, but also emphasizes that the game is also a temporary field of activity to escape from everyday life (pp.17-25). Roger Caillois (2001), a French sociologist who developed a similar approach to Huizinga, describes the game as a free, voluntary activity and entertainment source. Caillois argues that the person will play the game whenever he wants and that the outcome of the game is

uncertain and under the initiative of the player (pp. 9-10). The game historian David Parlett (2008) calls the game to compete within the rules to achieve a goal as an individual or team (p.4). Researcher Clark C. Abt (1970) describes the game as the activity with two or more independent rules (p.6). Considering the views of Huizinga, Caillois, Parlett and Abt on the concept of game, it is concluded that this concept does not have sharp lines and cannot be fully defined. The development of similar or different approaches by researchers and theorists indicates that the definition of the concept does not specify certainty.

In addition to social, cultural and economic conditions, as a concept that changes and shapes with technology, the game can be explained as an activity related to entertainment, free time and freedom in accordance with the scope of this study. At the same time, depending on the conditions and cultural characteristics of the current period, the scope and content of the game concept may change. For example, when the game was mentioned, there was a transformation in the historical process, which extends to the Olympic Games, using prefixes such as electronics, computers, digital, mobile. For this reason, under the next chapter, the concept of digital game which constitutes the theoretical basis of the study is included.

2.1 Digital Game

As communication technologies bring about many changes in social life practices, they also affect the scope and content of the game concept. In other words, with the development of mass media, the concept of game has been transferred to the digital environment by going beyond the above mentioned definitions and has become an activity that can be operated everywhere. With the integration and proliferation of smartphones, tablets and other electronic devices into the lives of individuals, the

games began to evolve into the concept of digital games¹. Digital game, however, has become an industrial product and has been separated from the traditional game concept. Ernest Adams (2014) explains this development that digital games do not need written rules like in traditional games, and if there is a rule, it is the game machines that implement it, and therefore the player does not need to know the rules (p.18). Ensuring easy access to digital games leads to greater preference for its diversity and audiovisual richness. As a result of these developments, the fact that the character created in digital games is presented with realistic visuals causes the player to be seen as a living person. The player engages in an emotional connection with that character to move his emotional relationships from live to virtual. When evaluated in this context, Deborah Lupton (2002) explains this situation with the concept of appropriation. Lupton, who researches computer users, argues that although individuals argue that computers are inanimate objects, they talk about them with a certain level of anthropomorphism¹. In fact, individuals report that they use the depictions (stupid, intelligent, friendly or dead) to the computer which are used for humans (pp 214-215). It would not be wrong to say that similar situations are happening through the characters in digital games.

Considering the difference between the past and present form of the game, it is possible to say that there has been great developments in the name of the game digitalization and economy. At this point, it is necessary to look at the digital game process from a historical perspective.

¹ In the technical literature, the concepts such as digital game, computer game, electronic game, console game, video game are used. While some researchers (Herz, 1997; Poole, 2000; Wolf, 2001) use the concept of video game, some researchers (Kerr, 2006) use the concept of digital game. In this study, the concept of digital game is used to cover the whole area. The use of the concept of digital gaming has been preferred when referring to different researchers.

With the introduction of the first modern computer by the researchers in 1950, the concept of the game has shifted from the traditional to the digital environment. Digital games have become one of the most important developments of our era since Spacewar which is considered one of the first computer games in 1962 (Malliet and Meyer, p.24). At this stage, the short history of digital games should be mentioned In 1962, SpaceWar, which was considered as one of the first computer games, was released. In 1969, Network Research Projects Agency Network (ARPANET) was established in the USA (Sezen, Sezen, 2011, p.259).

In 1970, 'Intel' launched the microprocessor(Cambell-Kelly, 2009, p.65). 'First Person Shooter' (FSP) was first played in 1970 in online and arcade games. In 1972, the first arcade game, 'Computer Space', was released. However, due to the fact that it was too expensive and could not make enough advertising, it could not achieve the expected success. (Nielsen vd.,2005, p.248). In the same year, IBM first magnetic disks were released. This year 'Atari' was established by Nolan Bushnell and Ted Dabney. Along with Alco Alcorn's tennis adaptation, the arcade game called 'Pong' has been designed and it has been the most successful home console game of years. In 1980, the arcade game 'Pacman' was developed that attracted the greatest attention of those times. (Nielsen Vd. p: 248) In 1982, 'Mario Bros', one of the main characters of Nintendo, and Compact Disc (CD) appeared in the same year (Sezen and Sezen, 2011, p.264). 'World Wide Web', the idea put forth by Tom Berners-Lee in 1989 was implemented as the first browser in 1993. Along with this development, there have been many changes in different fields such as art, entertainment, games, music and photography. In 1994, Sony released the 'PlayStation' game console. In 1995, 'International Game Developers Assosiation' (IGDA) was established in America (p.273). The games, which were implemented using multimedia since 1991, have

been developed with a more realistic image and sound design (Freyermuth, 2015, pp.81-82). By the 2000s, while the interest in games is increasing day by day, companies continue to improve themselves in order to meet this interest. In all these developments, the 2000s have gained importance with the development of artificial intelligence in the games and the increasingly realistic games. In 2000, Will Wright launched *'The Sims'* designed to be played on the computer. Real-life simulation game has been the best-selling game across the globe (Sezen, Sezen, 2011, p.277). In 2003, *'Digital Games Research Association'* (DiGRA) was established. The purpose of DiGRA is to gather scientists who conduct research on digital games (p.277). Under this heading of the study, the development of hardware and software in the context of digital games is emphasized. With these developments digital games began to be divided into species.

In the 21st century, millions of games are available and new games are added every day. Although there are some of the main representatives of these games, many games cover more than one type. While the types of games are generally classified, the types of gameplay are discussed. There are also different types of classifications. These vary according to the purpose of the game, the sector it is targeted and the target group. Games are divided into classes such as education, sports, trade, entertainment and health, but are divided according to age, gender and education group of the person. In order to classify game genres, briefly touching on the types of games categorized by Mark J. P. Wolf and Simon Egenfeldt Nielsen in different ways was considered meaningful in the context of the study.

Under the leadership of Nielsen (2005), in the study *'Understanding Video Games: The Essential Introduction'*, game types, action, adventure, strategy and process-oriented games are categorized under four main types (pp.41-44). The

criterion based on the classification of these species is success. Achievement of a goal in games or accomplishment is more important than the theme or narrative. Wolf, in contrast to Nielsen, defines 43 types of games. Inspired by the Library of Congress's Guide of Moving Imagery Genre, Wolf (2008) describes these genres as follows. Abstract, Adaptation, Adventure, Artificial Life, Ball-and-Paddle, Board Games, Capturing, Card Games, Catching, Chase, Collecting, Combat, Demo, Diagnostic, Dodging, Driving, Educational, Escape, Fighting, Flying, Gambling, Interactive Movie, Management Simulation, Maze, Obstacle Course, Pencil-and-Paper Games, Pinball, Platform, Programming Games, Puzzle, Quiz, Racing, Rhythm and Dance, Role-Playing, Shooting, Simulation, Sports, Strategy, Table-Top Games, Target, Text Adventure, Training Simulation, and Utility. Wolf, who thinks that in order to classify digital games, interactivity should be taken as reference rather than imagery, illustrates this situation through the dancer's metaphor. He talks about how the dancer's movements appear in the dancer, that is, the movements are important, and it is about the type of interaction. In this context, interaction in games is related to the main objectives of the game. (Pp.259-260)

Since the subject of the study is internal eSports and all games must have an infrastructure established on an equal basis in order for a game to be eSports, the types of games categorized and included in the tournaments under this activity will be briefly explained. The 'eSports Earnings' web page, which provides access to up-to-date information and up-to-date statistical data on ESpor, is divided into nine categories: strategy with 25 different games, FPS with 103 different games, battle with 21 different games, role playing with 5 different games, fighting with 108 different games, racing with 36 different games, sports with 62 different games, card with 12 different games and puzzle games with 5 different games.

1. Strategy games require the player to use various strategies and tactics in the face of the difficulty they face. Players often fight with one or more people (enemies) by controlling troops or combat machines. Strategy games in itself divided into ten categories; 4X, Artillery, Real Time Strategy (RTS), Real Time Tactics (RTT), Multiplayer Online Battle Arena (MOBA), Tower Defense, Turn-Based Strategy (TBS), Wargame, Grand Strategy Wargame (Vince, 2018). Some of the strategy games played in eSports are Age of Empire, WarCraft, World of Tanks.
2. Multiplayer Online Battle Arena (MOBA) games is a type of real-time strategy combat video game. In the MOBA games, which are the sub-types of strategy games, the base is not built as in strategy games, but instead it tries to take over the other team's base and power by controlling a single character (Vince, 2018). The games with the highest number of players in eSports tournaments are the games such as League of Legends, Heroes of The Storm and Defense of The Ancients.
3. Role Playing (RPG) games are the games developed by power and dexterity where players can manage changes such as character, race, gender by creating a certain character (Wolf, 2008, p.174). Some of the most played games from eSports are the games such as Blade-Soul, World of WarCraft (WOW), Guild Wars 2.
4. Fighting games are games that are not used in firearms to defeat other players or teams on an arena. Players are composed of anthropomorphic² characters. Among the most actionable games which have the most players in the context of eSports are games like Arcana Heart 3, ARMS, BlazBlue.

² Human or non-human beings.

5. First Person Shooter (FPS) games are the games played in a subjective way from the perspective of the first person. In the game, you are struggling to remove opponents from the playground (Witkowski, 2012). FPS games played in the field of eSports are games like Aliens versus Predator 2, Battlefield 1994, Call of Duty.
6. Racing games are the games in which players try to score more points than others and can directly interfere with other players (Ernest, 2004, p.5). Racing games that are frequently preferred in eSports tournaments are games such as Project Gotham Racing 3, TrackMania 2: Stadium, rFactor 2.
7. Games such as card games, classic chess, checkers and backgammon are digitalized games. The games played in the context of eSports are the games such as Artifact, Gwent, Heartstone.
8. Puzzle games are primary or multiplayer games that usually aim solution and to solve enigmas (Wolf, 2008, p.270). Games such as Catherine, Tetris Ultimate, and Puyo Puyo Tetris are the games that are played in eSports tournaments.
9. Sports games are the games in which the existing sports branches are adapted to digital. Alongside FIFA 15, Rocket League, which is mostly based on football and are among the eSports games, there are Guitar Hero games which are played with various guitar, drum models and control devices resembling the microphone.

It is possible to say that the increase in the value of the games has increased in financial terms with the increase in the variety realized in the game types and the introduction of games with different subjects and contents. In this context, it is necessary to detail the game industry and economy.

2.2 Developments of Digital Game Industry in the World and Turkey

In the game industry, while the sport-themed games such as football, basketball and tennis take place, new technologies change the nature of digital game concept. Since the launch of Spacewar in 1962, the developing game industry has been accelerating and growing since the 2000s. With the increase in internet access in the world, the development of the gaming sector is beginning to gain a great rise. For example, Wii's games that encourage the player to take active action can be shown as examples of this.

Market research company Newzoo's 2018 global game industry report says that more than 2.3 billion players spent \$ 137.9 billion in games during the year. In the report published in January 2019, China ranks first among the countries showing the largest rise in the game industry. The game revenue of the Chinese gaming market is worth \$ 34.4 billion with 850 million Internet users. The second place is the USA with 265 million Internet users and 31.5 billion dollars in gaming earnings, while Japan is the third with 121 million Internet populations and 17.7 billion dollars in gaming revenue (dolar Markets by Game Revenues million, 2019). According to the January 2018 Gaming Industry and Market report of Clairfield International, an international finance company, it is estimated that the video game market will increase by approximately 14.6% in 2020, with the video game market reaching approximately \$ 90.1 million. In the same report, it is seen that approximately 85% of total mergers and acquisitions' value in the mobile gaming sector, while the rest is console and computer games, and in the context of mergers and acquisitions, 1.9 billion people invest in mobile, web, console games and eSports('Gaming Industry-Facts, Figures and Trends', 2018, p.3,9).

The game industry which has also an active place in Turkey increases its development day by day. According to Gaming in Turkey report 2015, with more than 22 million players, the same year 464 million dollars were monetised, while in 2016 the number of players with more than 29 million, 755 million dollars were obtained. Some of them are mobile players while others are PC/Console players (Turkish Game Market, 2016, p.15). According to a report prepared by Ozan Aydemir, the founder of Gaming in Turkey, Turkey game market, as well as other factors, continues to grow with eSports and the game production. Compared to 2016, the export figures of domestic game developers increased by 40% in 2017. Turkey in the year 2017 has become the 18th largest market in the world with more than 336 million players and 810 million game revenue (Turkey Game Market Report, 2017, p.6,21). Referring to the report of Newzoo in 2018, Turkey ranks 18th in the world's gaming market with its 853 billion dollar game revenue and 53 million internet user population (Top 100 Countries/Market by Game Revenues, 2018). With the growth of gaming market in Turkey and the growth of the players' demands, the increase in the revenues of the game developing companies has become a predictable process. In this context, Ankara Development Agency in its 'Digital Game Sector Report' indicates that Turkey Game Developers Association (TOGEDDA), Game Designers, Developers, Association of Construction and Publishers (OYUNDER) and Turkey Informatics Associations are the names that come to the mind when game industry is mentioned (Digital Game Sector, 2018). These mentioned organizations support and run every action made on behalf of game development in Turkey. As can be seen in the reports, the game industry of the countries can be said to be generating more revenue than the previous year and increasing the market share in mobile and PC games. But beyond that, the concept of digital play has evolved into a new dimension

and started to be called a sport. This phenomenon, which is formed by the combination of Electronic and Sports words, which is called as eSports, has even become the focus of the discussions about what sports is, it has started to strengthen its position in the industry. But before explaining what this concept is, the scope of the sport and the point where it comes with digitization needs to be evaluated.

3 DIGITALIZATION OF SPORTS: eSPORTS

One of the most prominent concepts of the last century, eSports reveals the fact that the change in the concept of gaming is also experienced in the field of sports. In other words, when physical activities such as football, basketball and tennis come to mind when the sport is mentioned, starting to name the digital game as a sport shows the change of sport depending on digital technologies. In the 21st century, the concept of sports has gained diversity through digitalization and communication technologies. The fact that internet and digital technologies take place more frequently in the life of individuals enables the sports based on physical activity to be moved to the digital world, while at the same time it incorporates the concept of electronic sports, which is frequently heard by affecting the content of sports concept. Before addressing eSports in detail, defining what sport is is important to understand the origin of eSports. Because eSports is a phenomenon belonging to recent years, it is necessary to underline what sport is, since it is called as 'sport' branch. Thus, similar and different aspects between sport and eSports can be revealed more easily. The history of the sport, which dates back about 3000 years, started with the first Olympic Games in 776 BC in Ancient Greece and continued its development with games such as car racing, wrestling, jumping, disc and javelin throwing (Bellis, 2018). In this context, besides the history of the emergence of sports, it is necessary to look at the

living conditions of the people living in that period. Ayhan Dever (2015) states that the first sport in history is the origin of defense and attack, and argues that sports such as wrestling, boxing and archery emerged as a result of the survival struggle (p. 21). When looking at the definition of sport in Western terminology, which dates back to Ancient Greece, the Oxford online dictionary describes it as the activities involving the physical strength and skill of an individual or team competing individually or as a team for entertainment purposes (“Oxford Dictionary”, n.d.), while the Cambridge online dictionary says that it is a physical activity of individuals, usually competing against each other, for health or fun (“Cambridge Dictionary”, n.d.). In these definitions, sports, such as football, basketball and tennis, which come to the forefront with their physical activities, come to mind first. In addition, games such as checkers and chess that do not force individuals physically are also accepted as sports. However, Huizinga (2006) emphasizes that the element of luck in intelligence and board games, such as checkers or chess, is ineffective and is included in the sports field by advertising through international championships and public competitions (p.248). Based on this statement of Huizinga, although it is argued that eSports requires the use of hand-eye coordination (Wagner, 2006, p.3) and is accepted as a sport in this context, it can be said that eSports is merely an element of entertainment. When these statements are interpreted in general, it would be wrong to say that sports consist only of physical elements. However, it can be concluded that physicality exists in the nature of this activity. In addition, it can be considered that sport is not an unconscious activity and should be based on a systematic mechanism.

When the game definitions mentioned in the first part are examined, David Parlett’s definition of the game (2008, p.4) has similarities with the definitions of sports concept in Oxford and Cambridge online dictionary. At this point, the concepts

of sports and games can be explained as individual or team competing, winning or entertaining activities. When the sport definitions of Oxford and Cambridge are compared with eSports, the point that should not be overlooked in this definition is that sports is an entertainment-oriented activity and it has an important place in the global economy as a way of becoming a profession or making money especially after 2000s. The best examples are seen in sports such as football, basketball and tennis while digital games are included in this category.

3.1 eSPORTS

The rapidly growing digital gaming industry, which has made huge profits in line with its demand recently, has introduced eSports phenomenon as a new concept to consumption. At this point, the concept of eSports should be explained. The concept is a notion which can be defined as the struggle of one or more players as a team or against the team in the tournament. It is necessary to look at the details of this concept, which are positioned in different ways by different perspectives, from a wider perspective.

