

RESEARCH ARTICLE

The Geometry of Headlines: Typography, Page Position, and Visual Rhetoric in Turkish Newspaper Front Pages after Galatasaray's 2000 UEFA Cup Victory

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DOI: 10.5281/zenodo.21828211

Submitted: 3 June 2026 Accepted: 24 July 2026 Published: 31 August 2026

ABSTRACT

This article examines how nine Turkish newspapers visually framed Galatasaray's 2000 UEFA Cup victory across 12 front pages published on 18–19 May 2000. The sample includes Akşam, Cumhuriyet, Fanatik, Hürriyet, Milliyet, Radikal, Sabah, Star, and Yeni Şafak. Using qualitative comparative visual analysis, the study considers headline typography, page position, color, photographic hierarchy, masthead treatment, and relations between words and images. Although the pages draw on the same match result and a limited pool of trophy photographs, they organize the victory in markedly different ways. Popular and sports newspapers favor oversized sans-serif type, yellow-red saturation, exclamation marks, starbursts, and headlines placed over photographs. Cumhuriyet and Radikal preserve greater editorial distance through restrained or ambivalent layouts. Other pages connect the club's victory to national symbols, the European Union debate, Çanakkale memory, and the 19 May holiday. The three 19 May pages shift attention from the trophy to urban crowds and public celebration. The findings show that layout operates as an editorial argument and that these late-analog pages gave the event durable visual form. Their short slogans, score blocks, high-contrast color fields, and poster-like compositions also share formal features with later digital sports graphics.

Keywords: *Galatasaray; UEFA Cup; Turkish press; typography; visual rhetoric*

To cite this article: AltioK Erduran, D. (2026). The geometry of headlines: Typography, page position, and visual rhetoric in Turkish newspaper front pages after Galatasaray's 2000 UEFA Cup victory. *Journal of Emerging Minds in Undergraduate Research*, 1(1), 21-37. <https://doi.org/10.5281/zenodo.21828211>

1. Introduction

On 17 May 2000, Galatasaray AŞ played Arsenal FC in the UEFA Cup final at Parken Stadium in Copenhagen. The match ended 0-0 after extra time, and Galatasaray won the penalty shootout 4-1 to become the first Turkish club to win a major European football trophy (Union of European Football Associations [UEFA], 2000). When Turkish newspapers went to press, the design task extended beyond recording the score. Editors had to decide how large the trophy image should appear, how words and photographs should meet, which colors and symbols should frame the result, and what emotional register the page should adopt. Through those choices, a match result was given the visual language of national pride, popular spectacle, political metaphor, and commemorative display.

The timing added two layers of meaning. The victory came one day before 19 May, the Turkish public holiday officially marking the Commemoration of Atatürk, Youth and Sports Day. It also followed the Helsinki European Council's recognition of Turkey as a candidate for European Union membership by only a few months (European Council, 1999). The "Copenhagen criteria" were already familiar from the political and economic conditions of accession defined in 1993 (European Council, 1993). Copenhagen could therefore signify both the venue of the final and Turkey's contested relationship with Europe. Arsenal likewise offered a convenient shorthand for England and historical rivalry. These associations allowed the cup to carry meanings of recognition, belonging, and redress beyond the match itself.

This article examines how such associations are built through headline typography and page position. It considers scale, type style, color, overlap with photography, masthead relations, flags, starbursts, score boxes, side columns, aerial crowd photographs, and promotional labels. Treated as visual rhetorical acts, the pages give emotion spatial form and variously frame the victory as monumental, chaotic, sacred, ironic, disciplined, national, or commercial.

The corpus supports close comparison because the pages begin with much of the same raw material: a trophy-lifting photograph, the 4-1 penalty score, a claim of historical firstness, and Galatasaray's yellow-red palette. Their layouts nevertheless diverge. Some foreground disbelief, affection, or popular humor. Others adopt the tone of historical record, political commentary, or national ceremony. The three available 19 May pages move toward crowd photographs, urban space, and the public holiday. These differences make it possible to study layout as a visible form of editorial argument.

After establishing the theoretical framework and explaining the corpus, the article examines oversized display type, political and ideological metaphors, contrasting forms of editorial authority, and the limited 19 May aftermath subset. It then considers color, mastheads, newspaper identity, and the relationship between these printed pages and later digital sports graphics.

