

İSTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES

**A PSYCHOLOGICAL APPROACH TO GAY MUSICIANS
IN ISTANBUL**



**M.A. Thesis by
Farhad SHIDFAR**

Department : Turkish Music

Programme: Turkish Music

Supervisor : Assoc. Prof. Songül K. ATA

MAY 2006

**A PSYCHOLOGICAL APPROACH TO GAY
MUSICIANS IN ISTANBUL**

**PhD Thesis by
Farhad SHIDFAR**

(415031010)

Date of submission : 8 May 2006

Date of defence examination: 15 June 2006

**Supervisor (Chairman): Assoc. Prof. Songül ATA
KARAHASANOĞLU**

Members of the Examining Committee Prof.Dr. Şehvar BEŞİROĞLU

Assoc. Prof.Dr. Cihat AŞKIN

MAY 2006

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLERİ ENSTİTÜSÜ

İSTANBUL'DAKİ "GAY" MÜZİSYENLERE PSİKOLOJİK BİR YAKLAŞIM

YÜKSEK LİSANS TEZİ

Farhad SHIDFAR

(415031010)

Tezin Enstitüye Verildiği Tarih : 8 Mayıs 2006

Tezin Savunulduğu Tarih : 15 Haziran 2006

Tez Danışmanı : Doç. Songül ATA KARAHASANOĞLU

Diğer Jüri Üyeleri Prof. Dr. Şehvar BEŞİROĞLU

Doç. Dr. Cihat AŞKIN

MAYIS 2006

PREFACE

This study has been carried out as a master thesis in Istanbul Technical University, Social Science Institute, Turkish Music State Conservatory. This is a field study in which I tried to focus on Gay musicians and their psychologically analysis. Inevitably it would be a case study from the view point of research methodology in which the characteristics of some gay musicians in Istanbul Music Market have been taken into deep analytical consideration. It includes several interviews with gays and Zennes in Regatta bar complex, Yeşil Yurt Spor Club, B-club gay and lesbian bar in Bakırköy, Yeşilyurt, Karaköy districts in Istanbul as well as contrastive analysis of the Turkish culture, religion, social texture of urban and rural life in Turkey on one hand, trying to making an amalgam with the Freud's personality theory and defence mechanisms on the other hand.

It is common to criticize the literary works of art in English literature with the Freud's defence mechanisms like Shakespeare's dramas, etc. I was observant of the fact that more than ninety percent of the singers in the Bars and nightclubs of Regatta Bar complex in Bakırköy in Istanbul were Gays. It rang a bell in my mind whether I might try such an attitude with the gay identity influencing the music and then the audience's trends in Istanbul, Turkey. My research commenced with lots of interviews with Gay musicians, Gay bar owners, sociologists and surgeons and physicians in hospitals in Istanbul then being kept on psychological studies, figuring out the main psychoanalytical concept during the research. I took in part in international congress titled "Representation in music and musical representation" held on 6-7-8 October 2005 in Istanbul with the same topic and subsequently my article titled "Gay musicians in Turkey" published in International Forum of Psychoanalysis, Volume 14, Numbers 3-4, December 2005.

Finally I need Mrs. Dr. Songül Karahasanoğlu Ata to accept my thanks and gratefulness because of her valuable advices, in showing and reminding me the narrow aspects as my supervisor during the research. I thank Dr. Ümit şenesen, the head of the social science institute, who patiently helped me to find the right path at the submission of my thesis. I thank Mrs. Ferda Erdinç, a sociologist educated from Canada, who helped patiently me at the sociological points of the research. I thank again dear Miss. Sevilay Çınar, doing her PhD studies in ITU Musicology an Music Theory Department, who did her all best in editing and writing of this thesis. At last I thank all the instructors in the department of musicology of Istanbul Technical University State Conservatory at my M.A study period.

May 2006

Farhad SHIDFAR

TABLE OF CONTENTS

LIST OF TABLES	v
LIST OF ILLUSTRATIONS	vi
ÖZET	vii
SUMMARY	viii
1. INTRODUCTION	1
2. GAY MUSICIANS ON THE STAGE AND THEIR PERFORMANCE	2
2.1. Self Confidence	2
2.2. Gays Subside Men's Jealousness	2
2.3. The reaction of the Audience	3
2.4. Freedom on The Stage and Music Performance	3
2.5. Non-Elevated Speech Style of Gay Musicians Affecting The Performance	3
2.6. A Brief Spotlight on a Zenne	4
3. PERSONALITY THEORY OF FREUD	5
3.1. Three levels of Awareness	6
3.1.1. Conscious Mind	6
3.1.2. Preconscious Mind	6
3.1.3. Subconscious Mind	6
3.2. Libido As the Center of Pleasure	7
3.3. The id, the Ego, and The Superego	8
3.3.1. Id	8
3.3.2. Ego	9
3.3.3. Super Ego	10
3.4. Freud's Theory of Personality and The Gay Musicians (A Short Discussion)	12
4. DEFENCE MECHANISMS	13
4.1. Anxiety and Tension	13
4.1.1. Reality Anxiety	13
4.1.2. Neurotic Anxiety	13
4.1.3. Moral Anxiety	13
4.2. Death instinct and Escapism	15
4.3. Denial and Asceticism	17
4.4. Displacement	20
4.4.1. Displacement and Gay Music Identity	23
4.5. Projection and Altruistic M-Surrender	23
4.5.1 Projection and Gay Music Identity	26
4.6. Introjections and Identification	26
4.7. Sublimation	29

5. CONCLUSIONS AND DISCUSSIONS	32
REFERENCES	35
BIOGRAPHY	37



LIST OF TABLES

	<u>Page No.</u>
Table 3.1. Libido As the Center of Pleasure	7
Table 3.2 .Emergence of Ego	10
Table 3.3. Development of Superego	11
Table 4.1. Anxiety and emergence of defence mechanisms	14
Table 4.2. Depiction of escapism as a defence mechanism	17
Table 4.3. Examples of Denial as a defence mechanism	19
Table 4.4. Examples of Asceticism as a defence mechanism	20
Table 4.5 Depiction of Displacement as a defence mechanism	22
Table 4.6 Depiction of Projection as a defence mechanism.....	25
Table 4.7 Examples of Introjections and identification as a defence mechanism.....	26
Table 4.8 Depiction of Sublimation as a defence mechanism	30