The International eSports Federation (IeSF, n.d.) defines the eSports concept as a ‘competitive type of sport, which is generated by the combination of electronic and sports words, using computer and communication technologies and other electronic equipment’(IeSF, n.d.).

In a similar approach, in their book ‘*Space Time Play*’, Friedric von Borries, Steffen P. Walz and Matthias Böttger (2007), Michael Wagner defined eSports as a branch of sport for development and education in which the intelligence and physical abilities of individuals are combined with information and communication technologies (pp.182-185). In the article called ‘*What is eSports and why do people*

watch it? by Juho Hamari and Max Sjöblom (2006), it is stated about eSports that in addition to the players and teams that facilitates the basic aspects of sports by moving them to the electronic environment, human-computer interfaces indicate that there is a sport branch that mediates the eSports system (p.211). ESports is a strategic sport that is connected to the game by means of individuals coming together in the world through developing technology. According to Argan, Özer and Akın, as a result of the research they have done with physical skill and having more than the mental ability used in most sports branches, it is stated that as in chess, eSports is thought to be similar to physical skills as in other traditional sports (p.3-9). Based on these definitions, it is observed that the effort in sports has been reduced to a minimum with the transfer of traditional sport based on a specific location, vehicle and especially physical activity to the digital environment. In addition, some countries, such as South Korea, China, Russia, Hungary and Denmark, consider eSports as an official sports branch (Jonasson and Thiborg, 2010, p.292).

Although it is argued that eSports is a sport like traditional sports, there are those who think otherwise. In her article '*Probing the Sportiness of eSports*' in the book '*ESports YearBook 2009*'^{2 3} Emma Witkowski (2009) states that electronic sports is not seen as a sport for the fans of traditional sports. At the same time, Witkowski underlines that electronic sport cannot be compared with physical skill or grace exhibited in traditional sport (pp.53-54). Jim Parry (2018), who defends the same idea, states that as the eSports does not have physicality, body skills and controls are not used and it does not contribute to the development of individuals, he

³ It is a non-profit electronic book series that continues to be published since 2009, which includes the experiences and opinions of researchers, scientists and individuals interested in eSports, who can reach all kinds of information about eSports activities, developments every year and eSports. This book is available free of charge from the electronic media under the name of 'ESports Yearbook' and is also the source of studies in the academic field.

does not observe it as a sport and it is only a computer game (p.16). The fact that the last thing that comes to mind when the sport is said to be computer games (DiFrancisco-Donoghue and Balentine, 2018) brings about the controversy over whether eSports is a sport. At this point, it is necessary to look at the definition of eSports concept in dictionaries. When the concept is defined by the Cambridge Online Dictionary as ‘the activity of playing computer games against other people on the internet, often for money, and often watched by other people using the internet, sometimes at special organized events’, Oxford Online Dictionary describes it as ‘a multiplayer video game played competitively for spectators, typically by professional gamers’. In these two definitions, it does not refer to physical activity as any component of eSports. It can be listed as technology, talent and developing sport rather than physical activity.

To the question of Red Fox Insight (2016) ‘Is eSports a sport?’ which was directed to the participants in America and England about eSports, 60.78% of the United States and 42.44% of the UK response is seen yes (‘Red Fox Insight’, 2016). When the data in the report are evaluated, it is inferred that the majority in the USA regards eSports as sports, while the majority in the UK does not see it as sport. At this point, how the concept is shaped in the historical process should be mentioned.

Looking at the historical development of eSports, although the first tournament, similar to eSports tournaments, was known with the arcade game ‘Space Invader’ in 1978 by Atari, Stanford University organized its first tournament with ‘Spacewar’ in 1972. The tournaments were made up of children and young people in order to achieve equal conditions (A Brief History of ESports, 2017). The first official tournament of the eSports was held in England in 1997 under the name of “Red Annihilation”. Immediately after this rapid development, “Cyberathlete Professional

League”, one of the biggest gaming leagues, was established in the same year and increased many countries' interest in eSports (Toker, 2015).

Considered as a professional sport, eSport has many features in common with other sports. For contracted and licensed players, tournaments can be organized for eSports, which have an official league, while there are also player transfers between teams of different races. Another similarity is that players spend most of their time playing games in a twenty-four hour period. Besides, the fact that the gaming houses and the team captains are among other similar features. ESports, as well as similarities with traditional sports branches show differences. One of the biggest differences between these two sports branches is that the eSports is a game activity in virtual environments. One of the differences between eSports and traditional sports is that even if the game categories change in eSports, there is no change in equipment, but there are changes in the branch-specific equipment in traditional sports (Argan, et al., 2006, p.6).

When we look at the position of eSports in Turkey, it is seen that eSports teams and eSports players are supported by the Ministry of Youth and Sports and it is in the category of developing sports⁴. Players' development is encouraged by the Ministry by providing with the licences. In the report of June 2018 on the official website of the Ministry of Youth and Sports, some findings are included (eSports Report, 2018, p.67).

Today, eSports has become a professional and has moved from internet cafes to stadiums. Compared to traditional sports, the result that eSports can be a unique category arises. When we look at the professional eSports

⁴ Turkey Digital Games Federation was founded in 2011 in Turkey (TUDOF) but in 2013, it was closed in the same year which was not approved by the Minister of Youth and Sports Suat Kılıç (Cetin, 2013). With this change, eSports was added to the developing sports category by the ministry.

players, it is seen how hard they have a training program and a disciplined life. On the other hand, when we look at their fans, it is seen that they are more social and more gentleman than traditional sports fans. With its own ecosystem and entertainment concept, eSports appears to be having an area of unique dynamics. Entrepreneurs who realize this direct their investments to this field, brands enter the sponsorship race, digital game developers develop eSports compatible games.

However, there is an important point that this report misses. It can be said that eSports is a very new concept in the digital game industry when it is thought that other traditional sports such as football, tennis, basketball have a deeper history and digital games started to develop in the 1950s. One of the reasons why football is such a violent sports branch is that it is based on physical contact in the same field, the fans have an intense belonging with teams, the professional sports clubs have a long history and the production of violence and hate speech by the media. In addition, it would be wrong to say that similar violence in traditional sports is not experienced in the digital game environment. So much so that in some games played in eSports tournaments, violence changes dimension and becomes verbal and psychological violence. When the said violence is taken from a different perspective, the individual is exposed to violence both in online games and in verbal violence of the other players he / she encounters. As a result, it will not be wrong to say that violence occurs in different ways in different environments. In addition, it would be wrong to say that similar violence in traditional sports is not experienced in the digital game environment. So that in some games played in eSports tournaments, violence changes dimension and becomes verbal and psychological violence. When the said “violence” is taken from a different perspective, the individual is exposed to violence in online

games as well as verbal violence of the other players he / she meets. As a result, it will not be wrong to say that violence occurs in different ways in different environments. In other words, violence is not only a physical act but also a form of punishment that can cause harm to the individual spiritually.(Çelebi, 2010, p. 12)

ESports should not only be considered as an entertainment-centered phenomenon. Because eSports, which has an important place in the global economy, is an area where transnational companies make investments and which has many followers and audience who get high incomes. In other words, eSports constitutes a mechanism in which cultural, economic and ideological dimensions are intertwined. Bringing together a wide range of areas, eSports focuses on the audience/followers and players, and examines how these dynamics are positioned within the cultural industry.

The concept of eSports which has emerged in the 1970s but started to enter into social life as a concept in the 2000s also enters into our lives as a new concept. In the new generation side, it is possible to see the same interest in eSports as the digital game concept which is in high demand. A significant portion of eSports audiences and eSports players are identified as the next generation of children and young people (16th International Congress on Sport Sciences, 2018, p.1962). At the same time, Nielsen's (2017) research on the eSports audience in America, England, Germany, and France underlined that 7 of the 10 eSports viewers were male and that women showed less interest in eSports than men (p.6). With the advent of digital game viewing in the 21st century, activities in the eSports context become more visible and provide easier access to individuals and increase their viewing rates. The existence of competition and excitement in the eSports games are some of the important points that attract the attention of the audience. In other words, it is possible to see the

similarity of the emotions like joy, greed, happiness, sadness, and excitement experienced by the audience in football or basketball competitions which are traditional sports branches in eSports tournaments. With the reflection of the moment of the winner of the eSports player or team in the tournament (Keller, 2018), it is revealed how the fans shared the excitement with him and internalized the joy of his fans (see Figure.1).



Figure 1 Audience in eSports Tournament (Keller, 2018).

Another situation that needs to be considered in the context of the eSports audience is the sponsors of this sector. The sponsorship activities that we frequently encounter in traditional sports branches are also important for the eSports industry. The eSports events, which are gaining popularity with the rapidly rising game viewing, create new opportunities for companies. ESports has a large global audience and with the support of sponsors, eSports increases both the awareness of the companies that provide sponsorship and high revenues. Thanks to this interaction, which can be said to be based on mutual expectations, they provide quite convenient access to the audience. In the following years, companies that are sure that the consumption over this phenomenon will increase and think that they should reach the

younger generation and influence them are the answer to the question ‘why are they investing in this sector?’.

Participation of players and viewers from many parts of the world is observed in many tournaments organized every year in the world. The tournaments organized in stadiums and private arenas offer tickets for sale as in other sports. In the International Dota 2 Championship, while the first four-day ticket price was 125 dollars, the ticket price for the Final Ticket covering the last two days of the tournament was 250 dollars. (‘The International 2018 Tickets and Venue’, 2018). In addition to the opportunity to watch this event live in the arena or in the halls, it is possible to watch it by computer, television⁵ or mobile devices. Through digital platforms such as Twitch.tv and Youtube, many viewers around the world are able to access live broadcasts of digital games and have the opportunity to watch the games and players' game videos live. According to statistical information, the tournament in 2018, which is held worldwide through Twitch.tv, was followed by 66.793.964 people and the total viewing time was 492.575.713 (‘The International 2018 Statistics’, 2018). In these platforms where many tournaments are broadcast, especially in Twitch.tv, the players are voluntarily donated by the viewers. According to SuperData Research's 2017 report on ‘*Digital Games and Interactive Media*’, although it has fewer followers/viewers than YouTube, the audience at Twitch.tv directly supports the content producer, either subscribing or donating money to it, thus capturing more than 51% of the Twitch.tv video content revenue.

While eSports is an industry where many famous brands are making investments in media, it can be said that the brand and the media that are investing are

⁵ The television broadcast of the first eSports tournaments was carried out in South Korea in 1999 (All Work, All Play, 2018). In 2016, ESL opened a channel for eSports viewers to reach 24 hours a day, seven days a week.

willing to carry themselves one step ahead in the eyes of eSports by applying different ways. In connection with this, Craig Keller (2015), who has extensive knowledge and experience in the field of eSports, gives information on how to reach brands and media eSports viewers and fans in his article called “8 Ways to Reach the ESports Consumer Today”. These are listed as in the following section (Keller, 2015):

1. In the eSports tournaments, brands should be provided to reach the audience by creating content. This method, which is considered as one of the best ways to market the contents, makes it easier to reach the audience.
2. By strengthening the link between content producers (influencer) and content consumers, it should be ensured that the messages that the brands want to give are more effective.
3. They should use sponsorship activities in order to both increase awareness by the audience and by providing support to eSports teams.
4. Activity sponsorships should be made as one of the most effective methods.
5. Smaller scale activities should be organized.
6. In conferences or tournaments, brands and products should be introduced to the participants through experiential marketing method.
7. Digital launch marketing method, which is not a very preferred method, should be used.
8. Different ideas should be produced outside the estimation.

The majority of these methods are player, team and event sponsors, and brands that use at least one or more are expected to succeed. In fact, the Association of European Football Associations (UEFA), with the explanation they made in 2018, is an example that may be appropriate for these methods. UEFA, which announced that it would take a step to connect with its current and new supporters, announced that in

this step, the game development, publishing and distribution company Electronic Arts (EA) will launch the eChampions League with Sports FIFA 19 (UEFA, 2018).

In the light of the aforementioned data, it would not be wrong to say that one of the most important factors in the existence of games, tournaments and sponsors in the ecosystem formed by eSports is the viewers. The eSport tracker who buys the products of the teams they support, participates in tournaments and tends to use sponsored products, plays an active role in the further growth of this ecosystem. In this context, it is necessary to discuss how the support of the eSports audience is reflected on the players and teams.

ESports players are treated in two ways as amateur players and professional players. In the study of Argan and Akin, amateur players are defined as people who can participate in eSports tournaments as well as who spend their free time playing games with their own personal computer while professional players are defined as athletes who participate in official and special tournaments and represent their country in tournaments (cited in Akin, p.29, 2008). In this context, there are approximately 12 million players who are aware of eSports in Turkey (Kolağasıgil, 2019), and when we look at the world, it is expected that this number will reach 1.57 billion at the end of 2019 (Statista, 2019). Turkey eSports Federation Presidency (TESFED)⁶, stated that the age of onset of eSports (men and women) as 6 in the legislation on the official website called ‘Instruction of Sportsman License, Registration, Visa and Transfer’ (TESFED, 2018).

⁶ Esp Turkey Federation (TESFED), founded in 2018, has been established in Turkey to support the growth and the development of concepts of eSports (tesfed.gov.tr/Sayfalar/3073/3072/Hakk%C4%B1m%C4%B1zda.aspx, 2018).



Figure 2 Grand Final in League of Legends in Turkey (TESFED, 2018).

The joy and pride of the eSports team who achieved success in the tournament is clearly visible (TUSFED, 2017). The result of the tournament celebrated as in the festival atmosphere can be considered as a simulation of the celebrations in the UEFA Champions League. With the team players, the cup and hundreds of viewers witnessing the victory, it can be said that the eSports celebration is not different from the traditional football celebration.

As it is examined under the title of digital games, there are games with different contents and types in eSports tournaments. The ability of the eSports player to improve himself in games with the ability allows him to follow a way that is directly proportional to his success. In this context, Rüstem Mustafaoğlu, Emrah Zirek and Zeynal Yasacı who obtained statistical data on the types of games eSports players preferred discovered that as a result of the research conducted with 367 participants which is called '*Demographic Characteristics of ESports Players, Playing Time and*

Factors Affecting Their Success', the preferred types of games were 71.4% FPS games, 35.7% RPG games, 31.3% RTS games and 17.1% sports games (2018, p.119).

3.2 Economy of eSports

According to the December 2017 report of SuperData Research, the total market size of eSports is \$ 1.5 billion, and 50% of this revenue which is the US \$ 750 million belongs to the investors. Considering the sponsorships under the name of eSports in the world and Turkey, it is possible to see the presence of branches of various sectors. Supported by technology companies in particular at the beginning, eSports has also received significant sponsorship support from the transportation and food sectors. ESports is provided not only by brands related to sports or sportsmen but also by brands and organizations operating in different branches. An example is a blood bank named Sanquin in Denmark. In 2018, Sanquin provided the sponsorship of the LOL Tournament, one of the largest competitions in Europe, and handed down the importance of blood donation to players and audiences (Dechelotte, 2018). The sponsorship and advertising companies such as The Kraft Group and Mercedes-Benz have a significant impact of 35%, while the remaining 6% are award tools/pools, 5% for merchandise and ticket sales, and 5% for betting and amateur tournaments. (Super Data, 2017, p.4). Youtube, while video content revenue is 20%, the majority of revenue is obtained from advertising with 69% and 11% of the sponsorship (Super Data, 2017, p.16). According to SuperData Research's December 2017 report, investors from eSports own \$ 750bn, totaling \$ 1.5bn and 50% of this revenue. In the same year, according to Statisca's report, the Dota 2 game ranked first in the prize pool as the most rewarding game with a prize pool of 38.01 million dollars. In 2017, the total revenue of the global eSports market was announced as 493 million dollars.

The eSports tournaments that we can easily reach over the internet show that they have common points with the media sector by taking part in the traditional media, some television channels and the companies that provide media services. As an example of Internet publications, Netflix, one of the American internet companies and digital media platforms, has two eSports documentaries. One of them is the documentary 'All Work All Play' and the other one is the 'League of Legends', one of the documentary series '7 Days Out'. Another example of the interest and investments in eSports is football clubs. The world-famous football clubs such as Paris Saint Germain, Schalke 05, Ajax, Celtic, and Manchester City are investing in eSports. They have established their teams and allowed them to take part in eSport leagues ('Famous Football Clubs Investing in ESports', 2017). The NBA entered the eSports market by opening the NBA 2K League in 2018. 17 teams including Boston Celtics, Dallas Mavericks and Golden State Warriors entered this league and became involved in the rise of eSports worldwide (Aldridge, 2018). The US Army announced on its official website that the army, by establishing its own eSports team, will encourage young Americans to think about a career in the armed forces, and thus the army will become more attractive ('Army ESports Team', 2018). In 2014, Amazon Inc. bought Twitch.tv, which has an active user record of 9.7 billion daily and 20% growth each year, for about 1 billion dollars. Also, companies such as Microsoft, China-based Alibaba Group and communication group SK Telecom in South Korea invest in eSports (ESports Why Top TV and Other Entertainment Ventures are Investing? n.d.). In addition to these, investments in eSports are made in the field of education. The University of California Irvine (UCI) launched its first official eSports program in 2016, taking steps for this idea in 2015. Also, teams provide scholarships to their players.