2. Literature Review and Theoretical Framework

2.1. Visual Semiotics and the Newspaper Page

Visual semiotics provides the main analytical foundation. Barthes's theory of myth treats mass-cultural signs as second-order systems in which an already meaningful sign becomes the form of a broader ideological message (Barthes, 1972). A trophy-lifting photograph denotes a

football team holding a cup, yet the same image can connote recognition in Europe, national confirmation, historical correction, or collective destiny. Barthes's account of image-text relations is equally important because headlines anchor possible photographic meanings (Barthes, 1977). In this corpus, "Allah'ım! İnanamıyorum" ["My God! I can't believe it"] anchors the image in shock and awe, "Söke söke kupa" ["We wrested the cup away"] stresses hard-won conquest, and "Kupa G. Saray'ın" ["The cup is Galatasaray's"] adopts the tone of documentary record.

Kress and van Leeuwen's social-semiotic grammar supplies the compositional vocabulary for this reading, especially information value, salience, framing, and modality (Kress & van Leeuwen, 2006). A headline's position, its scale beside a photograph, and any overlap between word and image reveal the page's hierarchy. Van Leeuwen's account of color directs attention to color schemes and their cultural work rather than to isolated hues (van Leeuwen, 2011). Here, yellow and red operate as club colors, festive codes, high-visibility commercial devices, and signs of emotional warmth.

Visual rhetoric shifts the question from what a sign means to the function it performs within the composition. Foss (2005) proposes studying a visual artifact through its nature, function, and evaluation. Applied to a front page, this approach helps distinguish celebration, commemoration, political analogy, and souvenir-like presentation as formal possibilities. Rose's (2016) critical visual methodology also requires attention to the image, its production setting, and the site of audiencing. The present study examines the pages and visible traces of production logic. Research on visual framing treats media content and audience effects as distinct empirical problems. Geise and Xu's (2025) systematic review shows that sensory, affective, cognitive, and behavioral claims depend on dedicated effects research. Because this study has no reception evidence or newsroom interviews, references to address, alignment, or invitation describe features encoded in the design rather than measured audience effects.

2.2. Typography, Layout, and Newspaper Form

Typography is central because these headlines are read as language and seen as images. Lupton (2010) defines typography as the arrangement of letters, words, and paragraphs within visual systems. Display type therefore registers first as weight, width, contour, shadow, color, and spatial pressure. Harrower and Elman (2013) treat headlines, photographs, text blocks, logos, and white space as parts of page architecture. García's (1993) structural approach makes a related point: visual hierarchy emerges from the coordination of type, layout, and color. Across these pages, the event remains constant while the hierarchy that presents it changes.

Barnhurst and Nerone's (2001) history of newspaper form frames visible organization as a mode of cultural authority. A front page can address its public as citizens, consumers, fans, witnesses, mourners, or participants in celebration. These are implied positions in the design, not evidence of actual response. Cumhuriyet's restrained grid offers civic distance, Fanatik's saturated poster aligns with supporter immersion, Hürriyet's flag and Atatürk silhouette place the victory within a national frame, and Radikal's juxtaposition of celebration and disorder creates a more critical viewing position.

Recent research confirms the front page's role as an editorial form. Serafis and Tseronis (2023) show how headlines, images, and page organization combine into multimodal arguments. Coche and Bell's (2024) study of more than 900 U.S. newspaper front pages demonstrates that prominence and ownership shape the visibility of sporting victories. Haught and Morris (2025) place such choices within a longer history of front-page design and draw attention to the spread of templates and visual sameness. Together, these studies support close attention to scale, position, and page architecture.

2.3. Sport, National Identity, and Turkish Media Culture

Sport journalism is a powerful site of national identification. Anderson's (1995) concept of imagined communities explains how print culture can represent dispersed people as sharing the same time and public feeling. Billig's (1995) banal nationalism draws attention to routine flags, collective pronouns, and references to the nation. The signs in this corpus are unusually emphatic: flags and Atatürk imagery move into the foreground, and a club victory is repeatedly framed as a national achievement.