LIST OF ILLUSTRATIONS

	<u>Page No.</u>
Illustration 3.1. Personality Theory of Freud	8
Illustration 4.1. Displacement.....	22
Illustration 4.2.pioneers of gay musicians in Turkey	28
Illustration 4.3. pioneers of gay musicians in Turkey	28



ÖZET

Bu çalışma, İstanbul'daki çeşitli barlar ve gece kulüplerinde, "gay"ler ve icra ettikleri müzik üzerine, gözlemler ve deneyimler doğrultusunda yapılmış bir analizdir. İstanbul'daki çeşitli bar ve gece kulüplerinde, "gay"ler ve icra edilen müzikler ile ilgili bir araştırma yürütmek için, öncelikle incelenen gurubun yaşam tarzları, müzikle olan ilişkileri, icra ve sahne özellikleri incelenerek, özel yaşantıları çözümlenmeye çalışılmış, psikolojilerinden ve nihayet davranışlarından çıkan önemli neden ve sonuçlar aranarak, müzisyen ve dansçı olan "gay"ler ile görüşme yapılmıştır.

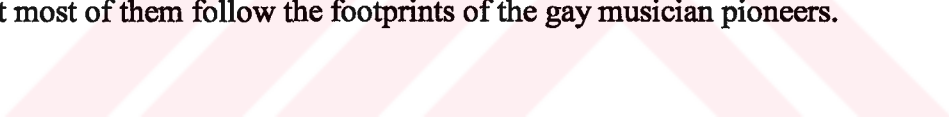
Bu çözümleme sırasında, Freud'un kuramından yararlanılmış ve "gay"lerin iç dünyalarındaki müzik icrasına odaklanılarak, icralarındaki farklılıkların köklerini aranmış, özellikle sahne icrasında İstanbul müzik piyasasındaki "gay" olmayan şarkıcılara göre neden daha etkili ve başarılı oldukları sorgulanarak, "gay" müzik kimliği ile 'id', 'ego', 'superego' ve Sigmund Freud'un 'Savunma mekanizması' kuramları dikkate alınarak analiz yapılmıştır.

"Gay" müzisyenlerin zihinsel tepkilerinin oluşmasında ve savunma mekanizmalarını kullanmalarında Türk kültürü, gelenekleri ve İslam dininin etkisi açıklamaya çalışmıştır. Bu çalışma bize; "gay" müzisyenlerin sahneyi kullanmalarındaki temel faktörlerinin, özgüvenlerinin, müzik yaşamlarında ve özel yaşamlarında argo konuşma tarzlarının, televizyon müzik ve şov programlarında "gay"lerin kullanılmasının, Türkiye'nin kırsal kesiminde özellikle kadınlar arasında popüler olmasının, İslam dini, Türk kültürü ve geleneklerinin "gay" müzisyenler üzerindeki etkisinin ve "gay" müzisyenlerin tepkisinin incelenmesinde yardımcı olacaktır. Ayrıca bu çalışma bize "gay" müzisyenlerin, müziği kurtarıcı olarak görüp, kendilerini müzikle ifade etmeye çalışmalarının, çoğunluğunun lider "gay" müzisyenlerin ayak izlerini takip etmelerinin ve sonunda "müzik" teriminin kafalarında normal bir terimden kutsal bir terime dönüşmesinin nedenlerine ikna edici bir cevap bulmamıza da sağlayacaktır.

SUMMARY

This study encompasses comprehensive analysis of gays and their performed music in various bars and night clubs in Istanbul, Turkey, based on experimentation and observation. In order to launch such a field study, some interviews from gays have been carried out which include; analyzing their life characteristics, a spot-light on their performance and stage characteristics, and finally came up with analyzing their private lives, searching the leading effects and causes, which had been derived from their psychology and eventually their behaviours.

Carrying out the issue, Freud's theory and an amalgam between gay's music in Turkey and the discussions of "id", "ego", "superego" and "Defence mechanisms" of Sigmund Freud's theory have been taken into consideration. The role of Turkish culture and traditions and religion of Islam in shaping the gay musician's mental reaction has been disclosed as well. This study will also help us to trace the roots of gay musicians' stage characteristics, their self confidence, their non-elevated rude language style even in gays' private lives and their music performance, the reasons of popularization of gay music programs on TV especially among the women in eastern and rural parts of Turkey, the role of religion of Islam and Turkish culture upon the gay musicians and their reacted attitudes and responses, and then provides us with the persuading answers to some pre-established questions like; why they loose themselves thoroughly in music as a means of release and escapist activity, why almost most of them follow the footprints of the gay musician pioneers.



1. INTRODUCTION

This is a field study in which among the male homosexuals in Turkey; gays, travesties, bisexuals and transsexuals [18], gays and the music performed by them have been focussed on. The research consists of three main chapters; gay musicians on the stage and their performance, Freud's theory of personality and finally defence mechanisms, coming up with a conclusion and discussion.

First section talks about the general characteristics of gay musicians in Istanbul and a critical analysis to their performance on the stage, proceeded by the second section which is the personality theory of Freud and related subdivisions in detail, followed by an evaluation to the "gay identity and music" which in turn softens the way to penetrate into the defence mechanisms at the third chapter. I took advantage of several psychological books and literary critical resources of books, lots interviews with psychologists and sociologists, internet resources and finally my own sights, trying to clarify the whole meaning in an understandable manner for all readers. At the third chapter the defence mechanisms of Freud have been individually put under scope, followed by the comparison to the gay musicians' psychological backgrounds and the concept of "gay identity" in Istanbul, Turkey.

This study has been carried out both in "Gay bars" and in such a "nightclubs and bars" in which the singers are gay. "B-club" gay and lesbian bar stands as a good example for gay bar, but one cannot find any gay musician there performing on the stage., while most of the gay musicians gather together in order to grasp any chance to find their fellows and sexual affairs. We had to spent the whole night there as it opens after midnight, so we could meet lots of gay singers there then had an interview with them. "Yeşilyurt Spor Club and Regatta bar complex" doesnot stand for gay bar as most of the audience there are non-gay people, Instead the singers are gay. So one can easily trace any stage characteristics and gays music performance there. So this field study encompasses both gay bars and non-gay bars each handle the issue, helping us to govern all aspects approaching the problem.