It is seen that eSports, which is in the entertainment industry, gives new opportunities in economy. ESWC (ESports World Convention)⁷, an international organization that organizes entertaining shows by bringing together the world's best players and fans with the game tournaments they organize, is one of the pioneers of eSports. At the same time, it is possible to say that all opportunities used in the media sector are adapted to eSport activities. While the servers and directors are working at these events, the events are transferred to the audience with cameras shooting at many different angles as in football matches. In other words, all broadcasting facilities used in cinema and television are also used in these events. Besides, when we look at a world-famous channel such as Skysports, under the heading of sports, there is a headline on digital games and recent developments in eSports.

It is possible to relate all the factors that play an active role in the eSports economy to the table prepared by Yuri Seo (2013) (see Fig. 3). It makes it easier to understand the link between eSport and the factors that have an impact on the table in which the main actors and components are stated.

⁷ ESports World Convention (eswc, 12.01.2019) is an organization owned by Webidea, a global media and technology company specializing in the entertainment industry which has been in service since 2003. ESCW, which organizes tournaments in many parts of the world, contributes greatly to the development of eSports.

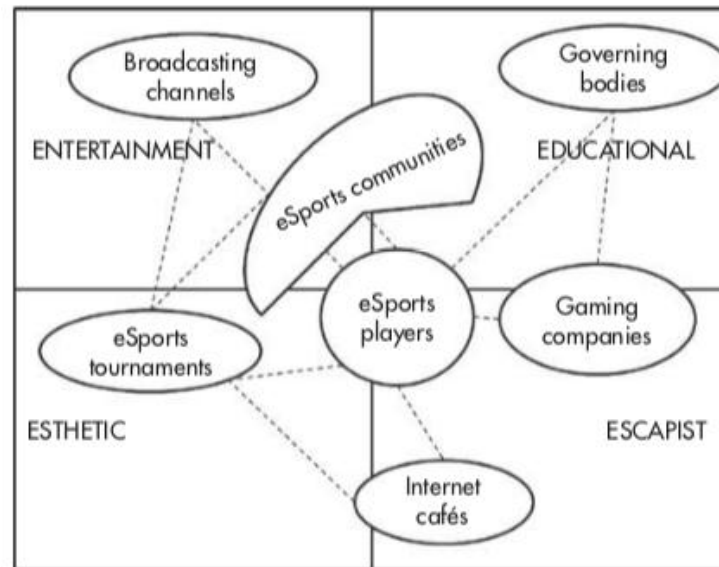


Figure 3 The experiential value network of eSports consumption (Seo, 2013, p.1555).

Games such as League of Legends (LOL), Dota 2, Counter-Strike, Fifa, which are mostly played games, provide big tournaments every year with the support and sponsorship provided by large companies. For example, the prize pool of the International Dota 2 Championship held in Seattle in 2018 by Valve Company was 25 million dollars for the first time ('The International 2018 Statistics, 2018). At this point, eSports must be evaluated from the perspective of Turkey.

In Newzoo's 2018 report on the game's revenue, among the top 100 countries, Turkey ranks 18th with its 82 million population, 53 million Internet population and income with a total of 853 million dollars (Newzoo, 2018). When we compared the digital game industry in Turkey with other countries, it can be said that the mobile gaming industry is developing and companies that develops games for various platforms such as the PC or mobile are increasing. These companies are; Crytek (1999), Panteon (2004), Taleworlds (2005) Pixofun (2005), Simsoft (2006), Kodobur (2010), Alictus (2011), Mildmania (2013), Pixega (2013), and Udo Games (2013) in Ankara; Hologram Software (2008), Infosfer (2008), Peak Games (2010), Nar (2011), Gram Games (2012), Elite Game Studio (2014), Oldmoustache Gameworks (2014),

Black Coco (2015), Mayadem Technology Inc. (2015), Tiramisu (2015) in Istanbul; and Digitoy Games in Izmir (“Turkey Game Developers Association”, n.d.). A video game company called Riot Games was founded in 2006 by Brandon Beck and Marc Merrill. In 2009, League of Legends, the most favorite of the time and the world's most played game, has been released. One of the 23 offices of Riot Games worldwide, headquartered in Los Angeles, was established in 2012 in Istanbul. (Riot Games, 2012). ESports, which started to operate at the beginning of the 2000s for Turkey, has managed to increase its audience and creating awareness with this development. To further increase this awareness, the ESports.con event, which was held on January 2019 in Istanbul and brought together eSpor and brands, organized an event where participants could find answers to all their concerns about eSports. Riot Games Turkey has announced that they will establish the first eSports arena with its more than 1,000 people capacity in Istanbul (Altunparlar, 2018). With the establishment of the eSports arena, viewers will be able to experience the excitement and experience of eSports, and easily access the products of the eSports teams they are fans of. Before the establishment of eSports arena, in Turkey, the first official sports tournaments League of Legends Winter Season Final was held in Istanbul Bostanci Show Center in 2014. All of the sports teams of the organization, which took place with the participation of thousands of people, consist of licensed sportsmen (Emaic, 2014). In 2016, Turkey's first professional league of eSports, the League of Legends Championship League Grand Final was held in Turkey Fenerbahce Ulker Sports Arena. The challenge took place between Turkey's leading eSports teams which are Supermassive and Dark Passage and was followed by about 12 thousand people (League of Legends Final, 2016). Dark Passage team has the feature of being the first eSports team established in Turkey. With ‘ESports Market Consumer Profile

Research' which was done with the participation of 1.917 eSports players and which Aksoy Research made in 2018 on behalf of Marketing Turkey, the profile of eSport players whom the brands know remotely is being tried to be determined. 97.1% of the participants were men and while 2.9% were women. With the different questions directed to the participants, consumer behaviors, brand orientations and budget spent on eSports are exposed. Briefly referring to these questions and answers is necessary to examine the current situation of eSports in Turkey. It is seen that with the number of platforms used with the question of 'which platforms you would prefer to play when you buy?', which is directed to the participants, is aimed at reaching the ratio of the participants' budget for eSports. The data appearing in the title of this question is listed as follows: X-box's 3.8%, 19.1% of mobile games, 20.2% of Playstation and 89.7% of the biggest demand is seen by the PC. ('Turkey's Most Comprehensive ESports Survey is Completed', 2018). As awareness of the brands in Turkey as in abroad, it can be said that sponsorship activities are the important steps in terms of its economy and demand. Considering all revenues of eSports, it is seen that approximately 40% of the revenues come from sponsorships. It is foreseen that the investments of the brands in eSports will be doubled by 2020 and will exceed the total amount of 1.5 billion dollars (Barudin, 2017). According to Newzoo's 2019 report, when global sports revenues are viewed, advertising, sponsorship, and media rights increased by 26.7% to 1.1 billion dollars, and the annual sponsorship gain was reported to be 456.7 million dollars with a 34.3% increase (Newzoo, 2019).

The gaming industry in Turkey, if the specified scope of work compared with other countries, and it is possible to say that in the concept of the share in the economy and the media relationship, it has shown a big improvement. For instance, professional football clubs such as Galatasaray, Fenerbahçe and Beşiktaş, which are

also known as a Three Powers, have established eSport teams and invested in that field. Also, the football clubs of Bursaspor and Trabzonspor have their eSport teams in their own companies. On the official website of Fanatic newspaper, in which the sports news and the news breaks can be followed and which has been one of the important news sources in Turkey since 1995, main headings include the title of eSports. At the same time, on the websites of Milliyet and Hürriyet newspapers also have eSports titles. In terms of education, it seems that educational institutions such as Bahçeşehir University, Beykent University, Doğu University, and Bilgi University have established eSports teams within themselves and thus provide scholarship opportunities for their teams and thus increase their awareness. Besides, Bahçeşehir University and IeSF have signed a memorandum of understanding to strengthen the growth of academic resources in the eSports field (Özel, 2017). In this way, IeSF, which is on the way to establish a partnership with academic institutions, leads to important developments in academic development in the development of eSports.

Abroad, there are also eSport teams representing Turkey. These are SpaceSoldiers and DarkPassage. Also, there is an Internet site for people who are interested in eSports and want to turn it into a career, providing online education and up-to-date information and developments for a certain fee related to eSports. As in other countries, in Turkey, eSports training can be taken. Among these training are successful personal trainer, performance coach and one-to-one psychologist. Turkey, with the film called 'Good Game' that met its audience in October 2018, which is also the first eSports themed film, has shown eSports are advancing with firm steps in the cinema sector. (IMBD, 2018). The film takes its name from 'Good Game' concept that eSport players use after the match.

With all these developments, it is seen that the eSports which is called the modern sport of the world and the century that we are in, has brought a different dimension to the economy with many professional players, millions of audiences, tournaments and big money awards. Ivan Simic (2017), in line with the developments in the eSport world, lists the eSports income flow with five items. These are; sponsorship, advertising, commercial products, media rights, game publisher fees (Simic, 2017).

The comparison of the concept of eSports with the popular culture products is important to understand the place of eSports which belongs to the 21st century in a short time in the global economy. The Turkish film industry in 2018 grossed 544,776,019 Turkish Liras from the most viewed film while (Boxofficeturkey in 2018), Turkey's total revenue of eSports in the same year has been 1,101,360.18 million dollars (eSportsearning, 2018). While the most worldwide box office movie was worth US \$ 2,048,359,754 (Boxofficemojo, 2018), eSport's annual revenue was the US \$ 157,177,490.86 (ESportsearning, 2018). When the cinema sector and eSports revenues are compared, it is seen that eSport revenues are too much to be underestimated. Super Bowl competitions in 2018 were followed by 103 million people (Super Bowl Ratings Historical Viewership Chart, 2018), in the same year eSports world champions finals were followed by 99.6 million people (103 League of Legends A Season For The History Books en, 2018). When we look at the ratings, eSports does not provide population as much as American football, but this does not mean that this population will change in time (Pannekeet, 2018).

When we look at the individual revenues of the eSports players, it is seen that they are active in the games for millions of dollars each year. On the ESports earning website, in the title of general winnings, it is stated that the player called the German

Kuro Takhasomi ranked 1st in the world, who has the highest income by earning 4,165,926.95 dollars from the DOTA 2 game (Nordmark & Heath, 2019). When we look at Turkey, the team who ranked 1st in Turkey and 505th in the world by earning a total of 194,904.16 dollars from 68 tournaments was XANTARES team which was an CS:GO player (ESportearnings, n.d.). In 2018, in The International 2018: Dota 2 championship with the participation of 18 teams and 90 players, 25.532.177 million dollars in the prize pool and became the biggest prize pool ever collected (ESportearnings, n.d.). Games with the best income of the year 2018 (table.1):

OYUN	TURNUVA	OYUNCU	ÖDÜL (U.S.)
Counter-Strike: Global Offensive	3910	11190	72,259.272 \$
DOTA 2	1071	2888	176,257.23 \$
Fortnite	210	1730	21,782.423 \$
League of Legends	2211	6141	64,086.567 \$
StarCraft II	5319	1900	29,808.233 \$

Table 1 Revenues of Digital Games in eSports Tournaments

According to the current data of the same website in 2019, 459 tournaments, 4225 players and a total of \$ 17,254,693 million have been awarded. Besides these incomes, there are shops in which successful eSports teams in Turkey such as Dark Passage, HWA (Arena Gaming Hardware) and Space Soldiers make online sales through the website of their teams. All products related to online games (games,

items, skin, etc.) are easily accessible in these stores; clothing products such as shirts, t-shirts, and sweatshirts, as well as technological accessories like mouse, mousepad, headphones, keyboard, and clock, with the emblems on are for sale. The primary source of income for eSports players is the salaries provided by the team. Also, it is seen that they earn income from different sources such as publications, subscriptions, money awards, individual sponsorships, fans' donations, and online product sales are seen to come from different sources. In all these developments, over the last few years, eSports and traditional sport (like a football) are almost equalized on the wheel of the capitalist economy.

4 eSPORT IS A “DOXA”? : eSPORT IN THE CONTEXT OF DOXA

Until this section of the research, the development of the concept of the game and its adaptation to the present age and the processes of change in the era are mentioned. The emergence and economy of eSport, which is presented to the new generation as a reflection of traditional sports, is discussed. In this part of the research, the concept of eSport, which constitutes the scope of the study, is also examined in a conceptual framework. ESport, which has settled in our language in daily life, is considered to be a doxa in the context of the sports we use in the classical sense. “Doxa implies misrecognition, partial and distorted understanding” (Calhoun, 2007, p. 101). Therefore, in this part of the research, when the question “Is eSport a sport?” is questioned, from this basis, it is necessary to question how eSports practice reproduces people, institutions, consumer relations, and violence by entering daily life. The transformation process of **doxalizing** practice of eSports are discussed over the concepts of “Uses and Gratifications” by Elihu Katz and John Fiske, “Culture Industry” by Theodor Adorno and Max Horkheimer, “Society of the Spectacle” by Guy Debor, “Simulation” by Jean Baudrillard and lastly the “Margarine Operation” by Roland Barthes.

In terms of the situation of the audience in terms of motivating participants, Elihu Katz and John Fiske's concept of "Uses and Satisfaction" is pointed out. The case of eSport motivates the player in financial terms while satisfying the audience's pleasure. Some social interests and the fact that they serve the whole, and their popularization in the context of sponsorship and economic transformation into a real industry, are discussed in the context of Theodor Adorno and Max Horkheimer's concept of "Culture Industry". However, reflecting the phenomenon of eSports, which has become popular by turning into industry, to the audience in a spectacular way through arenas, publications and tournaments is investigated in the way of Guy Debord's concept of "Spectacle Society" and becoming a consumer object by turning into an industry and becoming a field that can be bought and sold by eSport viewers and digital game users is investigated in terms of Jean Baudrillard's concept of "Consumer Society". Again, by examining it in terms of Baudrillard's concept of "Simulation", the re-existence of players in the virtual world by identifying themselves with the character in the game is emphasized. Finally, Roland Barthes' concept of "Margarine Operation" is used to emphasize the good aspects of eSport when it is presented to the masses, in other words, to eliminate the bad aspects by emphasizing what is desired.

4.1 Questioning Virtual Reality Through the Concept of "Doxa"

Experiences and observations in the world are thought to be presented to the masses within the framework of real knowledge and logical thoughts. However, this thought brings the concept of doxa to life by guiding preconceived beliefs. Simon Blackburn (1996) describes the concept of doxa in the Oxford Dictionary of Philosophy in the form of opinion, frequently contrasted with real knowledge in classical philosophy (p.138). In line with this definition, doxa, which includes the inspiration of truth (Simon, 1996, p.139), is the opposite of epistemology (true knowledge). The philosopher Alan Goldman (2003) describes epistemology (p.11):

"Epistemology is concerned with the nature, scope, and structure of knowledge. As epistemologists, we want to know first what knowledge is, and

we want our analysis of the concept to guide us in determining the scope of knowledge, in deciding how much knowledge we have.”

Bourdieu (1977) explains the display of the experiences of the natural and social world as self-proven with the term *doxa* (p.164). While the concept of *doxa* also means public opinion, the prejudice of the majority, the common opinion of the middle class, it is linked to the notion of the *doxology*, where everything is clear in terms of traditional practices and habits in thought (Martin and Ringham, 2006, p.70). Cecile Deer (2008) argues that *doxa* gives rise to the view that, contrary to the rules accepted by the majority (religion, education, art, etc.), different answers can be given to a question about the established order (pp.121-122). In this context, it can be said that this learned cognition in economic, social, cultural and political structures has a strong effect on shaping the society of the future. In the light of the definitions of the concept of *Doxa*, it is possible to explain conscious, hereditary or relational adoptions as intuitive knowledge shaped by experience.

‘*Doxa*’ is Bourdieu’s term that shapes our more conscious thoughts about the world and our place in it, unquestioning the truth, and describing pre-conscious understandings (Calhoun, 2007, p. 101). Bourdieu underlines that what *doxa* means varies by culture and area, and underlines that we must have an orientation of action and awareness that the *doxa* offers for us to live and accept something. It also mentions that it serves some specific social interests and serves to legitimize a social order and motivate participants (Calhoun, 2007, pp. 101-102). When we think in the context of eSport, eSport, which has been internalized in our daily life, is not considered as a social phenomenon in the same sense in terms of sports used in the classical sense.

In light of the aforementioned explanations, it can be said that eSports has become a doxa for society. Just as the definition of sports is presented and incorporated into the life of an individual, the concept of eSports is also tried to be adapted to live. Individuals are acknowledged without knowing what is the activity encoded as eSport and accept it as a sport. In this context, the link under the concepts of virtual and reality can be considered a doxa.