Football scholarship adds historical and political context. Crolley and Hand (2002) show how European football writing draws on national, regional, and group identities. Boyle and Haynes (2009) describe sport, media, and popular culture as mutually shaping fields, while Giulianotti (1999) treats football as a global social game whose meanings extend beyond the pitch. For Turkey, Irak (2013) examines the sociopolitical relations surrounding football in Turkey and England, and Talimciler (2010) situates sport within popular culture and social transmission. Together, these studies support the treatment of front pages as media artifacts in which identity, memory, and power are organized visually.

Recent football-media research sharpens the link between sport and national identity. Ziaee et al. (2021) show how coverage can mobilize historical and political references in constructions of national identity. Mauro's (2025) comparison of British and Italian newspapers likewise traces nationhood through headlines, images, page composition, and editorial orientation. Their national-team cases provide a useful comparison for a club victory repeatedly recast as a national achievement. They also support reading the Çanakkale analogy, Atatürk imagery, European Union vocabulary, and collective pronouns as choices embedded in page design.

The Turkish media context further clarifies the visual intensity of the sample. Gencel Bek's (2004) study of tabloidization in television news identifies personalization, spectacle, visual density, and infotainment in a commercial media environment. Although the medium differs, these pressures help explain front pages that enlarge emotional language and package the event as an affective object. Arslan's (2018) discussion of Gürbilek's *Vitrinde Yaşamak* connects post-1980 culture to display, advertising language, and public images. Bora (2018) shows how political keywords condense ideological histories, while Ritchin (2009) provides a basis for comparing late-analog newspaper imagery with later digital forms.

The article addresses a specific gap: the visual construction of Galatasaray's 2000 victory on printed front pages. Sport-media research often emphasizes discourse, broadcasting, political economy, or fandom. Here, headline typography and page position serve as primary evidence. The page is treated as a designed field where editorial identity, commercial urgency, national symbolism, and sporting emotion meet.

3. Data Set and Method

The corpus contains 12 front pages from nine Turkish newspapers: Akşam, Cumhuriyet, Fanatik, Hürriyet, Milliyet, Radikal, Sabah, Star, and Yeni Şafak. Nine pages were published on 18 May 2000, immediately after the final. Three additional pages, from Fanatik, Milliyet, and Sabah, were published on 19 May and form a small follow-up subset. The unit of analysis is the front-page headline in its layout, including page position, scale, typographic treatment, color, relation to the masthead, photographic placement, and surrounding graphic elements.

The selection followed a purposive, archive-led strategy and does not claim statistical representativeness. A page was included when the title was a nationally distributed Turkish daily in print in May 2000, the Galatasaray victory was prominent on the front page, the headline and relevant layout features remained legible, and the page added a distinct visual or editorial configuration to the comparison. The sample combines the sports-specialist Fanatik with eight general-interest dailies and seeks variation in design language, commercial orientation, and editorial positioning, factors that recent comparative studies identify as relevant to front-page prominence and national framing (Coche & Bell, 2024; Mauro, 2025). Local newspapers, later commemorative pages, duplicate editions, and scans too incomplete for page-level analysis were excluded. The result is a bounded case set that supports analytical comparison and does not serve as a circulation-weighted account of the entire Turkish press.

Table 1. Corpus Composition and Analytical Role

Newspaper	Date	Main visible headline (English translation)	Role in corpus
Akşam	18 May 2000	Allah'ım! İnanamıyorum (My God! I can't believe it)	18 May core; affective display type
Cumhuriyet	18 May 2000	Kupa G. Saray'ın (The cup is Galatasaray's)	18 May core; restrained grid
Fanatık	18 May 2000	Efsane Cimbom / UEFA Şampiyonu (Legendary Cimbom / UEFA Cup champions)	18 May core; sports-specialist poster
Fanatık	19 May 2000	Visible UEFA acrostic, provisionally Ulusun / Evlatları / Fatih'in / Aslanları (The nation's sons / Fatih's lions)	19 May subset; cropped scan and crowd imagery
Hürriyet	18 May 2000	Yaşayın varolun (Long may you live)	18 May core; national-symbolic frame
Milliyet	18 May 2000	Cimbom tarih yazdı / Canım (Cimbom made history / My darling)	18 May core; affectionate vertical display
Milliyet	19 May 2000	Sen ilahsın (You are a god)	19 May subset; mythic and urban narrative
Radikal	18 May 2000	Söke söke kupa (We wrested the cup away)	18 May core; celebration beside civic disorder
Sabah	18 May 2000	İşte tarih böyle yazılır (This is how history is written)	18 May core; monumental inscription
Sabah	19 May 2000	Selam size kahramanlar (We salute you, heroes)	19 May subset; crowd and double-holiday frame
Star	18 May 2000	Cup'tık (We got the cup)	18 May core; popular pun and historical memory
Yeni Şafak	18 May 2000	Muhteşem (Magnificent)	18 May core; EU and Copenhagen metaphor