2. GAY MUSICIANS ON THE STAGE AND THEIR PERFORMANCE

The only public place as I got out of my records, for gays to prove themselves and to convince the social idea of their existence, are gay bars and nightclubs, in which the gays, not only perform but also fulfil the shaping of their social characters and by the way they are meeting the needs.

2.1. Self Confidence

So forming a new character would certainly result in self-confidence and eventually to a nice performance. It has been mentioned as gays' idea about the stage: "Let me be myself". Self-confidence in their performance consolidates the idea of taking a special place in the society, while they are spiritually satisfied, as being able to express their gayness.

2.2. Gays Subside Men's Jealousness

The other fact that plays an important role in Gays performance in Istanbul, resides in the gays freedom in circulating every corner of the bar, amusing and making a direct relationship with both men and women, paying no effort to overcome the fear of facing any kind of jealousy behalf of the men, which is almost common every where in the world.

As every one knows it is a common fear of men, to see their wives being attracted by other male fellow and at the same time a common jealousy on behalf of women towards their husbands to see a beautiful lady may possibly attract their men's attention.

2.3. The Reaction of the Audience

Typically a Turkish family will absolutely feel quite at ease and lead a better time in recreation and entertainment, aware of the fact that a Gay singer would not absolutely evoke any sense of jealousy, in both men and women. While in performing a non-gay singer, men's jealousy begins to flourish, especially if the singer is a bit handsome!

2.4. Freedom on the Stage and Music Performance

Gay artists feel themselves quite free in making relationship, with ladies even embracing them and dancing with them, etc. while the husbands are talking and entertaining together on the table. [15]

This freedom on the stage results in a successful performance and obtaining a huge popularity, while non-gay artists have to restrict their relationship with the side-sex audience so subsequently weakens their performance.

As we know one of the reasons of a successful performance is establishing a relationship with the audience, this relationship encompasses making eye contact, the bilateral dialogues of the singer and audience between the songs and repertoires in the intervals as well as cooperating and co-singing of a song by both the singer and the audience, approaching the singer to the guests circle and table, embracing a person from the table and singing the parts of a song in common. Gay singers behave in their own authority in this field as Hakan¹ continuously did in Yeşilyurt Spor club.

2.5 Non-Elevated Speech Style of Gay Musicians Affecting the Performance

One of the main characteristics of Gays in Turkey being rooted in music as well has been located in their most common frank and non-elevated rude speech style. [15] This is so common and is a typical behaviour of gays in Istanbul that you can

¹ Hakan is a gay singer, singing in Istanbul bars and nightclubs, whom I had an interview with and had been taken as a case study during my research.

easily observe if you have even strolled at Taksim, Tarlabası, Harbiye and İstiklal caddesi areas of Istanbul at any time of the day especially afternoons and nights.

The rudeness of their languages has been generalized and privileged the whole aspect of gays' social lives, even in music performance especially at the dialogues on the stage and TV programs as "anasını avradını, anasını satıyım" etc. At the same time this could lower the formality of the performance and subsequently results in the popularity of gays' music and leading a successful TV programs.

2.6 A Brief Spotlight on a Zenne

During my interview at Regatta Bar complex, we came across with a Zenne² whose name was Erdem. He was a gay too. He superficially disclosed his private life and his childhood. Erdem indicated that when he was a child, he learned female type dancing with his grandmother who was a famous Egiptian dancer inhabiting Istanbul. He clarified how his inside female feelings influenced his dance learning project. Erdem believed that neither non-gay dancers nor the females as well will ever be able to accomplish this task, since he believed that he was worshiping during the dance. It turns into a kind of belief so that Zennes are able to leave spectators in an astonished mood. He mentioned that Oriental dancing is not such a thing that can come from without, one should feel it, blending the female feelings to the body movements and exposing some parts of body nude in the view of spectators, as he acts in the framework of a lady. [16]

² Zenne refers to a male dancer in female dressings performing Oriental dances In Turkish culture.

3. PERSONALITY THEORY OF FREUD

According to Freud ³, the unconscious is the source of our motivations, whether they are simple desires for food or sex, neurotic compulsions, or the motives of an artist or scientist. And yet, we are often driven to deny or resist becoming conscious of these motives, and they are often available to us only in disguised form. It will be discussed again.

Freud didn't exactly invent the idea of the conscious versus unconscious mind, but he certainly was responsible for making it popular. The conscious mind is what you are aware of at any particular moment, your present perceptions, memories, thoughts, fantasies, feelings, what have you. Working closely with the conscious mind is what Freud called the preconscious, what we might today call "available memory:" anything that can easily be made conscious, the memories you are not at the moment thinking about but can readily bring to mind. Now no-one has a problem with these two layers of mind. But Freud suggested that these are the smallest parts!

The largest part by far is the unconscious. It includes all the things that are not easily available to awareness, including many things that have their origins there, such as our drives or instincts, and things that are put there because we can't bear to look at them, such as the memories and emotions associated with trauma. Freud's Personality Factors: Sigmund Freud described several components which have been very influential in understanding personality. [5, 6, 9, 11]

³ SIGMUND FREUD (1856 – 1939) Sigmund Freud was born May 6, 1856, in a small town, Freiberg, in Moravia Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs. We are, after all, social creatures, and sex is the most social of needs. Plus, we have to remember that Freud included much more than intercourse in the term sex! Anyway, libido has come to mean, not any old drive, but the sex drive. [11]

In order to clarify the three components of personality we may refer to a imaginary depiction of Freud who described the human personality as being: “...basically a battlefield. He is a dark-cellar in which a well-bred spinster lady (the superego) and a sex-crazed monkey (the id) are forever engaged in mortal combat, the struggle being refereed by a rather nervous bank clerk (the ego).” [12]

3.1 Three Levels of Awareness

Freud identified three different parts of the mind, based on our level of awareness.

3.1.1 Conscious Mind

The conscious mind is where we are paying attention at the moment. It includes only our current thinking processes and objects of attention, and hence constitutes a very large part of our current awareness.