4.2 Virtual Subjects of eSports

Mass media, which is produced for the use of individuals, aims at how the masses can meet their needs and use them in different ways in line with their personal preferences. The uses and gratifications approach developed in this context tries to explain the effect of the media on people and how the masses use the media and meet their needs. With this perspective, developed by Elihu Katz, Jay Blumler and Michael Gurevitch, while the question of “What the masses are doing with the media?” is asked, what the masses do with the media, what they can do and what the media do to the masses and what they can do can be measured (Erdoğan, 2014, p. 148). With this question, users are transferred to the active role by being converted from central media to users. Katz et al. (1974) also emphasize that this approach includes theoretical developments in other disciplines such as sociology, psychology, and anthropology (p.510). Karl Eric Rosengren (1974) makes some additions to this approach of Katz, Blumler and Gurevitch, addressing the basic needs of human beings under five headings: (1) psychological needs, (2) security needs, (3) belonging and love needs, (4) reputation and (5) the need for self-realization (pp.270-271). According to John Fiske (1990), uses and gratifications are based on a belief that the needs of users are satisfied through mass media (p.151). In this way, it is possible to state that the users can freely meet their needs by selecting the mass media that can

provide the best satisfaction according to their needs. As a result of research on television viewers by Denis McQuail, Jack Blumler and Joseph Brown (1972) which took place in the study of Fiske (1990), satisfactions are discussed under four headings (1990, p. 152):

1. Distraction: escape from the problems of everyday life, emotional discharge
2. Personal relationships: friendship, social benefit
3. Personal identity: personal reference, reality discovery, value supplement
4. Analysis: needing information about the world

In light of the aforementioned opinions, users determine their needs with the predominance of a lack of sense and tend to satisfy the underlying feelings with mass media. Herbert Marcuse (2007), whose approach is based on the Frankfurt School, states that various needs are created in people through mass media, then they are aimed at meeting them and realistic identities are created by revealing the realities created (p.104). From the Marcuse point of view, it is possible to say that they are uniformized by bringing the masses to the same needs and the same satisfaction.

Gary W. Selnow (1984) examines the motivation of digital gaming gamers, who investigates similar research on different platforms that McQuail et al. have done on television audiences. As a result of his research in his article 'Playing Videogames: The Electronic Friend', he summarizes the reasons behind individuals playing digital games in five titles (p. 153):

1. Video games are more exciting and fun than human friendships.
2. Video games are instructive.
3. Games provide friendship.
4. Individuals provide personal participation in games.

5. Video games are an escape point of individuals.

Based on the results of this research, with the research for television viewers conducted by McQuail, Blumler, and Brown (1972), it will not be wrong to say that digital game players gather around similar reasons. The article called Motivations for Play in Online Games is another study on individuals' motivation to play. Motivations are examined under three headings: advancement, social and immersion components. Advancement component, is the player's desire to compete with others; the social component is described as the desire to be involved in teamwork and help by chatting with other players, while the immersion component is described as the desire to fully escape the real life of the game and customize it by creating a character (Yee, 2006, p.773).

With the introduction of digital technologies into human life, changes in people's attitudes and behaviors and social practices have started to take place. It is observed that the scope and content of the game concept, which constitutes one of the scopes of this study, changes with digitalization. With the transport of the traditional game concept to the digital media, which usually takes place on the street with more than one person and is based on physical activity, the limitation of space in terms of the scope of the game is eliminated thanks to the portable devices and becomes an activity carried from the street to the houses.

Uses and gratification theory is used in television and digital environments as well as in the context of eSports. Researchers examining the experiential benefits of game viewers say that one of the reasons for watching eSports is an escape from everyday life (Seo, 2013, p.1543; Hamari & Sjöblom, 2017, p.219). However, Seo (2013) states that he does not see escape as the only reason for watching games, and argues that with eSport activities, individuals have an entertaining experience with

high aesthetic value activities, learning eSport applications and media follow-up. In other words, it can be concluded that eSports is an effort for the audience to socialize and devote time to themselves by avoiding the problems of daily life. There are researches in the context of the players as well as the audience. In the article called “Electronic Sports and a Descriptive Review on Electronic Athletes” which Rabia Gamze Ecevit, Firat Tunce, Onur Karaoglu, Erce Sahin and M. Kamil Özer (2018) discussed, they examine the eSporters who are professionally interested in eSports. As a result of the research conducted with the participation of eSport players, the most important factors in the realization of this activity are the findings of “entertainment”, “passion for games” and “love of games”. As a result of another study conducted in this context, a similar result was obtained and the majority of the participants concluded that the reason for playing eSports is the passion of playing (Mustafaoğlu, et al., P.120). In this context, players experiencing the actions that they cannot experience in their real lives in the digital environment and feeling the joy of being by creating their self in a virtual environment can be interpreted as a reflection of their motivation to play digital games.

4.3 Is eSports a Free Time Activity?

With the rapid development of technology and unlimited access, the media industry is growing and transforming in line with these developments. One of the biggest impacts of the development of technology advancing in parallel with the globalization process is on the media. Also, new media and digital gaming industries have seen significant improvements. Within the framework of these developments, the expanding consumption spectrum is fully integrated into the lives of individuals in the present century and becomes an indispensable part of individuals' lives.

In this context, the theory of cultural industry which was developed by the thinkers of Frankfurt School, formed by the influence of the media and integrated with the concept of consumption has emerged. The most prominent thinkers are Theodor Adorno, Max Horkheimer, and Herbert Marcuse. Before discussing the concept of the culture industry, it is necessary to look at the definition and types of culture concept. Max Weber (1949) defines the culture as 'culture is a finite segment of the meaningless infinity of the world process, a segment on which human beings confer meaning and significance.' (P.81) Stuart Hall (2005), on the other hand, conveys culture as the shaping of human knowledge, which is the basis of historical production of man and is in the every new period of his life and is perfected by social work (cited in Erdoğan and Alemdar, p.327). It is seen that the concept of culture is examined under various headings. According to John Storey (2009), culture is divided into three headings: high culture, popular culture, and subculture (p.1).

High culture: High culture, known and thought to be the best known in the world (Arnold and Garnett, 2006, p.5), also known as elite culture, is a system that is designed to be accessible to the public and accepted by education. This concept, which addresses high culture throughout history, has revealed the state of civilization with public presentations of Shakespeare's plays (Martin and Steuter, 2010, p.60).

Popular culture: Includes mainstream films, best-selling books, video games, toys, sports, and all popular entertainment formats. Popular culture, an area where collective social understandings are created, is stated as a system in which individuals use meaning politics in their attempts to gain certain ways of seeing the world (Storey, 2008, pp.1-4).

Folk culture: With the rise of urbanization and industrialization in the 19th and 20th centuries, it consists of folk culture, music, art, dance, local humor, verbal and written literature and superstitious beliefs which have been associated with the decline of both high and subculture in order to develop culture produced by individuals and consumed by the cultural industry. written literature and superstitious beliefs (Martin and Steuter, 2010, p.60). Güngör (2013) states that folk culture is about to end under the influence of the popular culture of the city, while at the same time it continues to exist by continuing to change itself by gaining a place in popular culture (p.290).

The concept of the cultural industry, dominated by critical perspective, is used in 1947 in *The Dialectics of Enlightenment*, co-authored by Theodor W. Adorno and Max Horkheimer. Adorno and Horkheimer (2014), who argued that culture would transmit similarity to everything, argued that media such as radio, cinema, television, astrology, and music were in unity (p.162). From this point of view, it is possible to conclude that cultural products and individuals are uniforms. Adorno and Horkheimer underline that this culture produced by the culture industry plays an important role in shaping individual consciousness (Güngör, 2013, p.286). In other words, a lifestyle, a world view is adopted for the consumer, and the individual is conditioned on this and the state of adoption by the masses is realized. Everyday life constitutes a ground in which the ideology develops together where the dependent classes and the ruling classes live together, and those who produce the contents shaped by the cultural industry and those affected by the content are on the same side (Kara, 2014, p.52). Besides, the concept of culture, which includes everything included in the lives of individuals, becomes a commodity with the dissatisfaction in consumption. In this context, it is seen that the concepts of leisure and entertainment have also changed in

society. It can be said that leisure and entertainment have become one of the most important places in which the modern social system is deployed by moving away from physical or mental resting or participating in various cultural activities. Parallel to this, it would not be wrong to say that eSports is a leisure activity and a new cultural industry that the individual consumes to have fun. Individuals devote their time at work or in the remaining time of their responsibilities in life to simulations that have been created in a virtual environment that is not a cultural activity and does not make any physical effort.

4.4 eSport as a “Show Game”

Consumption society is used as a concept in the life of the individual and underlines the necessity of consumption to enjoy life. In other words, it is the equivalent of the motto of consuming is happiness. With the change of time, consumption practices update itself by adapting to the dynamics of the age and adapt to the conditions of the period. Thus, it can be said that it has acquired a new form according to the age and that the needs of individuals are no longer merely Maslow's hierarchy of needs. Consumption practices, which are in the context of popular cultural products such as literature, cinema, sports and music, change with the technological developments experienced in the field of communication in the current century, but they are subject to ideological change without losing their meaning. While the concept of consumption, which changes with time, is an action that individuals take only to meet their needs before capitalism, it becomes a phenomenon that settles at the center of life after capitalism and plays an active role in the development of the economy. So much so that traditional media and its extensions influence the idea that consumers should experience these experiences with advertisements, films, series, and other social media and determine the commodities

that should be consumed. With advertisements designed to ensure the continuity of production in the consumer society, it puts aside the emphasis on the details of the product's characteristics or functions. So much so that advertisements in this society present the commodities produced for the society to the consumer's taste by transforming them into an object of desire and a dream to be achieved. In other words, needs are created from nothing and new needs are produced.

The idea that Herbert Marcuse (1964) put forward about consumption phenomenon is linked with the real and fake needs and the distinction between these needs are determined by the individuals. According to him, resting, having fun, consuming advertising products, liking and disliking everyone's likes fall into the category of fake needs. In this context, individuals are constantly approached to such needs by such manipulations and this awareness is instilled into individuals (pp. 9-10). In connection with this, it may not be possible for individuals to reach their actual needs by stripping from the existing manipulations in the consumption society formed by the modern social system in today's society. Jean Baudrillard (2017) argues that consumption-oriented individuals are excited by experience and excitement of anything that is not important, but also that the individual should be aware of everything and follow the agenda in order not to be excluded and marginalized within the consumer society (pp.). 94.123). In this context, it can be stated that the fear of exclusion or marginalization triggers the desire of the individual to purchase everything presented as a product of consumption and that the modes of consumption determine the identity of the individual. From a different perspective, the fact that individuals are uniformized in this way can be interpreted as enabling the ground of the monopolistic structure to be strengthened.

The new means of consumption are seen as cathedrals of consumption (Corrigan, 1997, p. 56), but it is considered to be a sacred place for many consumers. Also, it aims to attract consumers by creating a more colorful and more attractive environment to increase consumption. George Ritzer (2000) states that shopping malls can serve as an example of consumption cathedrals and states that they were built to have a similar balance and order (p.27). So much so that the design and positioning of the stairs, entrances, and exits in the shopping centers reduces the likelihood of individuals passing by without seeing a store. Thus, to get away from the harsh conditions and stress of daily life, individuals turn to shop centers, and within the installation of these spaces and the existing aura, the individual is convinced that he/she has created through consumption practices.

In the 21st century, the phenomenon of consumption can be described as a concept in which appearance has become important with the effect of capitalism. The whole life of postmodern consumer societies is presented as a great demonstration (Debord, 1996, p. 13). The spread of the commodity and consumption become a sign of status is a sign of the demonstration. In the eyes of Debord, the world seen in the demonstration is nothing but the commodity world, and this demonstration is the result of capitalization (p. 27, 130). In this way, objects are loaded with meanings other than their existing meanings and individuals who are inactive with the capitalist system are influenced.

In line with these explanations, digital games presented as an element of consumption are evolving towards eSport, which is considered to be a developing sport, starting from the concept of digital games. For this reason, it can be argued that eSport is one of the palms of the hand and produced by today's society in the context of its relationship with the concept of spectacle society. It is seen that eSports

tournaments attracting the consumer's attention by organizing remarkable visual feasts and the effect of the organic connection between the magical atmosphere of the place and advertising and sponsorship services are offered to the consumption of individuals. Considering the similarities of the mentioned consumer products, it would not be wrong to say that eSports can also take place in the aforementioned "consumption cathedral". In this context, eSports tournaments which are similar to traditional sports tournaments in terms of content and visuality point to Baudrillard's concept of simulation. Baudrillard (1995) explains simulation as: 'Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal.' and says that simulation tries to eliminate the difference between 'reality' and 'fake', and 'reality' and 'imaginary' (p. 2, 4). Simulacra is explained as 'This simulacrum is never what hides the truth - it is the truth that hides the fact that there is none. The simulacrum is true' (p. 2). In this context, simulacra can be interpreted as meaning that the artificial cannot be distinguished from the real and may cause uncertainties (Okuyan and Taslaman, 2018, p. 30). Baudrillard, who states that Disneyland is a model for the order of the simulacra, describes the similarity of what drives the crowds there to the miniaturized social universe of America, surrounded by contradictions and beauties, and the pleasure of that crowd. This explanation reveals that Disneyland is a fiction and an abstract concept. In digital games that show their existence in a similar situation, players create something that is not in the game by identifying themselves with the characters they have created. In this context, it can be said that the simulacra in the context of eSports are the characters involved in digital games. In this case, it can be concluded that the individuals participating in tournaments are no different from those

who go to Disneyland. As Disneyland is a simulation space, it can be said that the simulation area of digital games is the internet network.

4.5 Is eSports a Margarine Operation?

Roland Barthes (1972), with his approach to the military and church-based margarine operation, focuses on how the established order is blinded by evils, with greater negativity by preserving the content of the population, by criticizing himself on small issues and how it can maintain control over the individual. Barthes states that the values of the churches and the army in the minds of individuals can be traced through the advertising of margarine, whose real name is Astra on television (p.40-41), and that these values do not differ from it. Astra, which was introduced as a competitor to butter, was the product that was initially displaced by using rhetorical advertisements depicting the anger towards margarine, and then offered to consumers with discourses that it was more economical and delicious than butter (Durhan & Kellner, 2006, p.100). In the light of these explanations, when the economic interests of the things considered to be bad at first are taken into consideration, it can be easily concluded that there are defenses in the opposite direction through the media.

The effect of the mentioned concept should not be considered only in the context of the church and the army under the conditions of our society. As in the past, it is the media and its extensions that mediate this concept which is encountered in many areas of life. Within the scope of the study, the concept can be exemplified by advertisements, news and discourses on sports for a healthy and long life. To be mentioned in detail, the concept of sport, which is argued to be based on physical activity, infuses individuals with many positive effects both physically and spiritually.

In other words, it is underlined that sports should be practiced as one of the basic prerequisites of healthy living. On the other hand, it is mentioned that the concept of eSport, which is a subject of debate and whether or not there is a sport in society, creates a difference between the masses and it is possible to list such damages as “addiction”, “estranging from socializing”, “distraction”, “academic failure“, “disruption of language development”, “distancing from the reality dimension ”, “violence ”, “making online threats on children clear” and so on. (ESport Report, 2018, p.24). On the other hand, the beneficial effects are mentioned such as “strategy development”, “quick thinking and decision making”, “developing motor skills”, “working as a team ”, “providing motivation” and so on (Kocadağ, 2017, 57). In addition, prolonged periods at the computer, which are commonly known damages, have a negative impact on spine and eye health. In addition, there are many reasons such as radiation emitted by electronic devices, triggering obesity discomfort due to inactivity. This case, which is not based on physical activity other than hand-eye coordination but presented as one of the sports categories, is in a plot similar to margarine operation. In other words, the idea is that the individual will experience positive transformations in his/her life with physical activity through television advertisements by traditional media and internet advertisements by new media. When the effects of sport and digital games on the individual are evaluated in two comparisons, the predominant side has harmful aspects. The masses, especially the children, are given the desire to make high-income earnings by making it enjoyable and easy in a colorful world with reflecting the good sides of eSport and with unconscious guidance. In the same way, amateur individuals who play digital games are being instilled with these ideas and are trying to be like professional players.

5 RESEARCH METHOD AND ETHICAL CONSIDERATION

In this study in Turkey, which focuses on the socio-cultural and economic patterns of eSport, the phenomenon of eSport presented as a sport is examined within the scope of amateur player/audience and professional player, and how it is involved in the process of industrialization economically and its development in a transformational society is examined. For this purpose, it is preferred to use a qualitative research method. According to Bruce L. Berg's (2001, p. 3) qualitative research “refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things”. In this context, the preference of the use of the qualitative research method allows to question and examine the reality of eSports as a sport which is one of the basic aims of the research. Since the scope of this study is not to examine qualitative research methods within the social sciences, this issue is not discussed in detail. Instead, detailed information is given about in-depth interviews, one of the qualitative research methods.

In-depth interview is a face-to-face and one-to-one data collection technique, which covers all aspects of the researched topic, mostly asking open-ended questions and allowing detailed answers (Tekin, 2012, p. 101). To put it more simply, as the name of the method suggests, an in-depth interview is detailed research conducted with a participant in the framework of questions about a topic. The interview is divided into three categories: standardized, unstandardized and semi-standardized. The structured interview proceeds on pre-prepared questions and the participants are expected to answer the questions posed to them. In contrast to the structured interview, in the unstandardized interview, the questions to be posed are not prepared in advance. The semi-standardized interview, which can be seen as a combination of

these two interview methods, proceeds within the framework of predetermined questions and/or issues. The interviewer may go out of the questions prepared by being released around the questions posed, and different questions may arise according to the answers of the participants (Berg, 2001, pp. 68-70). In this study, a semi-standardized interview method was used and a natural flow was provided by getting out of the questions prepared by the deepening of the conversation and with this, variations were experienced in the questions.

In this study, a semi-standardized and unstandardized interview method is used in the categories mentioned above and two research groups are formed in this direction. The first group of this research consists of 9 amateur players and viewers and a semi-standardized interview technique is applied to these participants. In selecting these individuals, three parameters such as age range (25-35 years), an education level (master and doctorate students) and accessibility were considered. This is because the participants can follow the developments in the field of media and interpret them from different perspectives; follow the developments in computer and communication technologies, play digital games and follow eSports as an active audience.