The study uses qualitative comparative visual analysis. Each page was read along eight axes: headline wording, approximate scale and position, typographic style and treatment, color scheme, the headline-photograph relation, masthead placement, symbolic references, and the implied reading path. This approach follows the multimodal premise that meaning is distributed across language, image, color, layout, and material display (Jewitt, 2014; Machin & Mayr, 2012). The coding is interpretive rather than quantitative. The comparison uses features that are visually verifiable, such as headline dominance, overlap with photography, masthead hierarchy, framed versus poster-like image treatment, and the density of secondary elements.

The two dates serve different analytical purposes. The nine 18 May pages record the immediate victory through the trophy, the score, the penalty shootout, and claims of historical firstness. The three 19 May pages shift toward crowds, city space, helicopters, open-top vehicles, goalkeeper narratives, and the national calendar. This second-day pattern applies only to Fanatik, Milliyet, and Sabah. It is treated as an illustrative sequence within the corpus and does not support a generalization about the Turkish press as a whole.

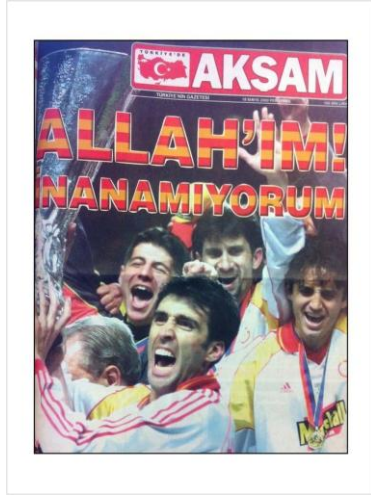
4. Typography as a Shout: Scale and Visual Force

On the 18 May pages, oversized display type often becomes the dominant image. Typography gives visual form to cheering, prayer, humor, commemoration, and chant. Read through Foss's (2005) account of rhetorical function and Lupton's (2010) treatment of type as a visual system, the letters matter for their verbal content and for the force they exert on the page.

Akşam places "ALLAH'IM! İNANAMIYORUM" ["MY GOD! I CAN'T BELIEVE IT"] across the top of its 18 May front page in enormous letters filled with yellow-red gradients (Akşam, 2000; Figure 1a). The apostrophe, exclamation mark, heavy outline, and color fill make disbelief visible as a public, devotional cry. Because the letters repeat Galatasaray's colors, the headline also works as a banner. "Allah'ım" carries an affective rather than doctrinal register, marking a moment when ordinary speech appears insufficient.

Sabah chooses a monumental register. "İŞTE TARİH BÖYLE YAZILIR" ["THIS IS HOW HISTORY IS WRITTEN"] dominates the page in massive black sans-serif type (Sabah, 2000a; Figure 1b). The scale presents the result as an inscription rather than a passing sports story. Black letterforms against a yellow field, with red accents, give the declaration visual weight while keeping it tied to Galatasaray's palette. The composition resembles a public tablet on which sporting history has already been recorded.

Milliyet develops a warmer version of monumental type (Milliyet, 2000a; Figure 1c). Near the masthead, "CİMBOM tarih yazdı" ["Cimbom made history"] introduces Cimbom, a popular nickname for Galatasaray. The word "CANIM" ["MY DARLING"] then runs vertically down the right side. The rotated trophy photograph leans into those black letters, giving affection a physical place in the composition. The orange-red frame, boxed secondary items, and the line "Türkiye sizinle gurur duyuyor" ["Turkey is proud of you"] combine the visual idioms of a poster, a love letter, and a national congratulation.