3.1.2. Preconscious Mind

The preconscious includes those things of which we are aware, but where we are not paying attention. We can choose to pay attention to these and deliberately bring them into the conscious mind. We can control our awareness to a certain extent, from focusing in very closely on one conscious act to a wider awareness that seeks to expand consciousness to include as much of preconscious information as possible. [12]

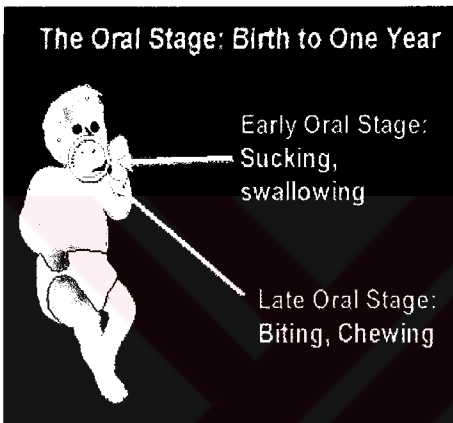
3.1.3. Subconscious Mind

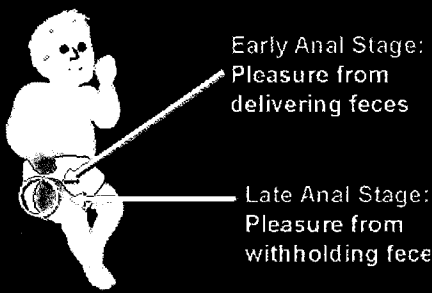
At the subconscious level, the process and content are out of direct reach of the conscious mind. The subconscious thus thinks and acts independently. One of Freud’s key findings was that much behaviour is driven directly from the subconscious mind. This has the alarming consequence that we are largely unable to control our behaviour, and in particular that which we would sometimes prefer to avoid. More recent research has shown that the subconscious mind is probably even more in charge of our actions than even Freud had realized. [5, 6, 9, 11]

3.2. Libido As the Center of Pleasure

Freud talks about the Libido that is the pleasure center in the child which is one of the most powerful factors evaluating homosexuality. Libido consists of several stages oral, anal, etc. I tried to depict it in the comparison chart in order to compare with the homosexuals in Istanbul as follows:

Table 3.1. Libido As the Center of Pleasure

Depiction	General analysis	Gay musicians in Istanbul
<p>The Oral Stage: Birth to One Year</p> 	<p>Freud argued that personality development involves five stages. In each of the first three, the erogenous zone that is the primary source of the child's sexual and aggressive pleasure differs. In the oral stage, that zone is the mouth. Early in the oral stage, gratification comes from sucking and swallowing (oral incorporation). Late in the stage, gratification comes from biting and chewing (oral aggression) [13]</p>	<p>Gays generally share the same three stages with the non-gay babies at their first three stages. The later physiological differences commence during the last anal grow-stage. It is not restricted to the Istanbul Gays but a common physiological characteristics Of almost all homosexuals.</p>

Depiction	General analysis	Gay musicians in Istanbul
<p>The Anal Stage: One to Three Year</p> 	<p>Early in the anal stage, the child's gratification comes from giving up feces (anal expulsion), while later in the stage - after the start of toilet training - it comes from retaining feces (anal retention) [13]</p>	<p>The integration of Libido as a childhood Anal pleasure subsequently may turn into permanent sexual pleasure centre. Hakan (a gay musician in Istanbul) clarified his anal pleasure during homosexual intercourse as a five year old child.</p>

3.3 The Id, The Ego, And The Superego

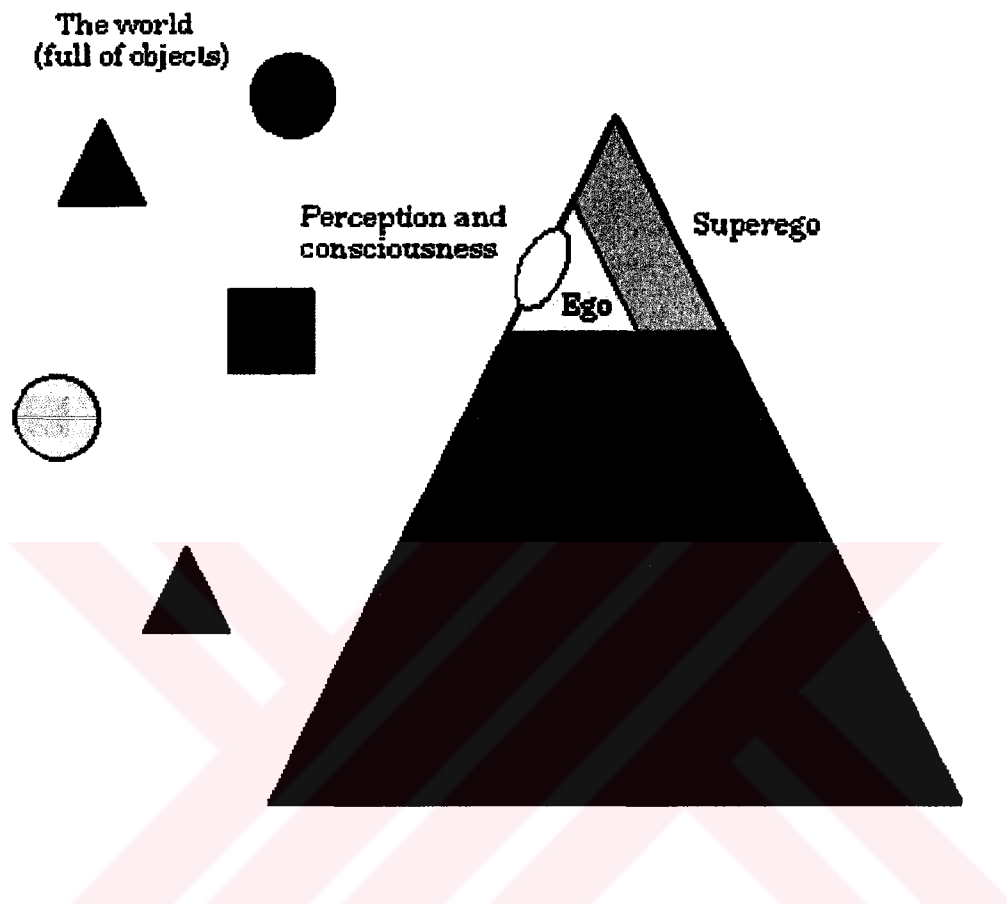


Illustration 3.1 personality theory of Freud [14]

3.3.1. Id

The Id contains our primitive drives and operates largely according to the pleasure principle, whereby its two main goals are the seeking of pleasure and the avoidance of pain. It has no real perception of reality and seeks to satisfy its needs through what Freud called the primary processes that dominate the existence of infants, including hunger and self-protection. The energy for the Id's actions comes from libido, which is the energy storehouse.