The second group of this research consists of 7 professional eSports players and a standardized interview technique is applied to these participants. When selecting these individuals, two parameters such as age range (17-23 years), an education level (high school and university undergraduate students) were taken into consideration. This is because the participants perform eSports as a profession. The semi-standardized interview technique was wanted to be applied to this group, but eSport players stated that they cannot spend time due to their intense training tempo. In this context, the interviews were conducted on the questions sent via the internet.

While the data collection technique was applied, voice recordings were taken with the consent of the interviewees, and at the same time, interviews continued by taking notes. However, as the questions in the answers given by the participants in the first group differed, different questions emerged.

Participants were informed that the entire interview decipher would be included in the study and their consent was obtained accordingly. However, considering the ethical rules, the nickname was used instead of the participants' names in the research.

6 RESULTS

6.1 ESports from the Perspective of the Amateur Players

In the life where violence shows its existence in every field, it begins to show itself in the virtual environment by changing the form of violence. In the research conducted for the study, it is seen that violence is gathered around individuals by different shapes and different thoughts. Such that in one participant, violence in the game is very likely and an ordinary action that can take place in life, while in another, the story of war in the game creates and curiosity in which an individual can develop himself. Another participant emphasizes the possible negative situations it can create on children, and in-game violence between people is shaped around different keywords.

The participant Zeynep (26) talks about the actions she performed in the game with pleasure. She dedicates herself completely to the game and integrates it with the character. She states that she thinks that the killings in the game can be experienced in real life by normalizing the killings.

I'm trying to kill someone and I am trying not to die, you enter this kind of a circle. Pubg is more likely. You can imprison people on an island and have them kill each other. "...” In that game there are actions like manslaughter, illegal work, and theft (Birilerini öldürmeye çalışıyorum ve ölmemeye çalışıyorum falan gibi bir döngüye giriyorsun yani. Pubg daha olası. İnsanları bir adaya hapsedip birbirlerini öldürmelerini sağlayabilirsin. "...” o oyunda böyle adam öldürme, illegal işler yapma, hırsızlık bilmem ne yapılan işler var)(Zeynep, 2019).

Unlike the other participants, Koray (28) coded participant mentions the effect that can be positive for him with the following opinion "...” *games also give me the opportunity to learn something in areas of interest. I mostly play strategy games. Historical strategy games. After playing the games, I have done lots of research about a topic or I have read a lot of things for many times.*”(oyunlar ayrıca bana ilgi duyduğum alanlarda bir şeyler öğrenme fırsatı da veriyor. Ben strateji oyunları oynuyorum daha çok. Tarihsel strateji oyunları. Çok olmuştur yani oyun oynadıktan sonra orda geçen bir konu üzerine araştırma yaptığım, bir şeyler okuduğum çok olmuştur.) In this context, although the games trigger violence for the majority of the participants, it does not change the fact that there are sides for development in terms of teaching different things and arousing curiosity.

Kerem (36), on the other hand, underscores the negative effects on children by being aware of the violence in the game. While the participant is able to control the games through himself, he also cites the difficulties of gaining control over children, and explains that it can be a danger: "...” *it can be said that swearing and slang conversations affect children negatively. I think if the ministry opened and watched two of the videos of their games, they would see how wrong it was.*” (“...” küfür ve

argo konuşmaların çocukları olumsuz bir şekilde etkilediğini söyleyebiliriz. Bakanlık bence açıp oynanmış oyunlarının videolarını abartmıyorum 2 tanesini izlese bunun ne kadar yanlış bir düşünce olduğunu görür.)

ESports manager Ali (27) stated that the violence is now seen as an ordinary movement and produces words in support of the normalization process. Mentioning the effects of the existing violence in terms of economic and eSports teams, Ali explains the situation with this statement, *“I can even say that Coca-Cola doesn't sponsor the eSpor team of Counter Strike just because of the expressions. “...” Terrorist.”* (Hatta Coca-Cola Counter Strike oyunun eSpor takımına sırf o söylemler yüzünden sponsor olmuyor diyebilirim “...” Terörist) whereas he states these words in his speech: *“Although there is not physical violence, many swear. You know in the mouth of our nation, it is as same and simple as how are you. Especially in online games, there is violence in the content of the game and in the conversations flowing on the side. There are many violent discourses.”* (Fiziksel şiddet olmasa da küfür eden çok. Bizim milletin ağzında biliyorsunuz zaten naber nasılsın demek gibi. Hele online oyunlarda hem oyunun içeriğinde şiddet var hem yan tarafta akan konuşmalarda. Şiddet yanlısı söylemler de çok fazla.)

Participants generally stated that they played violent games such as WOW, LOL, Pubg and Counter Strike. These games, which reinforce violence by establishing mutual relations with the players, also enter the process of normalizing violence for the individual. In this context, it is possible to say that the violence experienced in traditional sports in the eSports report⁸ of the Ministry of Youth and Sports is also experienced in digital games. Even if there is no physical violence, the

⁸ For further information see http://yayinlar.gsb.gov.tr/Public/Files/2018.05.14_16.57.28_espor-raporu-say%C4%B15.pdf (accessed 2 February 2019).

individual is exposed to violence in his / her fiction on the one hand and verbal violence in online game conversations involving thousands of people from around the world on the other.

6.2 Is eSports a Sport or eFun?

Although there are many definitions of sports in the literature, it is generally defined as activities based on body and mind. When the question ‘‘What is sports?’’ was asked to the participants within the scope of the research, it was seen that the definitions were shaped around some keywords. These can be listed as; ‘‘competition’’, ‘‘body’’, ‘‘physical’’, ‘‘mind’’, ‘‘struggle’’, etc. Within the scope of the definitions of the participants, it can be defined as an activity formed by the combination of body and mind.

The participant called Zeynep (26), underlines the fact that it must be mental first when defining the sport and then says that the body is involved. It is noteworthy that the participant gives priority to ‘‘mind’’ and ‘‘thinking’’ in defining the sport. Koray (28), who advocated an almost similar approach with the participant named Zeynep, stated that *‘‘I think the sport is both mental and physical activity where the muscles and the brain work.’’* (*spor bence kasların, beyinin çalıştığı hem ruhen hem fiziksel yapılan aktivite diyeyim*), with these statements about sport, it differs from the participant in terms of body and mind priorities by giving priority to muscles, in other words, to physicality. Similarly, Kerem (36) with his comment, *‘‘Sport is an activity that is based on a physical result, I think.’’* (*Spor bence bedenen bir sonuca dayalı olarak yapılan bir aktivitedir.*) he reaches almost the same result as in Zeynep and Koray. In the context of the statements of the participants, sport can be defined as an activity performed by the combination of mind and physicality.

So it has to be something you're mentally obsessed with. Because you have to think mentally during the competition or during the gameto plan things. But at the same time, you have to be physically involved and you should be able to see how it contributes to your body during your work (Yani zihinsel olarak kafa yorduğun bir şey olmak zorunda. Çünkü bir şeylerin planlamasını o yarışma esnasında ya da maç esnasında zihinsel olarak da böyle bir kafa yorman gerekiyor. Ama aynı zamanda bedensel olarak da bir çaba sarf ediyor olman ve bunun çalışma süresi boyunca da bunun senin bedenine olan katkısını görebiliyor olman gerekiyor) (Zeynep, 2019).

Selin(32) defines sport as “...” *an activity which consists of struggle, based on muscle strength and which is done individually or with a team.*” (mücadele içeren, kas gücüne dayalı, bireysel ya da takımla yapılan aktivite) And states that it involves especially struggle. Ali (28) underlines that sport is a “competition” without using the words “physicality” or “mind”. He is talking about sport types, although it is not in the question. So much so that chess and billiards, which are in the sports categories where physical activity is at minimum levels but which are still debated about whether they are kinds of sports or not, are considered as sports, and in the sub-text, there is the idea that physical activity in sports is not necessary. Ali defines sports as follows; *“Sport, is a competition if it is up to me. A competition of two teams, two people. Not only there is something, there are also sports that are done individually. I think chess is a sport, billiards is a sport “...” (Spor, rekabet bana kalırsa. İki takımın, iki kişinin yaptığı bir rekabet. Sadece şey değil bireysel olarak yapılan sporlarda var. Satrançta bir spor bence, bilardo da bir spor).*

When Görkem's (29) statements are examined, he states that football comes to the mind, which is one of the traditional sports where physicality is at the forefront, and says that sport is a physical activity. Not stating that he has a mental connection with sport, Görkem says that *“When I say sports, I think of football first because I love football and I play football. I think sport is what moves a person physically and pushes him into physical activity. There are more things that come to my mind that emphasize physicality.”* (Spor denildiğinde benim aklıma ilk futbol geliyor. Kendim de futbolu sevdiğim için ve futbol oynadığım için. Kişiyi fiziksel olarak hareket ettiren, fiziksel aktiviteye iten şeydir bence spor. Fizikselliği ön plana çıkaran şeyler geliyor daha çok) And states that he played football in the past. In this context, the statement of this participant is important.

Mustafa (29) says that the definition of sports is quite general compared to other participants and that almost anything that is done in life and that empties the mind can enter this activity and expresses: *“I think sport can be considered as a sport if a person can get away from the things that are distracting his head while dealing with something.”* (Bence spor bir insan bir şeyle uğraşırken kafasını kurcalayan şeylerden uzaklaşabiliyorsa onu spor olarak sayabiliriz)

Bora (29) makes a comprehensive definition by stating the following, *“Sport is a set of competitive mind and fitness activities, with one winner and one loser at the end.”* (Spor sonunda bir kazananın bir kaybedenin olduğu, rekabete dayalı akla yönelik kondisyona yönelik aktiviteler bütünüdür) In the definition that a winner and a loser come first, it underlines that sports arise from physical and spiritual integrity and at the same time there should be an incentive for the individual.

Sport, is a competition if it is up to me. A competition of two teams, two people. Not only there is something, there are also sports that are done individually. I think chess is a sport, billiards is a sport. "...” To have mutual competition, to reach a goal, to have a goal, to win. If there's a reward at the end, it's better. (Spor, rekabet bana kalırsa. İki takımın, iki kişinin yaptığı bir rekabet. Sadece şey değil bireysel olarak yapılan sporlarda var. Satrançta bir spor bence, bilardo da bir spor. "...”Karşılıklı rekabetin olması, bir amaca ulaşması yani bir amacın olması, kazanmak. Bir ödül olursa da işin ucunda daha iyi olur) (Arda, 2019).

Within the framework of the stated opinions, sports are mostly formed by the combination of body and mind. The results of the interviews were similar to the sports concept in the online dictionaries called Oxford and Cambridge.

After the participants' responses about the sport, they are directed with the question 'What is eSport?' and the difference between traditional sports and how eSports are defined by individuals, how they occur in their minds, are tried to be determined. When the statements given were examined, within the scope of the definition of the participants, keywords such as “away from physicality ”, “ an activity performed by sitting at a computer ” are emerging.

Zeynep (26), while defining what eSport is prefers to respond by thinking for a long time. In her reply, she states that it is primarily an activity that you mostly sit when you perform but she also states that eSports players are very laborious. For the question what eSport is, about eSport players Zeynep states that “*I said sportsman but I am not really sure whether they can be called as sportsman or not.*”(*Sporcu dedim ama sporcu denebilir mi onlara ondan da çok emin değilim*) and she runs into a

contradiction whether eSport players are really athletes or not. However, while physical activity is important for the participant in sports, the limitation of movement in eSport is insufficient to be a sport. The fact that she was a professional swimmer in a period of her life makes her statements even more important.

ESport... I have been thinking a lot. With plenty games on the internet or from where you sit actually but I don't want to comment on it. I can guess that those players really work. To be a sport, it is not enough to be mental or hand – arm coordination.(ESpor... çok düşündüm. İnternet üzerinden çeşitli oyunlarla ve oturduğun yerden aslında ama çok fazla şey yapmak istemiyorum hani müthiş bir emek sarf ettiklerini de tahmin edebiliyorum o sporcularında. Zihinsel olması ya da el kol koordinasyonun olması benim için yeterli değil gibi geliyor bana spor olabilmesi için)(Zeynep, 2019)

Whereas Görkem (29) defines the eSport “...” *where many games contain a certain number of players within a tournament, the match between the players in a tournament in which there are teams”*(*birçok oyunun bir turnuva çerçevesinde belirli bir oyuncu sayısının yer aldığı, takımların yer aldığı turnuvada oyuncuların birbiriyle maç yapması.*) and he defines it as an profitable activity by saying “...” *In the digital community, a means of making money is also playing games already.*”(“...” *dijital toplumda zaten bir para kazanma aracıda aynı zamanda oyun oynama*) In this context, it can be inferred that eSport may be a commodity presented to individuals due to its economic benefits.

Kerem (36), on the other hand, reiterates the “child” factor mentioned in the comments brought in digital games and suggests that it is a phenomenon that targets

individuals of a certain age range. The participant indicates his comment that “*eSport is the virtual game on the computer or on the internet in recent years, which is played by young people or adolescents.*” (*ESpor son yıllarda özellikle gençler ya da ergenlik çağındaki çocuklardan duyduğumuz bilgisayarda ya da internet üzerinde oynadıkları sanal oyunlar*)

Espor az önce belirttiğim tanımın dijital platformlarda sergilendiği bir aktivitedir) Mustafa (29) refers to the starting point in the spread of digital games and at the same time the arcade halls, and indicates that as a culture extending from the ancient times to the present age.

The participant explains eSport as “*eSport is a new term for our country. Because it is new, it can be interpreted differently or humiliated by everyone. In fact, eSport culture is a culture that has evolved from the arcade culture of our fathers and brothers to today.*” (*ESpor ülkemiz için yeni bir terim. Yeni olduğu için de herkes tarafından farklı yorumlanabiliyor veyahut aşağılanabiliyor. Aslında eSpor kültürü babalarımızın, abilerimizin atari salon kültürlerinden bugünlere evirilen bir kültür*)

Koray's (28) definition of eSports, unlike the other participants, expresses that “*okay it provides fun but to rest spiritually or to feel good spiritually is something different than having fun. I think these can be e-fun, I mean eSport.*” (*tamam eğlence sağlıyordur ama ruhen dinlenmek ruhen kendini iyi hissetmek biraz eğlenmekten farklı bir şey gibi geliyor. Bunlar bana kalırsa e-eğlence olabilir yani eSpor.*) Stating that eSport will be a recreational activity rather than a sport, Koray takes a different approach from the other participants.

Among the participants, the most astonishing comment is the eSport manager Ali (27). The reason for this is that he has been thinking for a long time when asked

about the internal dynamics of the profession he is performing and what eSport is and he has difficulty in answering. He states that eSport does not have to be seen as a sport, which he describes it as sports at first and underlines that it is a phenomenon which is independent form sports.

“...” I mean eSport... I don't know how to explain eSport. I mean,

In other words, to do regular sports in a competitive arena in the electronic environment. ”...”It doesn't have to be named as a sport, eSport has already its name. They don't see themselves as a subcategory of sports. Under the name of sport there are basketball, football, and under the name of eSport there are LOL, DOTA, etc. It is the name of the concept(yani eSpor...Esporunu mesela ben nasıl anlatacağımı bilmiyorum. Yani normal spor nasıl yapılıyorsa bunların elektronik ortamda rekabetçi bir arenada yapılması.”...” İlla spor diye adlandırılmaya gerek yok zaten kendi ismi var eSpor. Sporun altında bir kategori olarak görmüyorlar ki kendilerini. Sporun altında nasıl basketbol, futbol varsa eSporun altında da LOL, DOTA diye ayrılıyor. Genel konseptin ismi)(Ali, 2019).

In line with the overall evaluation of participants' eSport statements, it is thought to point to the theory of Barthes' (1972) margarine operation. So much so that while eSport, which is presented as a sport, is presented to individuals with advertisements, social media, television programs as healthier life, more beautiful physics and healthier spirit and at the same time, the negativities of inactivity will be created for the individual, in the present century and with the expansion of economic networks under the title of eSport, it is seen that all these benefits are thrown away. Unlike sports, eSports, where minimum effort is exerted, is offered to individuals to

make a new generation market. Kerem (36) mentions, “*It is the virtual world of the real sport. I has no connection with the sport that we know in a classical sense I think.*” (*Gerçek sporun sanal dünyası diyebiliriz. Klasik anlamda bildiğimiz sporla hiç bir bağlantısı yok bence*) and addresses that there is no connection with the traditional sport.