(a) Akşam, 18 May 2000



(b) Sabah, 18 May 2000



(c) Milliyet, 18 May 2000

Figure 1. Monumental and affective display strategies on 18 May 2000: (a) Akşam, (b) Sabah, and (c) Milliyet. Sources: Akşam (2000), Sabah (2000a), and Milliyet (2000a).

Star's headline reads "CUP'TIK" ["WE GOT THE CUP"], a visual pun on the Turkish word kaptık, meaning "we grabbed it" (Star, 2000; Figure 2a). By inserting the English word cup into a Turkish verb, the page domesticates a European institutional term and gives the victory a slangy, street-level voice. Its compact form and aggressive placement preserve the immediacy of a chant.

Hürriyet gives the shout an institutional frame. Its headline "YAŞAYIN VAROLUN" ["LONG MAY YOU LIVE"] is large and direct, yet much of its force comes from the surrounding Turkish flag, Atatürk silhouette, red masthead, and yellow-red border (Hürriyet, 2000; Figure 2b). The composition places a club victory inside an established national vocabulary and presents the newspaper as the public voice of congratulation.



(a) Star, 18 May 2000



(b) Hürriyet, 18 May 2000

Figure 2. Popular and national-institutional headline frames on 18 May 2000: (a) Star and (b) Hürriyet. Sources: Star (2000) and Hürriyet (2000).

Fanatik intensifies the visual language of the sports press (Fanatık, 2000a; Figure 3). "EFSANE CİMBOM" ["LEGENDARY CİMBOM"] appears in large yellow letters with red star motifs, while "UEFA ŞAMPİYONU" ["UEFA CUP CHAMPIONS"] stretches across the lower photographic field. The 4-1 score occupies a broad red block, and a starburst advertises "24 sayfa" ["24 pages"]. Score boxes, flags, borders, and the special-section promotion give the page the qualities of a supporter poster and a souvenir. Visual abundance takes priority over calm separation of elements.



(a) Fanatik, 18 May 2000

Figure 3. Fanatik's sports-poster composition on 18 May 2000. Source: Fanatik (2000a).

5. Graphic Construction of Political and Ideological Metaphors

Several pages incorporate political and ideological metaphors directly into their design. Comparable studies show how historical references and multimodal page choices can fold football into wider national narratives (Mauro, 2025; Ziaee et al., 2021). Starbursts, flags, masthead adjacencies, sidebars, and headline structures carry the argument. Bora's (2018) account of political keywords helps explain how a short phrase can activate a much longer ideological history when it is placed at the center of a front page.

Yeni Şafak uses the main headline "MUHTEŞEM" ["MAGNIFICENT"] and places beside it a starburst reading "KOPENHAG KRİTERLERİ: CİMBOM: 4 - ARSENAL: 1" ["COPENHAGEN CRITERIA: CIMBOM 4–1 ARSENAL"] (Yeni Şafak, 2000; Figure 4a). The joke joins the city of the final to one of the period's most recognizable terms in Turkey's European Union debate. The 1993 European Council defined the accession criteria, and the 1999 Council placed Turkey within the candidacy framework only months before the match (European Council, 1993, 1999). The starburst recasts the score as an answer to Europe in its own political vocabulary.

Star draws on a different historical script. A sidebar links Arsenal to Çanakkale by suggesting that the English, who could not pass the Turkish ancestors there, could not pass Galatasaray either (Star, 2000). Arsenal is thus framed as a sign of England, and the match is folded into a narrative of national resistance. Crolley and Hand (2002) show that football writing often relies on national stereotypes and inherited historical scripts. Star makes that process visible by placing the analogy beside its punning headline.

Hürriyet builds national legitimacy through a more official visual grammar (Hürriyet, 2000). The Turkish flag and Atatürk silhouette sit near the masthead, while yellow-red bands organize the page edges. Billig's (1995) account of national flagging explains the mechanism, although the signs here are enlarged rather than routine. Their placement frames Galatasaray's achievement as a success worthy of national recognition.

Within the three-page 19 May subset, Milliyet links football to the national calendar (Milliyet, 2000b; Figure 6a). The headline "SEN İLAHSIN" ["YOU ARE A GOD"] draws on Fatih Terim's reported words to Taffarel before the penalties. A nearby starburst reads "ATAM işte Gençlik ve Spor" ["ATATÜRK, THIS IS YOUTH AND SPORT"], using Atam as a patriotic form of address to Atatürk. The page places the goalkeeper's mythic elevation, the holiday, and the crowd inside one image field.