Freudian psychological reality begins with the world, full of objects. Among them is a very special object, the organism. The organism is special in that it acts to

survive and reproduce, and it is guided toward those ends by its needs; hunger, thirst, the avoidance of pain, and sex. [11,13]

A very important part of the organism is the nervous system, which has as one its characteristics sensitivity to the organism's needs. At birth, that nervous system is little more than that of any other animal, an "it" or id. The nervous system, as id, translates the organism's needs into motivational forces called, in German, Triebe, which has been translated as instincts or drives. Freud also called them wishes. This translation from need to wish is called the primary process.

The id works in keeping with the pleasure principle, which can be understood as a demand to take care of needs immediately. Just picture the hungry infant, screaming itself blue. It doesn't "know" what it wants in any adult sense; it just knows that it wants it and it wants it now. The infant, in the Freudian view, is pure or nearly pure id. And the id is nothing if not the psychic representative of biology. Unfortunately, although a wish for food, such as the image of a juicy steak, might be enough to satisfy the id, it isn't enough to satisfy the organism. The need only gets stronger, and the wishes just keep coming. You may have noticed that, when you haven't satisfied some need, such as the need for food, it begins to demand more and more of your attention, until there comes a point where you can't think of anything else. This is the wish or drive breaking into consciousness. The id has 2 major instincts:

- Eros: the life instinct that motivates people to focus on pleasure-seeking tendencies (e.g., sexual urges).
- Thanatos: the death instinct that motivates people to use aggressive urges to destroy. [4-6, 9, 11, 13]

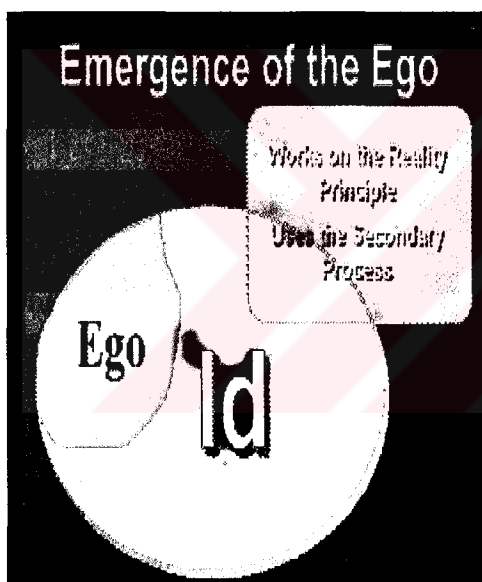
3.3.2. Ego

Unlike the Id, the Ego is aware of reality and hence operates via the reality principle, whereby it recognizes what is real and understands that behaviours have consequences. This includes the effects of social rules that are necessary in order to live and socialize with other people. It uses secondary processes (perception, recognition, judgment and memory) that are developed during childhood. The

dilemma of the Ego is that it has to somehow balance the demands of the Id and Super ego with the constraints of reality. The Ego controls higher mental processes such as reasoning and problem-solving, which it uses to solve the Id-Super ego dilemma, creatively finding ways to safely satisfy the Id's basic urges within the constraints of the Super ego.

As described at the following table, during the first year of a child's life, some of the "Id" becomes "I", I mean that some of the id becomes ego. The ego relates the organism to reality by means of its consciousness, and it searches for objects to satisfy the wishes that id creates to represent the organism's needs. This problem-solving activity is called the secondary process. [11, 13]

Table 3.2. Emergence of Ego

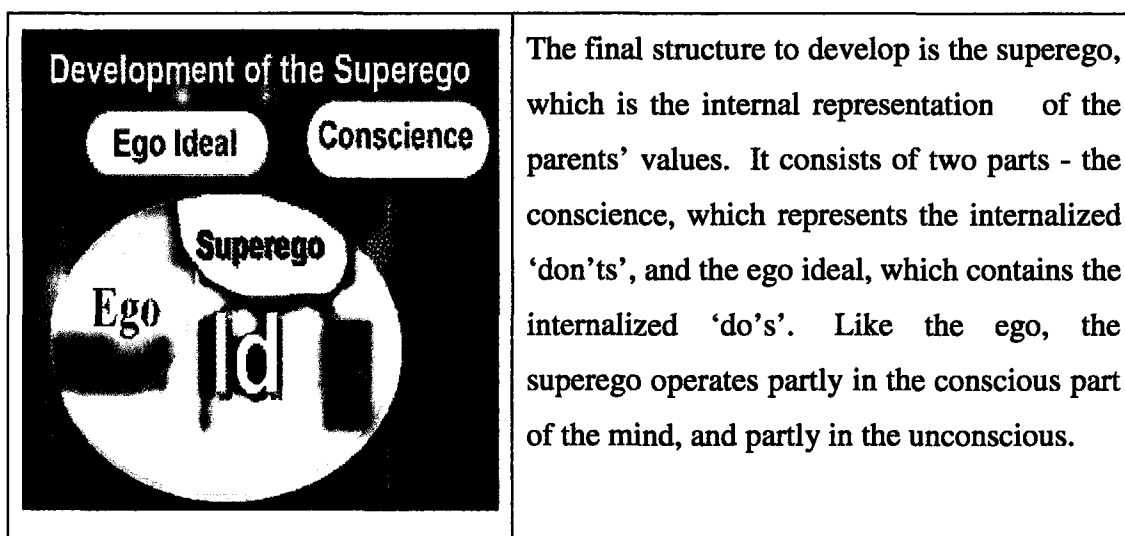


Freud thought that the instincts were fulfilled by the actions of three psychic structures. The first of these is the id, which is the only structure present at birth, and which initially contains the entire libido. Very soon after birth, part of the id differentiates into the ego whose function is to translate the id's internal wishes (experienced in the form of images) into contact with actual objects. This is the secondary process.