Arda (29) mentions an economic return and that if there is an award at the end of the game, this activity can be a sport and there will be no connection with the traditional sport. However, the participant, who continues to rank the differences, states that sports can be done in all conditions and is a more inexpensive activity compared to eSports, but underlines that the computer and its equipment must be the best in order to perform eSports. In this context, it is associated with Baudriall's concept of consumer society. Obviously, the necessity of the individual who wants to practise this eSport phenomenon should have a latest system computer, headset, mouse and keyboard and at the same time a fast internet speed pushes him to consumption and is shown as if it is due to the capitalist system which is not actually needed but established. Arda supports the mentioned opinion by saying, “*To be digital. It's done with something with a tool. You can also do sports by running but you are connected to something in eSports. You need to have a certain Internet connection, to an object, and a well-equipped computer.*” (*Dijital olması. Bir aletle bir şeyle yapılıyor olması. Koşarak da spor yapabilirsin ama eSporda bir şeye bağlısın. Bir nesneye, belli bir internet bağlantın olması gerekiyor, sağlam donanımlı bir bilgisayar olması gerekiyor*) Selin takes a similar approach, like Arda, and advocates that traditional sports are easier to do than eSport. She emphasizes that it is a phenomenon that appeals to individuals who earn a good income economically and expresses:

You need to give more money and have better internet speed. Not only does it mean sports, but it also has these economic dimensions. If you want to do that sport, if it is a sport, you actually need middle-upper income. But traditional sports are not like that. A land and a ball can be enough for you to do traditional sports and that ball doesn't get old, after 5 years and 10 years it doesn't change shape but eSport isn't like that computers or games are released every year with promises of better ones (Daha fazla para verip daha iyi internet hızına sahip olman gerekiyor.

Sadece spor demekle yetmiyor aslında ekonomik bu boyutları da var. O sporu ki eğer sporsa gerçekleştirebilmen için aslında orta-üst gelirinin olması gerekiyor. Ama geleneksel spor öyle değil. Bir arazi ve bir top senin geleneksel spor yapman için yeterli olabiliyor ve o top eskimiyor 5 sene 10 sene şekil değiştirmiyor yada ama eSpor öyle değil her sene daha iyisinin olduğu vaatleriyle bilgisayarlar ya da oyunlar piyasaya sürülüyor) (Selin 2019).

In this context, eSports presented to the individual as a new phenomenon compared to traditional sports can be said to be non-physical activity except hand-eye coordination and stress in play. In addition, it can be concluded that sport, which can be performed in all conditions and which is not bound to a place, is a more accessible and achievable activity compared to eSport in economic terms.

6.3 I'm Not Me Anymore I'm the Character in the Game: Appropriation

Within the scope of the research, the answers to the question 'Are you watching digital games / eSports?' can be said to be gathered around different thoughts. Participants seem to use certain keywords, such as "boring", "absurd" and "circumstance of poor quality time". Even though the participants are aware of the

simulation that is being created and aiming to involve them, they are happy to be in the existing world and they are trying to create a different world within them to play. Some participants state that watching games is “take it or leave it” activity.

The participant Arda (29) emphasizes that he feels psychologically incomplete with the statement “...” *someone else is playing and I'm experiencing the copy and what he's been through. “...”I'm just experiencing it. I feel incomplete, inadequate.*”(*başka biri oynuyor ve ben bunun kopyasını ve onun yaşadığı şeyi deneyimliyorum. “...”onun yaşadığını sadece deneyimliyorum. Ben kendimi eksik hissediyorum, yetersiz hissediyorum*)

Zeynep (26) seems to add more intense emotion into the game compared to other participants. Zeynep, who lost herself in that world, is also aware that the false world you are in is just a simulation.

I am not me anymore I am the character in the game. “...”there you enter into a simulative world and you get too far away from reality. In fact, you don't prove anything through the person you are there, you simulate the world that you are doing something through your own character (Ben artık ben değilim oyundaki karakterim. “...” orada simülatif bir dünyaya giriyorsun ve gerçeklikten çok fazla uzaklaşıyorsun orda. Aslında sen olduğun kişi üzerinden bir şey kanıtlamıyorsun orda, sen orda ki simülatif dünya ki kendi karakterin üzerinden bir şey gerçekleştiriyor oluyorsun.)(Zeynep, 2019).

Zeynep's expressions and feelings in the game can be explained by the following words in the study where digital games are compared to art,

“Millions of people around the world are playing these games, finding themselves in the “Middle Earth” reality and fighting the evil Orcs with the Hobbits alongside the Elves. Moreover, they do this by interacting with people who feel like themselves. There is a strong fiction inside. There are ones with upgraded virtual intelligence. There's a replacement. There is emotion. This is definitely an art, Digital but art. What is the expectation of the art of the 2000s already?”(Dünyada milyonlarca insan bu oyunları oynayarak, kendilerini “Orta Dünya” gerçekliğinde bulup, Hobbitlerle birlikte, Elflerin yanında kötü Ork güçleriyle savaşıyor. Üstelik kendileri gibi hisseden insanlarla etkileşim kurarak yapıyorlar bunu. Güçlü bir kurgu var içinde. Sanal zekâsı yükseltilmiş olanları var. Yerine koyma var. Duygu var. Bu kesinlikle bir sanat. Dijital ama sanat. Zaten 2000’li yılların sanatının nasıl bir şey olması bekleniyor ki?) (Batı, 2011)

These statements of Zeynep coincide with Lupton's (2002) concept of “appropriation”. So much so that the player takes her own place in the virtuality presented to her by stating that she has fully integrated with her own character by moving her emotions out of the world.

Arda says that actions that can not be performed in the real life can be performed through digital games by saying, *"You can perform yourself, you can reach the inaccessible, but in the physical world it is not a little more possible."* (*Kendini gerçekleştirabiliyorsun, ulaşılmaza ulaşabiliyorsun ama fiziksel dünyada bu biraz daha mümkün değil*) He is also aware that it is not possible to apply his attitude in real life. At the same time, the participant stated that he did not watch the others playing the games, and he sternly stated that the action taken by someone else

caused him to feel “inadequacy” and underlines that it is an unnecessary activity with the expression, “*Ridiculous and boring. That sounds so ridiculous to me. I'm not playing someone else is playing and I'm experiencing the copy of it and what it's going through. After I can't figure it out myself, I get bored and quit the game. Watching another video sounds uninspired to me.*” (Saçma ve sıkıcı. Bana çok saçma geliyor. Ben oynamıyorum başka biri oynuyor ve ben bunun kopyasını ve onun yaşadığı şeyi deneyimliyorum. Kendim çözemedikten sonra sıkılıp bırakıyorum o oyunu. Başka videoyu izlemek bana yavan geliyor.)

Kerem also considers playing with Arda's approach to watching games and says, “*You are wandering in the imagination of another person who created the game. I think this is playing the game. It's ridiculous.*” (Başka bir kişinin oyunu yazan kuran kişinin hayal dünyası içerisinde geziniyorsun. Oyun oynamak bu bence. Saçma.) According to Kerem, playing games consists of discovering the world that someone else has established.

Stating that he likes to play games and spends time for him, Mustafa states that even if he loves the said activity, he is sometimes affected negatively by this situation. The participant states that the games can have a negative impact on his social life and that he feels “awful”. This can be considered as one of the negative effects of eSports. This indicates that the participant is in a contradiction.

Sometimes there are times when I get carried away so I don't understand how the time goes. There are times when I think I'm having poor quality of time. “...” If I played all day and I didn't even leave my room, I feel awful when I lie on the bed. I feel like an alcoholic (Bazen öyle kendimi kaptırdığım zamanlar oluyor ki saatin nasıl geçtiğini anlamıyorum.

Kalitesiz zaman geçirdiğimi düşündüğüm zamanlar oluyor. “...” tüm gün oynadıysam ve odamdan dahi çıkmadıysam yatağa uzandığımda kendimi berbat hissediyorum. Alkollü gibi oluyorum.) (Mustafa, 2019).

Selin (32), on the other hand, states that individuals are completely disconnected from real life, that they live in the world by creating themselves completely in the game, and that this is actually the purpose of the game:

A game you set up lasts 45 minutes at first and there is a continuity of 45 minutes that you never have to get up. Knock on the door, call on the phone, you can't answer, it makes you completely isolated from real life. Because they shoot you in the game and you lose. A complete isolation from reality (Kurduğum bir oyun ilk başta 45 dakika sürüyor ve 45 dakika hiç soluksuz başında kalkmaman gerekiyor devamlılığı vardır. Kapı çaldı telefonun çaldı cevap veremezsin tamamen gerçek hayattan soyutlanmanı sağlıyor. Çünkü vururlar seni oyunda ve kaybedersin yani. Tam bir izolasyon gerçeklikten) (Selin, 2019).

The effects of playing or watching on the individual can be related to the simulation concept stated by Baudrillard (1995). In the digital game, the player tends to integrate himself with the character he has created, to create something that is not actually there and to involve it in his life. It can be concluded that individuals who watch the game, which is based on the simulation created by someone else, are no different from those who go to Disneyland, a product of the cultural industry.

6.4 Is It a Sport?

Whether eSports is a sport is still the subject of controversy. In this context, in response to the question ‘Is eSports sport or not?’ posed to the participants, some

participants argue that it is not a sport, while others express that they firmly and decisively assert that it is sport.

Görkem compares eSports to traditional sports and says that he cannot get the excitement from eSport as he gets from them and at the same time there is minimum physical activity with the expression, *“I do not think so. For me to be a sport, physical activity needs to come to the fore. If I have to compare it to football, it doesn't excite me that much.”* (Bence değil. Spor olması için bana göre fiziksel aktivitenin ön plana çıkması gerekiyor. Futbolla karşılaştırmam gerekirse onun gibi heyecan o derece heyecan vermiyor bana) Arda expresses his opinion with a sharp tone which is not descriptive as Görkem’s opinion, *“No, eSport is not a sport I think.”* (Hayır, eSpor bir spor değildir bence). Kerem advocates the idea that a phenomenon must contain an activity in order to be a sport by saying, *“ESport cannot be a sport, there is no activity inside.”* (Espor bir spor olamaz bir aktivite yok içerisinde) Koray states that a different alternative category will be categorized as e-entertainment, not sports. Stating that an institution can exist that it can be affiliated with, of course, Koray explains that eSport should not exist as a sport, *“Under the name of the sport – that’s okay, a federation can be established, but to call it as a sport, is it necessary? I don’t think so.”* (Spor adı altında-tamam federasyonu kurulsun bu bir şey olsun eyvallah ama buna spor diye şey katmaya gerek var mı bence yok)

Zeynep who has a background as a Professional sportswoman indicates,

I enjoy it very much, it is a great thing but not in my opinion. Maybe under another category the name eSport can stay again. It is important both how much the physical thing works and what you do to your body,

and mentally, yes, you have to think strategically when you do sports. This comes to invest in both body and mind when time comes, but I was making this investment in my body. Now, when I look at eSports, something that I can only do with mentally and arm coordination contradicts the normal sport thing (İşte çok keyif alıyorum, harika bir şey ama bence değil. Belki başka bir kategori altında yine eSpor olarak kalsın adı. Hem fiziksel şeyin ne kadar çalıştığının hem de bedenine yaptığın önemli hem zihinsel olarak evet stratejik düşünmen gerekiyor spor yaparken. Bu da hem bedenine hem zihnine yatırım yapmaya geliyor yeri geldiğinde ama bu yatırımı bedenime yapıyordum. Şuan eSpora baktığımda sadece zihinsel ve el kol koordinasyonu ile yapabileceğim bir şey normal o klasik spor şeyine ters geliyor)(Zeynep, 2019).

And advocates whether it is true or not to call it as a sport and mentions the similarities.

It takes a similar approach to the Görkem's discourse which requires physicality. At the same time, Zeynep underscores physicality and mind should cooperate. Participant says;

But there may be something like that; tomorrow, maybe the next day, technology goes so far that there are such dystopic films, for example, people never get up, they are all obese, they can control something with their eyes or something, maybe the definition of sports will go down to this. (Ama şöyle de bir şey olabilir yarın öbür gün teknoloji o kadar ilerler ki böyle distopik filmler vardır ya mesela insanlar asla yerinden

kalkmaz hepsi obezdir, gözleriyle bir şeyleri kontrol edebilir falan filan belki spor tanımı buna kadar inecektir) (Zeynep, 2019).

And adds that maybe the meaning of sport may change as time changes in the meaning of everything. In addition, she felt uncomfortable with the word 'will go down' which she used to express that the definition of sports would take on different forms over time and feels the necessity to explain it with the words "*I don't really want to say go down, as if it becomes something bad.*" (*İnecektir de demek istemiyorum sanki kötü bir şey gibi oluyor*). In the current century, even if it is a subject of debate, it is possible that the concept of sport is evacuated in the same way as changing expressions and contents become a phenomenon without physicality.

Ali states that it should be reflected as a sport by approaching from a different perspective and says that the system is dragging it. In addition, Ali, who participates as a member of the system, underlines that eSports is a sport-independent phenomenon and that eSports do not have any concerns about being sport.

The system is like that. It's dragging. An attempt is made to create such a system. It doesn't have to be called as sports, eSport has already its name. They don't see themselves as a subcategory of sports. Under the name of sport there are basketball, football, and under the name of eSport there are LOL, DOTA, etc. It is the name of the concept. There is something like this, eSport okay but eSport has its name already, eSport. It says I am electronic sport. ESport does not claim to be a football (Sistem öyle. Oraya sürüklüyor. Öyle bir sistem yaratılmaya çalışılıyor. İlla spor diye adlandırılmaya gerek yok zaten kendi ismi var eSpor. Sporun altında bir kategori olarak görmüyorlar ki kendilerini. Sporun altında nasıl

basketbol, futbol varsa eSporun altında da LOL, DOTA diye ayrılıyor. Genel konseptin ismi. Şöyle bir şey var eSpor tamam da eSporun kendi adı var zaten eSpor. Elektronik sporum ben diyor. *Esporun futbol gibi olayım diye bir iddiası yok* (Ali, 2019).

With the expression, “*ESport is a sport. It is absolutely sport.*” (*ESpor bir spordur. Kesinlikle spordur.*) Mustafa admits that he accepted this phenomenon. Similarly with the opinion, “*Yes, eSport is a sport.*” (*Evet, eSpor bir spordur*) Bora unites around the same ideas with Mustafa.

When the general comments are evaluated, it is seen that the majority do not accept eSports as sports. When Selin’s (32) opinion is considered, she states that eSports is not a sport, but that it is correct to introduce this phenomenon, which she approaches from a different perspective than the other participants, as “luxury sport”. Selin states that there are differences between traditional sports as it is considered from an economic point of view, and argues that it is an activity that can be done by individuals with medium-high level of financial income because they think it is more expensive to do than traditional sports.

Sport is something based on physical strength. Since there is nothing other than arm muscle in eSport, I do not think it is sports. Just doing a game fiction strategically doesn't call it a sport. It's a game. I think not every game is not sports. If you want to be called necessarily sport, it can be called luxury sport I think (Spor fiziksel güce dayalı bir şeydir. eSporda da kol kasının haricinde başka bir şey olmadığından ben spor olduğunu düşünmüyorum. Bir oyun kurgusunu sadece stratejik olarak yapıyor olmak onu bir spor olarak adlandırmaz. O bir oyun. Her oyun

spor değil bence. İlla spor denmek isteniyorsa lüks sporu denebilir bence) (Selin, 2019).

In the light of these statements, although some of the participants argued that eSport is a sport in its nature, the majority of the participants stated that this phenomenon was brought to the masses by taking into consideration the economic benefits of this phenomenon. In fact, eSports should be shown in the sports category and it is thought that if similar environments are provided with traditional sports, the likelihood of being accepted as sports will increase and will be more easily adopted by the consumers and it has proved to be successful with satisfactory rates considering its economic dimensions.

However, as Selin stated, *“The market is where the money works, the market needs the mass”* (*Paranın döndüğü yer pazardır, pazar kitleye ihtiyaç duyar*) a market was established, the need for the individual was created and then everything started to take shape around money.

6.5 All of Them are Consumers Now

The phenomenon of eSports, which has increased its awareness with traditional and new media products, is seen to have become a consumption factor of the 21st century with the economic gains and the need for individuals. Individuals support the newly created eSports phenomenon by participating in live tournaments, following the matches on the internet, making donations and also purchasing the products offered for consumption within this scope, thus contributing to its growth. Participants shape the underlying reasons behind the launch of eSports as sports, such as “consumption”, “industrialization”, “investment”, and “monetization”. In this

context, it can be concluded that eSport is a commodity presented as a product of popular culture and combines with consumption.

The participant named Zeynep, by saying (26) “...” *I think it needs to be legalized for something to become an industry” (bir şey geldi bir şeyin endüstri haline gelebilmesi için bence o şeyin legalize edilmesi gerekiyor)*, she states that the effort to include eSports in the concept of sports, which is important for the individual, will reinforce the sense of trust in individuals with its placement in the traditional sports category and the economic gains that will be proportional to this. In this context, eSport takes its place in the new consumption tools called Corrigan (1997) as the cathedral of consumption.

According to Kerem (36), he states that the new population feeds on this so-called industry with the following expression “...” *a new medium is being created with eSport. The sports industry is moving into a new field we can say. The sports industry is certainly benefiting from the fact that computer games are so popular among young people.” (eSporla yeni bir mecra yaratılıyor. Spor endüstrisi yeni bir alana kayıyor diyebiliriz. Bilgisayar oyunlarının gençler arasında bu kadar popüler olmasından spor endüstrisi yararlanıyor kesinlikle)*

Görkem (29) states that eSports will be more popular in future times than it is now, but it is a phenomenon produced and sold for consumer society. In this context, it can be concluded that eSports will be no different from traditional sports for new generations.

In my opinion, this is an investment for the future, although not as much as football, it is offered slowly.“...” In the future this will be a growing market and will have an important place globally like football. In short, it

is consumption-oriented and takes its place in the culture (Bana göre bu yavaş yavaş sunulan, futbol kadar olmasa da geleceğe yapılan bir yatırım. "...”Gelecekte bu daha da büyüyen bir pazar olacak ve futbol gibi küresel anlamda önemli bir yere sahip olacak. Kısacası tüketim odaklı ve kültür içinde kendine bir yer ediniyor)(Görkem, 2019).