Sabah's 19 May page uses the smaller phrase "ÇİFTE bayram" ["A DOUBLE CELEBRATION"] near the masthead and the large central greeting "SELAM SİZE KAHRAMANLAR" ["WE SALUTE YOU, HEROES"] (Sabah, 2000b; Figure 6c). The coincidence of date, crowd photograph, and heroic salutation links the UEFA victory with the public holiday. The national framing emerges from their combination rather than from a single state emblem.

Radikal places the colloquial headline "SÖKE SÖKE KUPA" ["WE WRESTED THE CUP AWAY"] beside a photograph of street disorder and a caption critical of those who cast a shadow over the celebration (Radikal, 2000; Figure 4b). The juxtaposition acknowledges the victory while withholding a seamless image of public harmony. The available design evidence supports the narrower claim that celebration and civic anxiety occupy the same visual field. Its rhetoric is therefore ambivalent.



(a) Yeni Şafak, 18 May 2000

(b) Radikal, 18 May 2000

Figure 4. Political metaphor and editorial ambivalence on 18 May 2000: (a) Yeni Şafak and (b) Radikal.
Sources: Yeni Şafak (2000) and Radikal (2000).

6. Rational Design and Emotional Density

The contrast between Cumhuriyet and the more explosive pages concerns performances of editorial authority, not a hierarchy of good and bad design. Cumhuriyet preserves the page as a controlled record. Star, Akşam, Fanatik, Sabah, Milliyet, and Yeni Şafak borrow the density and immediacy of a poster. Radikal combines a large colloquial headline with a split layout that interrupts pure celebration.

Cumhuriyet's 18 May front page is organized around a red masthead, a centered serif headline, explanatory text, and a rectangular trophy photograph inside a controlled grid (Cumhuriyet, 2000; Figure 5). "Kupa G. Saray'ın" ["The cup is Galatasaray's"] is prominent without overrunning the page. A line above it records the historical first, and a right-hand column reports celebrations in the streets. The photograph remains a bounded news image beneath the text rather than serving as a full-page background.



(a) Cumhuriyet, 18 May 2000

Figure 5. Cumhuriyet's restrained grid and bounded trophy photograph on 18 May 2000. Source: Cumhuriyet (2000).

This arrangement can be described as archival. It establishes distance while the event is still unfolding and translates celebration into a civic record. Barnhurst and Nerone (2001) help explain why the visible separation of evidence, caption, headline, and editorial judgment carries authority. The restrained color density matters as well. Yellow and red remain visible in the photograph and page accents without taking over the whole composition.

Radikal creates distance through juxtaposition rather than visual quiet (Radikal, 2000). "SÖKE SÖKE KUPA" is large, black, and colloquial, yet the central area is divided between celebration and disorder. The cup photograph encounters a counter-image, preventing the page from settling into uncomplicated triumph. Tabloid-scale typography and a critical editorial structure coexist in the same layout.

Milliyet combines emotion with a strong organizing logic across its two pages. On 18 May, "CANIM" forms a vertical axis against which the trophy image leans (Milliyet, 2000a). On 19 May, "SEN İLAHSIN" gives Taffarel a mythic role, while side columns, summary items, and player quotations reconstruct the penalty shootout through backstage voices (Milliyet, 2000b). An aerial crowd photograph supplies spectacle, but the surrounding text keeps the page legible as a multi-part report. Affection, quotation, urban celebration, and the national holiday are held within a dense but ordered design.

Front-page design also constructs an implied relation between newspaper and audience. Cumhuriyet adopts the voice of a restrained recorder. Radikal pairs celebration with critical distance, while Fanatik aligns its page with supporter immersion. Akşam and Star draw on popular idiom. Hürriyet institutionalizes the victory through national symbols, and Sabah alternates between monumental inscription and mass greeting. Yeni Şafak folds current political vocabulary into the celebration, while Milliyet combines affection, mythic quotation, and urban documentation. These positions describe cues in the layouts and should not be read as evidence of how audiences actually responded.