3.3.3. Super Ego

The Super ego contains our values and social morals, which often come from the rules of right and wrong that we learned in childhood from our parents and are contained in the conscience. The ego, unlike the id, functions according to the reality principle, which says "take care of a need as soon as an appropriate object is found."

Table 3.3. Development of Superego



It represents reality and, to a considerable extent, reason. However, as the ego struggles to keep the id and ultimately the organism happy, it meets with obstacles in the world. It occasionally meets with objects that actually assist it in attaining its goals. And it keeps a record of these obstacles and aides. In particular, it keeps track of the rewards and punishments meted out by two of the most influential objects in

the world of the child "mom and dad". This record of things to avoid and strategies to take becomes the superego. It is not completed until about seven years of age. In some people, it never is completed. [4-6, 9, 11, 13]

There are two aspects to the superego: One is the conscience, which is an internalization of punishments and warnings. The other is called the ego ideal. It derives from rewards and positive models presented to the child. The conscience and ego ideal communicate their requirements to the ego with feelings like pride, shame, and guilt.

The Super ego has a model of an ego ideal. The Super ego is a counterbalance to the Id, and seeks to inhibit the Id's pleasure-seeking demands, particularly those for sex and aggression. It is as if we acquired, in childhood, a new set of needs and accompanying wishes, this time of social rather than biological origins. Unfortunately, these new wishes can easily conflict with the ones from the id. You

see, the superego represents society, and society often wants nothing better than to have you never satisfy your needs at all. [11, 13]

3.4 Freud's Theory of Personality and The Gay Musicians (A Short Discussion)

Here I evaluate the gay's "Id" as their instinctive homo-sexual desire which is blamed by their own ego and superego, I mean what they learn from outside society and family, as ethical issues, like Freud's definition for "reason" and rationality which prevents and controls human desires and activities. There is a conflict in the gay's psyche as a result of the struggle between "Id" and "ego". As a result of this conflict we can easily investigate the roots of their music performance characteristics, their aggression, their frank speech and dialogues and their inclination towards feminine attitudes both in music and in Zenne's Oriental dancing.

Thus an individual's feelings, thoughts, and behaviours are the result of the interaction of the id, the superego, and the ego. This creates conflict, which creates anxiety, which leads to Defence Mechanisms.

4. DEFENCE MECHANISMS

Sigmund Freud describes how the Ego uses a range of mechanisms to handle the conflict between the Id, the Ego and the Super ego, which is why they are often called 'Ego defence mechanisms'.

4.1. Anxiety and Tension

In order to discuss the defence mechanisms, I am inclined to go briefly over anxiety and its varieties. Freud noted that a major drive for most people is the reduction in tension, and that a major cause of tension was anxiety. He identified three different types of anxiety.

4.1.1. Reality Anxiety

This is the most basic form of anxiety and is typically based on fears of real and possible events, such as being bitten by a dog or falling from a ladder. The most common way of reducing tension from Reality Anxiety is taking oneself away from the situation, running away from the dog or simply refusing to go up the ladder.

4.1.2. Neurotic Anxiety

This is a form of anxiety which comes from an unconscious fear that the basic impulses of the Id (the primitive part of our personality) will take control of the person, leading to eventual punishment (this is thus a form of Moral Anxiety).

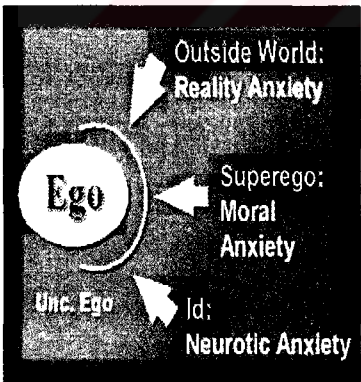
4.1.3 Moral Anxiety

This form of anxiety comes from a fear of violating values and moral codes, and appears as feelings of guilt or shame. This is what we may call it as conscience. [4-6, 9, 11]

The ego (the ‘I’) sits at the centre of some pretty powerful forces: reality; society, as represented by the superego; biology, as represented by the id. When these make conflicting demands upon the poor ego, it is understandable if it ‘‘you’’ feel threatened, fell overwhelmed, feel as if it were about to collapse under the weight of it all. This feeling is called anxiety, and it serves as a signal to the ego that its survival, and with it the survival of the whole organism, is in jeopardy. The ego deals with the demands of reality, the id, and the superego as best as it can. But when the anxiety becomes overwhelming, the ego must defend itself. It does so by unconsciously blocking the impulses or distorting them into a more acceptable, less threatening form. The techniques are called the ego defence mechanisms.

When anxiety occurs, the mind first responds by an increase in problem-solving thinking, seeking rational ways of escaping the situation. If this is not fruitful (and maybe anyway), a range of defence mechanisms may be triggered. In Freud’s language, these are tactics which the Ego develops to help deal with the ID and the Super Ego as depicted as following: [11-13]

Table 4.1. Anxiety and emergence of defence mechanisms

Depiction	General analysis	Gay musicians in Istanbul
	<p>Freud argued that our behaviour is directed by the Ego so as to balance pressures from the id, superego, and outside world. The unconscious ego tries to protect the conscious ego from experiencing anxiety - reality, moral or neurotic - often through the use of defence mechanisms. It does so by unconsciously blocking the impulses or distorting them into a more acceptable, less threatening form. The techniques are called the ego defence mechanisms</p>	<p>When the anxiety becomes overwhelming, the ego must defend itself. Gay musicians’ Ego’s reaction to the inside (id) and outside impulses as environmental, social and cultural forces over the gay musicians in Turkey, is the source of their defence mechanisms which have one hand in Turkish culture. Traditions, religious factors as Islamic believes, etc.</p>

All Defence Mechanisms share two common properties:

1. They often appear unconsciously.
2. They tend to distort, transform, or otherwise falsify reality.

In distorting reality, there is a change in perception which allows for a lessening of anxiety, with a corresponding reduction in felt tension. Some of the Freud's Defence Mechanisms include:

- Denial: claiming/believing that what is true to be actually false.
- Displacement: redirecting emotions to a substitute target.
- Intellectualization: taking an objective viewpoint.
- Projection: attributing uncomfortable feelings to others.
- Rationalization: creating false but credible justifications.
- Reaction Formation: overacting in the opposite way to the fear.
- Regression: going back to acting as a child.
- Repression: pushing uncomfortable thoughts into the subconscious.
- Sublimation: redirecting 'wrong' urges into socially acceptable actions. [4-6, 9-12]

In persuasion, you can watch for these dysfunctional mechanisms in people and either work around them or with them as appropriate. You should also watch for these mechanisms in yourself, and either learn to handle them or get professional help in doing so.