Arda (29), by expressing the intermittent condition of the formation, does not know what to be included in the sport category for the fact, *“Do they try to create an industry for themselves on the basis of sports? To globalize and build industry? I think they may have set up something like this under the name of eSport.”*

(Kendilerine bir endüstri mi yaratmaya çalışıyorlar spor bazında. Küreselleşip endüstri kurmak için. Espor adı altında böyle bir şey kurmuş olabilirler bence.) In addition to this, the fact that the first explanation comes to mind is industrialization is one of the remarkable points.

Selin (32) states that eSports is a completely consumption-oriented industry and that it is attempted to become a more acceptable phenomenon by showing it as a sport. Using similarities with traditional sports, eSport reflects that with these similarities it can be a sport and says that this phenomenon is a market and big events are organized to increase its visibility.

Financial resources, sponsorships can be in that context. I think it's called because it looks like sports teams. It's the same fiction, it has a lot in common financially. This is a consumption "...” The market is where the money works, the market needs the mass. This is a matter of supply and demand. There is also a separate market in the game except for all this. They're clothes, in-game items. Obviously, it is something that those with

more money to enter the game with more power. They began to organize large-scale organizations to direct people to buy. ESports is made more visible to people under the title sports (Maddi kaynaklar, sponsorluklar o bağlamda olabilir. Yapısı spor takımlarına benzediği için öyle adlandırılıyor bence. Kurgusu aynı, maddi açıdan ortak yönleri çok fazla. Bu bir tüketim. Paranın döndüğü yer pazardır, pazar kitleye ihtiyaç duyar. Bu da bir arz talep mevzusu. Oyun içinde de ayrı bir pazar var tüm bunların haricinde. Kıyafetlerdir, oyun içi eşyalar. Açıkçası parası olanın daha fazla güçle oyuna girebileceği bir şey. O satın almaya insanları yönlendirmek için de büyük çaplı organizasyonlar yapmaya başladılar. Spor başlığı altında insanlar için daha görünür hale getiriliyor eSpor)(Selin, 2019).

Ali's (27) use of the eSport player's keywords such as “consumption”, “spectacle” and “financial gain” points to the concepts of the society of spectacle, consumer society and the culture industry. Together with the show business, the athletes involved in the traditional sport are brought to almost the same position as the media. In order to better commercialise the sports supported by the phenomenon of the show, it is seen that the nature of sports is disrupted and turned into a commercial property (Ory, 2013, p. 295). Based on the statements of Pascal Ory (2013), it is seen that Ali is in contact with similar points and that he makes statements proving Ory's opinion.

“...” because it has talents, money comes with the fame. Not only financial gain, fame also comes. Like in football. People under age all turned to shopping online. They turned to consumption. I was even so contented with the internet but even when I was shy they completely

entered into it. All are consumers now (yetenekleri olduğu için ve şöhretle birlikte geliyor o para. Sadece maddi kazanç değil şöhrette geliyor. Futbolda olduğu gibi. Yaşı küçük insanlar hepsi internetten alışveriş yapmaya yöneldi. Tüketime yöneldi. Ben bile o kadar içli dışlıyım internetle ama ben bile çekinirken onlar tamamen içine girdi. Hepsi artık tüketici) (Ali, 2019).

Bora explains why eSport has been introduced as a sport, *"I think the main reason is that it includes competition elements."* (başlıca sebebinin rekabet unsurlarını içeriyor olduğunu düşünüyorum) And never mentions of its economic return.

On the contrary, the participant stating that he did not provide any financial benefit, stating that there is no reason to provide financial income by being launched as a sport but that it can be a result, advocates that eSport is now a profession and of course there should be a situation of making money as a result of the time and effort spent. With these statements, Bora has a different perspective from the other participants.

"..."in the eye of eSport, to bring an economic income can be evaluated as a result, not a reason. It is a fact that small communes without commercial motives in the aforementioned eSports history were created for entertainment purposes, digital awards were given at the end of the day and carried with unturnable value in real life. People's motivation and at the end of the day with the increase in the time they devote to this activity "..." it has become a profession to play. For this reason, at the end of the day, the eSport has moved to a tangible and visible rewarding

dimension. "...” I don't think the motive is money in one sense. (eSpor nezdinde de ekonomik olarak gelir sağlaması bir sebep değil bir sonuç olarak değerlendirilebilir. Bahsi geçen eSpor geçmişinde ticari güdülere olmayan küçük komünlerin eğlence amaçlı oluşturulduğu, günün sonunda ödüllerin dijital olarak verildiği ve gerçek hayata çevrilemez gerçek hayatta harcanamaz değerle taşıdığı bir gerçek.”...” kişilerin motivasyonları ve günün sonunda bu aktiviteye ayırdıkları vaktin de artmasıyla birlikte "...” bir mesleğe dönüştü oyun oynamak. Bu sebeple eSpora günün sonunda ödüllendirilebilir elle tutulur gözle görülür ödüllendirme boyutuna geçti bence.”...” ben güdüsünün tek anlamla para olduğunu düşünmüyorum) (Bora, 2019).

With the statement, *“But I think that the evolution that underlies this actually comes from the harmony we have achieved for the era. “...” I see eSport as a sport, and I have to see it”* (Ama bununda bunun altında yatan evrimleşmenin de aslında çağa sağladığımız uyumdan geldiğini düşünüyorum. “...” eSporu spor olarak görüyorum, görmek durumundayım) Bora means that the commodity offered for consumption increases with digitalization and eSport is presented as a commodity to individuals in the same way. In other words, by planting the idea that an individual should do this in order not to be excluded by the consumer society, the idea of accepting everything put into consumption without question is imbued. In the light of these statements, it is possible to conclude that the participant has to consider eSports as sports or thinks he will be excluded.

It is inevitable that the demand for consumption increases with the increase in products offered for consumption with developing technology. In this context, it can be concluded that Adorno and Horkheimer's (1947) theory of culture industry

and Baudrillard's theory of consumer society can be associated with the eSports as a commodity presented to the masses by envisioning a revival in the economy.

Within the scope of the interviews, the opinion that the majority of the participants indirectly supported this view.

6.6 Use & Be Satisfied

The motivations of 9 participants who play digital games are shaped around stress relieving, having fun, spending time, learning and escaping from reality. These keywords are associated with the theory of uses and gratification by Katz, Blumler and Gurevitch (1973). It shows similarities with the results of the research of McQuail, Blumler and Brown (1973) on television viewers.

Zeynep (26) stated that digital games are an escape point for her and with the words, *“Digital games are completely my escape from reality. If I'm playing for 1 hour by the way I'm writing a thesis at the moment, I never think of my thesis or my boyfriend while I was playing the game. I think nothing.”* (*dijital oyunlar tamamen gerçeklikten kaçış alanım oluyor benim. 1 saat oynuyorsam ki şuan ben de tez yazıyorum o oyunu oynarken ne tez geliyor aklıma ne erkek arkadaşım aklıma gelir. Hiçbir şey düşünmüyorum ben.*) she states that she sees it as a way of getting away from her existing responsibilities or her situation in her daily life. Görkem (29) underlines that it is a useful way to improve personal relationships with the expression, *“from there I have met new people and I have socialized.”* (*oradan yeni insanlarla tanıştım sosyalleştim*) The participant also stated that the games made him aggressive and that after a while the game turned into a torment for him and he was in trouble in the world where he was involved in having fun or unloading. When Görkem's statements are evaluated, it is possible to conclude that the games have a unifying effect and that the activities realized with the change of time and space have

changed. With the statement, “*I can explain my feeling as a pleasant moment to clear my mind, have fun, and spend time.*” Bora (29) indicates that it is a free time activity by taking a similar approach with the other participants.

With the statement, “*It discharges me. I'm relieving. I think that I can do things in there which I cannot do in the physical world, in the world I live in.*” (*Beni deşarj ediyor. Stresimi atıyorum. Kendimi fiziksel dünyada, yaşadığım dünyada gerçekleştiremediğim şeyleri orda gerçekleştirebileceğimi düşünüyorum*) It can be understood that Arda's (29) realization of the experiences that cannot be included in life through the game makes his motivation to play different than other participants.

Koray (28), who has a different motivation like Arda, explains his motivation with the expression that “*some games give me the opportunity to learn something in the areas I am interested in.*” (*bazı oyunlar bana ilgi duyduğum alanlarda bir şeyler öğrenme fırsatı da veriyor.*) In addition to having fun or unloading, the participant states that games can add value and teach. In this context, Selnow's (1984) research on the motivations of playing digital games is directly related to the result of “*digital games are instructive*” (*dijital oyunların öğreticidir.*)

Selin (32), who united with Arda within the same idea explains that “*I get excited, ambitious, amused, distracted, it is a meditation for me. Since it contains a reality separate from the real world, it provides an opportunity to escape to avoid the problems I struggle with in real life.*” (*Heyecanlanıyorum, hırslanıyorum, eğleniyorum, kafamı dağıtıyorum, meditasyon benim için. Gerçek dünyadan ayrı bir gerçeklik içerdiği için gerçek hayatta boğuştuğum sorunlardan uzaklaşmak için kaçmak için bir fırsat sağlıyor.*) and states that she exists within a different world from the real world. In other words, individuals have the same or similar satisfaction

in line with the same needs. It is observed that playing digital games arouses the feeling of pleasure and leisure activity in 6 participants. Similarly, the motivations of the participants to watch the digital games from the audience seat coincide with the theory of uses and gratification. To the question ‘Do you follow eSport tournaments?’ directed to herself, Zeynep answers as following, *“Of course I watch. “...” I enjoy it tremendously. The players involved in that match have Youtube channels separately, from there I follow them for what they're doing.”* (*İzliyorum tabi. “...” müthiş keyif alıyorum. O maçta yer alan oyuncuların ayrı ayrı Youtube kanalları oluyor oradan onları takip ediyorum ne yapıyorlar bakayım diye*) and in this way, she expresses her excitement while she is watching them. In addition, except watching them, she tends to wonder about their lives by following them. The manager of Pubg eSport team* Arda (27) refers to the reason for watching as follows, *“One of the reasons is this, football is an extremely slow game. The excitement never ends here. This is the reason why the game is especially engaging new generations because it is a continuous action.”* (*Sebeplerinden biri şu futbol çok yavaş bir oyun aşırı yavaş bir oyun. Burada heyecan hiç bitmiyor. Hani sürekli bir aksiyon olduğu için oyunun içinde özellikle yeni nesilleri sarmasının sebebi de bu*) In line with this statement, as stated in the International Congress of Sport Sciences (2018), it is possible to deduce that the target audience of eSports is a new generation. Bora, on the other hand, compares eSports with traditional sports and states that eSports give him more pleasure. Bora says, *“...” at this point I can say that I am much more excited and much happier. Because I will say that the past has been ordinary until today, please forgive me, watching sports branches I enjoy watching the sport, when I watch the sports branches, I do not get the same pleasure as from eSports.”* (*çok daha heyecanlandığımı ve çok daha mutlu olduğumu söyleyebilirim bu noktada. Çünkü geçmişten bugüne kadar sıradanlaşmış*

diyeceğim burada lütfen affedin beni spor dallarını izlerken eSporu izlerken ki aldığım keyfi, hazzı almıyorum) and indicates that he sees the traditional sports as an “ordinary” activity.

Selin (32) says, “... ” *to improve the characters of the games I play I open Youtube and watch videos. I watch to learn from them to develop strategy.”* *(oynadığım oyunların karakterleri geliştirebilmek için Youtube’den açıp izliyorum. Strateji geliştirmek için onlardan öğrenmek için izliyorum)* She states that the reason for watching games is to improve herself within the game.. She explains how the games she follows to improve herself make her feel:

I say wow, I'm impressed. I say how beautiful they have wasted their lives on this path. I wonder how many hours maybe days to shape that character... Sometimes you need to play the game for a certain time to unlock certain features of the certain characters. It's forcing you to do it. You have to spend time to play better (Vay be diyorum etkileniyorum. Nasıl güzel heba etmişler hayatlarını bu yolda diyorum. O karakteri şekillendirebilmek için acaba kaç saatlerini belki günlerini... Belli karakterlerin belli yeteneklerinin açılması için belli bir saat boyunca oyunu oynaman gerekebiliyor bazen. Onu sana mecbur kılıyor. Vakit geçirmek zorundasın daha iyi oynamak için)(Selin, 2019).

In this sense, Selin states that, for her, the game-watching activity which she thinks is beneficial for her character in the game is a wasted life for the players she watches. The participant, who sees herself as a life that is wasted by watching, but who is wasted in terms of the player, is seen to have experienced a paradox when evaluated within the framework of these statements.

6.7 ESports from the Perspective of the Professional Players

Since the meaning attributed to the concept of sports is important for the study, ESport players are asked to define the sport according to themselves. It is seen that definitions are evaluated around keywords such as, “talent”, “entertainment”, “rule”, “competitive”, “health”.

With the words, *“All competitions that people compete to win in the framework and rules we set are sports.”* (Kendi belirlediğimiz çerçeve ve kurallarda insanların kazanmak için yarıştığı tüm müsabakalar spordur) Can (19) states that sport is not an activity that takes place within the framework of certain rules and that the rules are set by themselves. On the contrary of Can, Ulaş (19) expresses that it takes shape around certain rules with the statement, *“...” action with specific rules having specific branches.* (belirli branşları olan belirli kuralları olan eylem) In this context, it is seen that the two players experience mutual contradictions in the aforementioned definitions.

Gözde (17) defines sport with the expression, *“...” an activity that manages to contain a lot of emotions such as happiness, self-confidence, friendship, awareness.* (mutluluk, özgüven, dostluk, farkındalık gibi bir sürü duyguyu içinde barındırmayı başaran bir aktivitedir) and says that it is an activity where many emotions are experienced at the same time. Özgür (23) points out to the connection of sport with talent by stating, *“A set of competitions that we compete against other talented people like us, within the framework of some of our innate or later skills.”* (Doğuştan gelen ya da sonradan çalışarak kazandığımız bazı yeteneklerimizi kurallar çerçevesinde bizim gibi yetenekli olan başka insanlara karşı yarıştırdığımız yarışmalar bütünü). Meriç (20) underlines the importance of sport in terms of health with the expression, *“Sport is a hobby that enables people to enjoy with the competitive arena and a set of*

activities necessary for people to live their lives in a healthy way.”(Spor, insanların hayatlarını sağlıklı bir şekilde sürdürmeleri için gerekli olan faaliyetler bütünü ve bir yandan da rekabetçi arenasıyla keyif almalarını sağlayan bir hobidir.) and remarks that it is an necessary activity for the health in the individual’s life. From this point of view, unlike the other participants, Meriç evaluates sports from a different perspective.

After the definition of sport of the players, the question ‘What is eSport?’ is directed to them. Since the participants are professional players, the keywords they use in defining eSports are important.

Can says, *“Sports performed in digital environment through computers and similar devices are called eSport.”(Dijital ortamda bilgisayar ve benzeri aletler vasıtasıyla gerçekleştirilen spora espor denir),* and Gözde underlines that to do eSports, one should be a professional by stating, *“ESport is a game that is played online on a computer or similar platform and moves to higher levels under the name of professionalism.”(Espor; bilgisayar veya benzer bir platform üzerinden, online olarak oynanan oyunların, daha yüksek seviyeli aşamalara taşınarak profesyonellik adı altında oynanmasıdır.)* Özgür defines eSport, *“The new branch of the definition of sports developing with technology through computer games”(Spor tanımının bilgisayar oyunları üzerinden teknoloji ile gelişen yeni dalı)* and explains as the situation of transport of sports to different platforms with digitalization. Introducing a definition similar to Özgür’s, Ulaş defines eSport as, *“The digitalized form of sport.”(Sporun dijital ortama taşınmış hali)* When the eSport definitions of the players are evaluated, it is seen that the answers are quite general and familiar answers contrary to expectations. Although the fact that being a professional eSport player does not make the definitions they make valuable, the definitions made by amateur players are

more satisfactory. From this point of view, it makes us think for the eSport players who do this as a profession, what exactly eSports means to them and how important it is for them.

When asked about the similarities between traditional sports and eSports, it is seen that they form around similar words. It is argued by eSport players that eSports is shaped around similar emotions except physicality which is not different from traditional sports.