7. 19 May Subset: Crowd and Urban Space

Three pages in the corpus date from 19 May, all from Sabah, Milliyet, and Fanatik. Within this limited subset, trophy imagery gives way to aerial crowds, public squares, open-top vehicles, helicopters, and goalkeeper narratives. The pattern indicates an aftermath shift from sporting achievement to urban celebration in these three titles. It does not support a general claim about the Turkish press as a whole.

Milliyet's 19 May page uses a large aerial photograph of a dense crowd around vehicles and a helicopter (Milliyet, 2000b; Figure 6a). Seen from above, individuals merge into a textured field of red, yellow, and dark movement. A smaller inset shows the team bus, flags, and supporters. The aerial viewpoint offers visual evidence of spatial scale that ordinary street-level sight could not provide. Within this page, the victory is represented as an event that occupies the city.

Fanatik's 19 May page supports a cautious reading of the same macro-spatial logic (Fanatik, 2000b; Figure 6b). The vertical acrostic can be read provisionally as "Ulusun / Evlatları / Fatih'in / Aslanları" ["The nation's / sons / Fatih's / lions"], with the initial letters spelling UEFA. The oversized letters organize helicopter and crowd images across the page, using the European institution's acronym as a structure for patriotic praise.

Sabah's 19 May page organizes several scales of heroization (Sabah, 2000b; Figure 6c). "SELAM SİZE KAHRAMANLAR" stretches across the center above a dense Taksim crowd. At the top, Taffarel is associated with the phrase "Golü kurtaran Tanrı'nın eliydi" ["It was God's hand that made the save"], while Fatih Terim appears with the cup at the right. The lower headline "Penaltılarda ağladık" ["We cried during the shootout"] returns the composition to the emotion of the match. Players, coach, and crowd therefore occupy distinct but connected zones.



Figure 6. The limited 19 May follow-up subset: (a) Milliyet, (b) Fanatik, and (c) Sabah. The Fanatik scan is cropped and lower in resolution. Sources: Milliyet (2000b), Fanatik (2000b), and Sabah (2000b).

Within this three-page subset, trophy and aerial crowd photographs organize memory differently. The trophy isolates sporting achievement, while the aerial views represent scale and collective presence. In Anderson's (1995) terms, these crowd images offer a visual model of synchronized public belonging. This is a claim about representational form, not evidence that readers felt themselves part of the crowd. Sabah's greeting, Milliyet's aerial view, and Fanatik's acrostic each place a dispersed public within a single image field.

The date adds a further layer to these three pages. Because 19 May already links youth, sport, Atatürk, and the republic, the layouts can frame the victory beyond club celebration. Milliyet makes the link explicit with "ATAM işte Gençlik ve Spor" ["ATATÜRK, THIS IS YOUTH AND SPORT"]. Sabah's "ÇİFTE bayram" ["A DOUBLE CELEBRATION"] presents the UEFA victory and the national holiday as overlapping events. In this limited subset, contemporary sport is placed alongside an annual national commemoration.

8. Color, Mastheads, and Newspaper Identity

Yellow and red recur throughout the corpus, but they enter different brand systems and acquire different emphases. Van Leeuwen's (2011) focus on color schemes helps explain the variation. Hürriyet's corporate red merges readily with the club palette. Sabah's orange-red masthead and warm panels produce a mass-market brightness. Milliyet combines a red masthead, black vertical type, and an orange-red frame, while Cumhuriyet's black-white-red order remains more documentary. Radikal's blue logo cools its page, and Fanatik's near-total absorption of yellow and red gives it the character of a supporter object. These descriptions concern visible relationships within the supplied scans rather than calibrated historical color values.

Masthead treatment provides another marker of newspaper identity. Star places "CUP'TIK" above its logo, allowing the event to overtake the brand hierarchy. Hürriyet positions the masthead between a national headline and the trophy photograph. Akşam keeps its logo at the top but gives greater visual mass to headline and image. Milliyet makes "CANIM" nearly as prominent as the masthead, while Fanatik folds its logo and "24 sayfa" ["24 pages"]

promotion into a supporter-oriented display. For the occasion, each title adjusts the usual relation between newspaper name and lead story.