There has been mentioned the clarification of defence mechanisms individually and then come up with the discussion of Gay musicians' approaches as a reaction to the inside (id) and outside impulses as environmental, social and cultural forces over the gay musicians in Turkey.

4.2. Death Instinct and Escapism

We can refer to the death instinct and everyone's unconscious desire to die. Life can be a painful and exhausting process. There is easily, for the great majority of people in the world, more pain than pleasure in life, something we are extremely reluctant to admit! Death promises release from the struggle. In Buddhist philosophy

and nirvana principles you can easily find out of non-existence, nothingness, and the void as the goal of the whole life. The day-to-day evidence of the death instinct and its nirvana principle is in our desire for peace, for escape from stimulation, our attraction to alcohol and narcotics, our penchant for escapist activity, such as losing ourselves in books or movies, our craving for rest and sleep. Sometimes it presents itself openly as suicide and suicidal wishes. And, Freud theorized, sometimes we direct it out away from ourselves, in the form of aggression, cruelty, murder, and destructiveness. The above destructiveness and cruelty shapes in their language and turns it into a frank and somehow rude one. [4-6, 9, 11]

Freud saw all human behaviour as motivated by the drives or instincts, which in turn are the neurological representations of physical needs. At first, he referred to them as the “life instincts”. These instincts perpetuate (a) the life of the individual, by motivating him or her to seek food and water, and (b) the life of the species, by motivating him or her to have sex. The motivational energy of these life instincts, the “oomph” that powers our psyches, he called “libido”, from the Latin word for “I desire.”

Freud’s clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs. We are, after all, social creatures, and sex is the most social of needs. Plus, we have to remember that Freud included much more than intercourse in the term sex! Anyway, libido has come to mean, not any old drive, but the sex drive.

Later in his life, Freud began to believe that the life instincts didn’t tell the whole story. Libido is a lively thing; the pleasure principle keeps us in perpetual motion. And yet the goal of all this motion is to be still, to be satisfied, to be at peace, to have no more needs. The goal of life, you might say, is death! Freud began to believe that “under” and “beside” the life instincts there was a death instinct. He began to believe that every person has an unconscious wish to die. [4-6, 9, 11,13]

At the same time, music plays a role of escapism by losing themselves in music while getting rid of powerful social and superego impulses over their egos and the gays’ selves. Escapism can be figured out in the choice of the gays’ music repertoires as well as generously uttered curses like; *yaşa gitsin, boşver artık*,

kahrolsun bu dünya, içelim arkadaşlar, batsın bu dünya, ölümlü dünya, yalancı dünya, anasını satıyım, satmışım anasını, koyver gitsin, kahbe dünya, kahbe felek, etc[17] which can almost be translated as “live it off”, “let it go”, “fuck it”, “damn it”, “damn this world”, “I don’t give a fuck”, “let this world sink”, “this world is not worth it”, “a world of lies”, “it is worthless”, etc. [17]

Escapism acting as a defence mechanism helps the gays to forget or avoid easily unpleasant or boring things of Turkish culture like strict traditions and religious regulations that insults their gayness idea. Most of them are abandoned from their religious families and began to hate of Islam as it mentions the homosexual relationship as “Levat”, which is thoroughly prohibited and even sentenced to death penalty for “Levat” doers and so-called criminals. in some Islamic governed countries like Iran.

Table 4.2. Depiction of Escapism as a defence mechanism

Depiction of escapism as a defence mechanism	How it acts as defence mechanism	How it acts as Gay musicians’ defence mechanism in Istanbul
Our desire for peace, for escape from stimulation, our attraction to alcohol and narcotics, our penchant for escapist activity, such as losing ourselves in books or movies, our craving for rest and sleep. Sometimes it presents itself openly as suicide and suicidal wishes.	It is the distortion form of the impulses by ego to save one’s life. It distorts the unpleasant impulse into more acceptable one.	Escapism acting as a defence mechanism helps the Gay musicians to forget or avoid easily unpleasant or boring things of Turkish culture like strict traditions and religious regulations that directly insult their gayness idea. Escapism can be figured out in the choice of the gays’ music repertoires as well.

4.3. Denial and Asceticism

Denial is one of Freud’s original defence mechanisms. Denial is a form of repression, where stressful thoughts are banned from memory. If I do not think about it, then I do not suffer the associated stress have to deal with it. However, people engaging in Denial can pay a high cost in terms of the psychic energy needed to maintain the denial state. Repression and Denial are the two main defence

mechanisms which everybody uses. Children find denial easier, as with age, the ego matures and understands more about the “objective reality” it must operate within. Denial involves blocking external events from awareness. If some situation is just too much to handle, the person just refuses to experience it. As you might imagine, this is a primitive and dangerous defence no one disregards reality and gets away with it for long! It can operate by itself or, more commonly, in combination with other, more subtle mechanisms that support it. [11]

A variety of examples would absolutely help us to grasp the whole idea; a man hears that his wife has been killed, and yet refuses to believe it, still setting the table for her and keeping her clothes and other accoutrements in the bedroom.

A person having an affair does not think about pregnancy or sexually transmitted diseases. People take credit for their successes and find ‘good reason’ for their failures, blaming the situation, other people, etc. Alcoholics vigorously deny that they have a problem.