So much so that, with the statement, “...” *the greatest similarity between the traditional sport concept and eSports is the competitions most likely, because it runs through a system where people compete with each other.*” (*geleneksel spor kavramıyla Espor’un arasındaki en büyük benzerlik müsabakalar olur büyük ihtimal, çünkü insanların birbiriyle yarıştığı bir sistem üzerinden ilerliyor sporlar*) Can indicates that the biggest similarity between two is the tournaments. Gözde says, “*Most importantly, I think physical activity exists as the most important difference. Similarities are friendship, self-confidence, team spirit, discipline and so on*”....” (*Farklılık olarak en önemlisi, fiziksel aktivite oluyor sanırım. Benzerlikler ise arkadaşlık, özgüven, takım ruhu, disiplin gibi*) and shows the differences that put forward the physical activity and it is seen that she is not really sure about this as she used “I think” at the end. Meriç with his statement, “...” *the phenomenon of training in traditional sports exists here, too. There is also the phenomenon of being a team. There is also tactical thinking, thinking at any moment and turning it into action. Stress, pressure is also here. There is even physical violence as in football here.*”/ *geleneksel sporlardaki antrenman olgusu burada da var. Takım olma olgusu burada da var. Taktik yapma, her an düşünme ve bunu eyleme dönüştürme burada da var. Stres, baskı burada da var. Hatta futbol da yaşanan fiziksel şiddet burada oyun içinde*

var.) emphasizes many similar aspects of traditional sport and eSport repeatedly and mentions the “violence” that exists within eSport. Based on the statement of Meriç, it is argued that the existence of violence in eSports can be seen in the discourse within the game. While Meriç poses positive thinking, being a team, tactical and intense thinking, the negative aspects are not eliminated by the player and the existence of the existing “violence” is underlined.

When asked the question “Do you do sports?” to eSport players, it is seen that their answers are quite interesting. In fact, when players use expressions that support eSports as a sport, it is revealed that the question is related to the traditional sports activities they have experienced in the past. In line with this information, it is believed that eSports players do not see the eSport phenomenon in which they operate in their subconscious as a sport they are dealing with. In fact, the participating eSports players think that sports should be based on physical activity. Looking at the statements of eSport players; Can says, *“I'm not active in sports right now, but I played Rugby as an amateur in high school”* (Şuan aktif olarak bir spor yapmıyorum ancak lise dönemimde amatör olarak Rugby oynadım) and in the same way Gözde explains, *“I played in professional handball teams for about 16 years. I had to quit because of my injury.”* (Yaklaşık 16 yıl Profesyonel Hentbol takımlarında oynadım. Sakatlığımdan dolayı bırakmak zorunda kaldım.) While Meriç mentions his history of sport by saying, *“When I was little, I was a professional swimmer and basketball player. I played tennis for a while. But I'm not interested in any sport right now”* (Küçüklüğümde profesyonel bir yüzücü ve basketbolcuymum. Bir dönem de tenis oynadım. Ancak şu anda herhangi bir spor dalıyla ilgilenmiyorum), Özgür mentions his past sport experiences like other players, *“I used to play football but I can't play because I don't have any friends to play anymore.”* (Eskiden futbol oynuyordum

ancak artık oynayacak arkadaşım kalmadığı için oynayamıyorum) Another point that should be considered in expressions is that players talk about traditional sports. In the light of these statements, the truth of the opinion is proved that the sport is based on physical activity by eSport players. In this context, it is seen that thoughts of the players are getting doxalized, but they accept eSports as a sport without question. In addition, they do not use eSports in their activities as a sport proves that they are experiencing a paradox.

Can's answer, *"If chess is sport, eSport is also sport, but the important thing is how we define sport. Although eSport is not a physical activity, it is a kind of sport that has the mechanics you need to use and work on your brain like chess."* (*Satranç spor ise Espor da spordur ancak önemli olan sporu nasıl tanımladığımızdır. Espor her ne kadar fiziksel bir aktivite olmasa da, satranç gibi beyninizi kullanmanız gereken ve üzerinde çalışmanız gereken mekaniklere sahip bir spor türü*) explains and even in the present century, whether or not there is still a sport, he argues that eSport is a sport by comparing it to the controversial chess. To explain the games of chance and board, such as chess, by Huizinga's opinion (2006), this phenomenon is turned into a sport through advertisers.

Özgür states that *"absolutely yes, it is a more enjoyable and competitive and fair sport than stereotyped sports"* (*Kesinlikle evet kalıplaşan sportlardan çok daha keyifli ve rekabetçi adil bir spor*) and indicates that it is a more pleasant, especially "fair" activity than the usual order of traditional sports.

In line with these statements, while the player thinks that there is injustice in traditional sports, he emphasizes the fairness of the aforementioned phenomenon while placing eSports on a rational basis, that is to say that eSports are sports. Perhaps

its competitiveness is comparable, but whether it is fair or not is a matter of separate debate. Because, as in traditional games, there is the possibility of cheating⁹ in digital games.

Meriç, on the other hand, explains that eSports, which he compared to chess, is a sport by exhibiting a similar idea to Can's thought:

Yes. But to be frank, this is not a very clear “yes” answer. ESport meets the requirements and definitions of today's modern sports concept. If chess, boxing and other sports are accepted, eSport should also be accepted as sport. Moreover, even in the near future to participation of eSports in the Olympic games are spoken. “...” FIFA supports eSports. The NBA supports eSports. If so many institutions and organizations value eSports, it is of course a sport (Evet. Ancak açık sözlü olmak gerekirse bu çok net bir “evet” yanıtı değil. Espor günümüzdeki modern spor kavramının gereksinimlerini ve tanımlarını karşılamakta. Satranç, boks gibi eylemler spor kabul ediliyorsa Espor da spor kabul edilmeli tabii ki. Kaldı ki Esporun yakın gelecekte olimpiyat oyunlarına katılması dahi konuşuluyor. “...” FIFA, Esporu destekliyor. NBA, Esporu destekliyor. Bu kadar kurum-kuruluş Espora değer veriyorsa Espor tabii ki de spordur) (Meriç, 2019).

Meriç, who claims to see eSports as a sport, states that he has been in contradiction by adding the following to his idea:

⁹ Since it is not included in the scope of this study, it is not considered in detail. For examples of players using cheating in the field of sports see: <https://www.foxsportsasia.com/esports/958816/5-esports-pros-who-were-caught-cheating/> (Access date, 9 June 2019).

But there are also question mark sides. There is an idea that there is no sport without the act of “sweating”. There are both justified and unjustified points. Even though I think that these criticisms are a bit right, I am from the part that accepts that eSport is a sport (Fakat işin bir de soru işareti tarafları var. Tabiri caizse “terleme” fiili olmadan spor olmaz diye bir düşünce var. Bunun hem haklı hem haksız noktaları var. Ben bu eleştirilerin de biraz haklı olduğunu düşünsem de Esportun spor olduğunu kabul eden kesimdenim)(Meriç 2019).

When the answers given by eSport players are evaluated, the eSport in which they are involved, where they spend labor, gain financial income and reputation creates a motivation in them and thus they see this phenomenon as a sport. In this respect, it is possible to relate to Guy Debord's theory of “spectacle society”. Because the games that are projected on giant screens and the financial gain and fan base gained by the “performances” of the players in these games make them a part of the show community. The factors that trigger this formation lead individuals to consumption. Thus, the necessities created from nothing, the necessity of everyone to have similar tastes and the frenzy of consumption fed by the individual's fear of exclusion are imposed on individuals by these means.

6.8 I can't imagine a life without games

ESport players say that their acquaintance with digital games dates back to childhood. Digital games are shaped around emotions such as “pleasure”, “self-esteem”, “guilt”, “happiness“ and “killing time” for the participants and reveal their motivation to play.

Gözde, with her expressions “...” *my self-confidence is increasing. Also, contrary to what many people say, the sense of making new friends in a social way, the ability to chat with them, to sit and drink coffee in our real life “...” make me feel happy*” (*özgüvenim artıyor. Ayrıca bir sürü insanın dediğinin aksine sosyal bir şekilde yeni arkadaşlar edinme duygusu, onlar ile sohbet edebilme, gerçek hayatımızda oturup kahve içebilme durumu “...” mutlu hissettiriyor*) mentions that her self-confidence increases if she succeeds in games and that she has a social life as opposed to general judgment. From the statement of Can, “*It's a nice tool to kill time, but when it's too much, it makes you feel guilty.*” (*Vakit öldürmek için güzel bir araç ancak aşırıya kaçtığı zamanlarda bir suçluluk hissi uyandırıyor*) it can be understood that it can be a good activity to spend time at first, and when the dose is missed, it can evoke a sense of guilt. Meriç, who brings different interpretations from other players, expresses his feelings as follows:

I've been interbedded with the games since I was a baby. I can't imagine a life without games right now. I play the games as if I were performing a daily routine rather than just playing it. This is a bad situation to be honest. But my life somehow came to this point. There's not much I can do anymore. My friends, my work and my vision of life have been shaped and developed through games. I do not regret (Neredeyse bebeklik çağımdan beri oyunlarla iç içeyim. Şu anda oynusuz bir hayat düşünmem mümkün değil. Oyunları artık oyun oynamak için değil de bir günlük rutini yerine getiriyormuşum gibi oynuyorum. Bu dürüst olmak gerekirse kötü bir durum. Ancak hayatım bir şekilde bu noktaya geldi. Artık yapabileceğim çok fazla bir şey yok. Arkadaş çevrem, işim, hayat

görüşüm dahi oyunlarla şekillendi ve gelişti. Pişman değilim) (Meriç, 2019).

Meriç says that digital games, which he started in his infancy, became an indispensable activity in his present life. Stating that the games are a part of his daily life, Meriç acknowledges that this situation causes certain negativities in his own life and that the game, which is almost in the center of his life, also shapes his life. Even for the game enthusiast, this situation brings the threat of breaking away from real relationships and daily responsibilities, and it is worried that it can progress to a fondness (Turkle, 1995, p. 188). Meriç is aware of his situation and says he can no longer do anything to change it. It is seen that this situation causes the face-to-face relationships to change according to the games.

By asking the players what emotions they experience with the audience participation during the tournament, emotions they feel during the tournaments are being tried to learn. The general feelings of the players in the audience are shaped around such as “motivation”, “depressing”, “responsibility” and so on.

With his statement, “*It motivates and pushes me to play better and to become more successful*” (Motive ediyor ve daha başarılı olmak daha iyi oynamak adına gaza getiriyor) Özgür states that audience participation positively affects them and is a source of motivation to multiply their success. Also, Gözde expresses:

The audience is truly a source of motivation for people competing in the eSports world and wanting to prove themselves. How to watch football matches without the fans will not be enjoyable matches, it is just like that. Of course there are others who don't like you as much as those who support you. So I can briefly say that it is both a source of motivation and

in some cases it makes you feel depressing (İzleyiciler, eSpor dünyasında yarışan ve kendini kanıtlamak isteyen insanlar için gerçekten bir motivasyon kaynağı. Nasıl futbol maçlarını izlemeyen taraftarlar olmazsa maçlar keyifli geçmez, aynen onu gibi. Seni destekleyen kadar sevmeyenler de oluyor elbette. Yani kısaca hem motivasyon kaynağı hem de bazı durumlarda moral düşürücü hissettiriyor diyebilirim) (Gözde, 2019).

And she mentions that it provides similar motivation by comparing eSports tournaments to football, a traditional sport. Gözde, who mentions that the audience will be motivation, underlines that it may be the case in similar demoralizing situations. Can, on the other hand, says, *“The audience factor is a disadvantage for inexperienced players, but knowing that your work is given importance and knowing that people gather to watch you is a great source of motivation as well as a great responsibility.”* (İzleyici faktörü deneyimsiz oyuncular için bir dezavantaj ancak yaptığınız işe önem verildiğini bilmek ve insanların size izlemek için toplandığını bilmek güzel bir motivasyon kaynağı olmak dışında aynı zamanda büyük bir sorumluluk.) and Can says that it can create negative effects for inexperienced players by dividing the players into experienced and inexperienced players, while expressing that it creates both a great motivation and a great responsibility for the players who are aware of their actions.

7 CONCLUSION

Together with the developments in technology, the content of the concept of sports is also affected by these developments and is experiencing a change. However, the transition of individuals to potential consumers using digital games increases the position of industrialization tendency and allows it to gain great momentum in the producing-consuming position. With the transfer of the traditional game concept to different platforms, digital games adapted to the life of the individual evolved into the concept of eSports as a branch of sports as a result of the developments experienced over time. In this respect, the definitions, criticisms, and approaches brought to the phenomenon of eSports are discussed and the history and development of eSports are mentioned. Considering that the situation in Turkey and the World, this practice, with the developments in the economic sense and the emergence of different subsequent formation has created a new work environment.

In the current century, eSport aims to create a new cultural product by trying to adapt itself to traditional sports, which is a traditional cultural element. In this context, it has taken place in the market and started to accept its existence. From an economic point of view, thanks to the rewards and sponsorships obtained within the scope of the tournaments organized, it has become a winner and a thing that makes others win. This phenomenon, which has attracted the attention of large-scale companies, has made individuals more dependent on itself with the perception it has created and has become a mutual satisfaction between eSports and individuals. ESport, which has

attracted the attention of individuals with digital game culture, feeds itself with the support of the same audience with a majority.

The phenomenon of eSports, which has been increasing day by day and being polished by the sector, which has been economically saturated, brought about doxalizing. Although the individual is aware of the consumption pit infused and pushed into it, he gets pleasure from it. In this context, the basis of eSports is based on doxalization. In other words, the individual tends to accept what is presented to him without question.

There are many parameters in the development of eSport practice offered for consumption under the name of sports. While the most important ones are the big companies, on the other hand, it is possible to see the investments of sports clubs in different branches which are considered as a sport. In particular, if you need to elaborate on the investments of sports clubs, Galatasaray, Fenerbahçe, and Beşiktaş, which are referred to as 3 Seniors, have eSports teams under their names. It is possible to say that one of the biggest reasons for this is to increase the prestige, while the other is to keep up with the tendencies of individuals called the new generation. Because the new generation entertainment understanding and habits cannot prevent the change in time. This generation makes it almost imperative to live with the virtual world and has to take its place in the change. The first condition of keeping up with the virtual world is to consume. It is possible to say that one of the biggest reasons for this is to increase the prestige, while the other is to keep up with the tendencies of individuals called the new generation. Because the new generation's entertainment understanding and habits cannot prevent the change in time. This generation makes it almost imperative to live with the virtual world and has to take its place in the change. The first condition of keeping up with the virtual world is to consume. Buying the

latest mobile phone, playing the best-selling game and following a phenomenon that does not coincide with the definitions of classical sports despite being launched as a sport, leads the individual to "consume" after all these "productions". Metas that are included in the life of the individual after being cognitively beneficial to the society, numb the brain of the individual after a while and no longer allow the individual to think. In other words, they think on behalf of the individual, the need is created, produced and sold in the last instance. When evaluated within this framework, eSport creates an image intertwined with the automated system. This process is so intertwined that it reminds of a Matryoshka doll. While the outermost doll forms the culture industry, the other dolls shrink to include consumer society, spectacle society, margarine operation, and simulation, and the final doll reflects uses and gratifications. The last doll is the essence of the individual and likewise, it feeds other concepts by interacting from inside to outside. In this context, it is how Russia is the head of the matryoshka, and the eSports' head is doxa. ESport, which is based on the foundation of doxa, appears as a nested whole as a matryoshka doll.

By consulting to the amateur and professional eSport players who both play and watch the games, how it is evaluated by the individuals that are located in two different locations is determined to understand the reflection of eSports in Turkey which forms the whole of layouts which are interwoven and feed each other. During the interviews, with the questions directed to the amateur players who play digital games as well as the participants, who are also spectators, it was learned about what eSports mean especially for those who are in the audience. On the other hand, with the questions directed to professional eSport players and with the subsequent answers, we went deep into the world of eSport. As a result of the answers of most of the participants who were amateur players and eSport viewers, it has concluded that

eSport is not a sport and is presented to individuals as an element of consumption. For two participants, one of whom was an eSport coach, this doxa was accepted as a sport without questioning. Another point to emphasize is that playing digital games and watching eSports tournaments gives people pleasure and motivates them. With this, individuals identified themselves with the character in the game and started to see that character as themselves. In other words, they believe that they have created themselves through that virtual character.

When the findings of the professional players were evaluated, it was accepted that eSports is a sport. However, when their answers were evaluated later, it was observed that they experienced a paradox. So much so that eSport players gave examples of past sports experiences and mentioned traditional sports but they did not mention that they claim that eSport is a sport. In other words, they see their activity not as a sport but as a profession. Considering eSports as a sport, they have adopted it as a beneficial action for themselves, considering its income and popularity. The amateur players' doxalization is also valid for professional players. The players accept this practice even though they see and know the truth and pursue it in their interests.

While keeping the goal of profit in the forefront makes the eSport phenomenon a commodity, individuals are transformed into a commodity in the system that puts viewers and consumers in the position of consumers. This phenomenon created with this industrialization process is presented under the title of sports and is included in the formalization process and it is only a matter of time to succeed when economic interests and gains are taken into consideration. A concept that can be called "entertainment" rather than sports are presented to individuals as sports, and the existing sports patterns in their minds are demolished and rebuilt. In

other words, by creating new consumption channels, new ways of generating profit are produced and squeezed between the gears of the system.

In the findings of the interviews, concepts that will constitute the research areas that need to be evaluated more comprehensively have been reached. These concepts are the concept of violence on the virtual platforms where eSport tournaments are broadcasted or in-game. The fact that the same violence experienced in traditional sports manifests itself in eSports is expressed by both amateur players/spectators and professional eSports players in a way that confirms the existence of violence. Violence is the same violence. It only manifests itself through a different formation, without physical contact. Another concept that can be developed is appropriation. The concept of appropriation is related to the demonstration of the act of humanizing the character of the game as it is included in the statements of the participants. The player/viewer who establishes a connection with that character wastes time to improve it or becomes upset when the character dies in the game. To put it differently, it places the qualities of being human. Therefore, these concepts gain importance to become a more comprehensive research topic.

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