White space separates the pages just as clearly. Cumhuriyet uses it to distinguish information zones, and Radikal uses a central division to structure an argument. Sabah, Akşam, Star, Fanatik, Milliyet, and Yeni Şafak fill more of the surface with type, photographs, frames, and starbursts. That density produces urgency and recalls the visual intensity associated with tabloidization. Gencel Bek (2004) identifies related tendencies in Turkish commercial news culture, and McLachlan and Golding (2000) connect tabloidization in the British press with increased visual and human-interest content. Here, tabloid techniques operate as a flexible register available to mainstream and specialist newspapers when they seek a heightened emotional tone.

9. Discussion: From Analog Front Page to Digital Sports Memory

Three overlapping configurations recur. Monumental inscription appears in Sabah, Hürriyet, Milliyet's 18 May page, and, more quietly, Cumhuriyet. Akşam, Star, Fanatik, Yeni Şafak, and Sabah's 19 May page use a pop-tabloid vocabulary that is immediate, colorful, and slogan-ready. Radikal, with Cumhuriyet to a lesser degree, preserves critical distance. Milliyet's 19 May page combines mythic treatment of Taffarel with an organized report on the urban celebration.

These configurations imply different readership positions, although no reception data are available to establish how actual readers interpreted them. Fan-oriented pages privilege saturation, chant, and souvenir value. National-mainstream pages validate pride through institutional symbols. Radikal's layout makes room for civic unease, and Yeni Şafak's design rewards recognition of European Union vocabulary. Typography and layout therefore model possible alignments between newspaper, event, and public.

Design also supplies the mechanism by which club identity is framed as national identity. The trophy photograph begins as a club sign through Galatasaray's shirts and colors. References to Turkey, flags, Atatürk silhouettes, European Union metaphors, and 19 May associations expand that frame. Billig's (1995) concept of national flagging explains the process, although the signs in this corpus are graphically emphatic. The pages make the club available as a temporary representative of the nation.

The poster-like crops, slogans, score blocks, saturated colors, and starbursts share formal features with contemporary social-media victory graphics. This comparison places late-analog newspaper design alongside later digital conventions without proposing a direct line of influence (Ritchin, 2009). The corpus does not establish that readers saved, displayed, or recirculated the pages. Their composition nevertheless affords uses beyond immediate reading, including display and souvenir circulation.

A headline can function as an explanatory label and a memory device. "CUP'TIK," "İŞTE TARİH BÖYLE YAZILIR," "YAŞAYIN VAROLUN," and "SEN İLAHSIN" are concise and designed for recall. Their mnemonic potential lies in brevity, scale, and close integration with photographs. The analysis can identify that formal affordance, although the corpus does not show which slogans readers later remembered.

10. Conclusion

Across the nine 18 May pages and the three-page 19 May subset, Galatasaray's UEFA Cup victory appears in sharply different visual forms. Akşam gives disbelief a yellow-red voice, Sabah moves between monumental history and a crowd-centered greeting, Star builds a popular pun, and Fanatik adopts the density of a supporter poster. Yeni Şafak turns European Union vocabulary into a score, Hürriyet places the event inside a national frame, Cumhuriyet preserves a restrained record, Radikal complicates celebration with civic disorder, and Milliyet combines affection, myth, and urban documentation. The differences confirm that layout is an interpretive practice rather than a neutral container.

Reading typography together with page position clarifies how these layouts argue. Type gives the pages registers of prayer, chant, inscription, humor, blessing, or documentary restraint. Placement lends authority according to whether the headline sits above the image, overlaps it, presses against the masthead, fills a starburst, or remains inside a grid. Color marks affiliation and sets emotional temperature. Photography supplies recurring visual material, while layout frames that material as a national trophy, an answer to Europe, a historical correction, an urban festival, a souvenir, or a civic record.

Collective memory depends on content and form. The 18 May pages and the three 19 May aftermath pages gave the victory some of its earliest durable graphic representations. Produced near the end of the analog newspaper era, they retain the authority of print and share a poster-like grammar with later digital sports media. The corpus therefore shows how a football result was organized as public history through type, image, color, and page space.

Declarations

Ethics Statement

This study does not require ethical approval as it does not include any clinical or experimental studies on humans or on animals.

Conflict of Interest

The author declares that there is no conflict of interest.

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