To explain it in detail, we can refer to a story described by one of the psychologist: “I was once reading while my five year old daughter was watching a cartoon (The Smurfs, I think). She was, as was her habit, quite close to the television, when a commercial came on. Apparently, no-one at the television station was paying much attention, because this was a commercial for a horror movie, complete with bloody knife, hockey mask, and screams of terror. Now I wasn’t able to save my child from this horror, so I did what any good psychologist father would do: I talked about it. I said to her “Boy, that was a scary commercial, wasn’t it?” She said “Huh?” I said “That commercial...it sure was scary wasn’t it?” She said “What commercial?” I said “The commercial that was just on, with the blood and the mask and the screaming...!” She had apparently shut out the whole thing. [11]

Since then, I’ve noticed little kids sort of glazing over when confronted by things they’d rather not be confronted by. I’ve also seen people faint at autopsies, people deny the reality of the death of a loved one, and students fail to pick up their test results. That’s denial”. Anna Freud also mentions “denial in fantasy”: This is when children, in their imaginations, transform an “evil” father into a loving teddy bear, or a helpless child into a powerful superhero. [4-6, 9, 11,]

Asceticism, or the renunciation of needs, is one most people haven't heard of, but it has become relevant again today with the emergence of the disorder called anorexia. Preadolescence, when they feel threatened by their emerging sexual desires, may unconsciously try to protect themselves by denying, not only their sexual desires, but all desires. They get involved in some kind of ascetic (monk-like) lifestyle wherein they renounce their interest in what other people enjoy.

In boys nowadays, there is a great deal of interest in the self-discipline of the martial arts.

Table 4.3. Examples of Denial as a defence mechanism

Examples of Denial as a defence mechanism	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
We may confronted by things we'd rather not be confronted by. People faint at autopsies, people deny the reality of the death of a loved one, and students fail to pick up their test results. That's denial.	It is the blocking form of the impulses by ego to save one's life. It blocks the unpleasant impulses. We cannot recall having done anything unacceptable, so we quite honestly deny our behaviour..	It is not a mere blocking process in Gay musicians but instead it is the interrelation of two defence mechanisms i.e. Asceticism and denial. The blocking process is their hatred of Islamic religious regulations. Burning the Islamic religious book which is called cross-burning internationally.

Table 4.4. Examples of Asceticism as a defence mechanism

Examples of Asceticism as a defence mechanism.	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
In Boys, there is a great deal of interest in the self-discipline of the martial arts. They get involved in some kind of ascetic (monk-like) lifestyle wherein they renounce their interest in what other people enjoy, like renunciation of sexual needs by the advent of emerging sexual desires in preadolescents.	Asceticism or the renunciation of needs but not a blocking process, instead it is a kind of generalization and distorting to a sacred concept. As a distortion process, ego unconsciously changes the concept of not acceptable things into sacred and monk-like acceptable ones.	They admitted the music as not just mere music. They unconsciously distort the concept of music to a sacred one. Like worshiping during music performance

I came across with lots of gay musicians who as a child were accused of their existing penchant towards male sex fellows by their parents and families inhabiting Turkey, believing in Islamic religion and Turkish culture's strict regulations against them. The parental accusation and humiliation turns into overwhelming superego impulses that cannot be bored and resisted in most gays' psyches and are going to be blocked by the defence mechanisms and sometimes distorted into more acceptable, less threatening form which can be regarded as a renunciations of their internalized and embodied same-sex desire. Here music plays the ascetic role as most of them admitted it as not just mere music but a kind of worship and sacred concept.

4.4. Displacement

Displacement is the shifting of actions from a desired target to a substitute target when there is some reason why the first target is not permitted or not available. Displacement may involve retaining the action and simply shifting the target of that action. Where this is not feasible, the action itself may also change. Where possible the second target will resemble the original target in some way. Phobias may also use displacement as a mechanism for releasing energy that is caused in other ways.

A variety of examples would absolutely help us to grasp the whole idea; the boss gets angry and shouts at me. I go home and shout at my wife. She then shouts at our son. With nobody left to displace anger onto, he goes and kicks the dog. A man wins the lottery. He turns to the person next to him and gives the person a big kiss. A religious person who is sexually frustrated focuses their attention on food, becoming a gourmet. [4-6, 9, 11]

Displacement occurs when the “Id” wants to do something of which the “Super ego” does not permit. The Ego thus finds some other way of releasing the psychic energy of the Id. Thus there is a transfer of energy from a repressed object-cathexis to a more acceptable object. Displaced actions tend to be into related areas or subjects. If I want to shout at a person but feel that I cannot, then shouting at somebody else is preferred to going to play the piano, although this may still be used if there is no other way I can release my anger. Displacements are often quite satisfactory and workable mechanisms for releasing energy more safely. Dreams can be interpreted as the displacement of stored tensions into other forms. . [4-6, 9, 11]

When people do strange things, work with them to find if there are other places from which they are displacing their energy - then deal with the real reason, not the displaced reason.

Attend to your own displacements. You probably have quite a few, as do most of us.

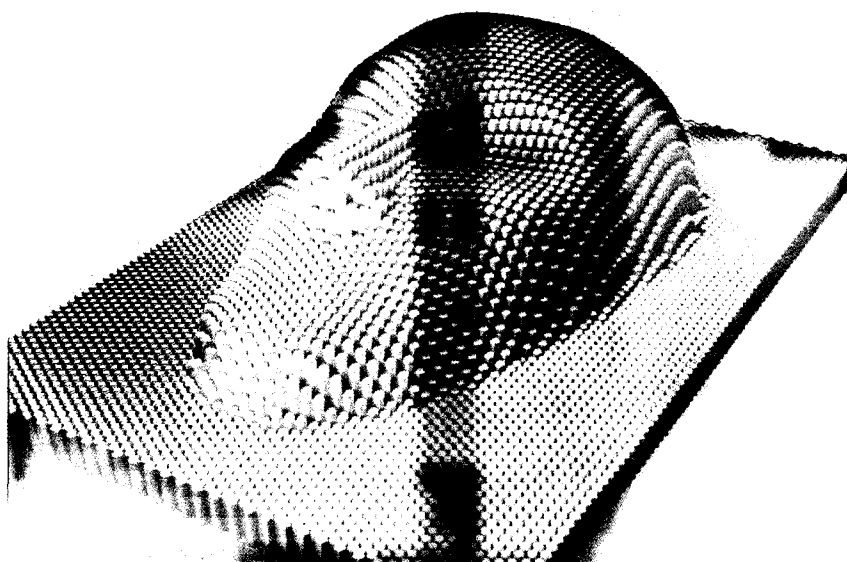


Illustration 4.1. Displacement [14]

Displacement is the redirection of an impulse onto a substitute target. If the impulse, the desire, is okay with you, but the person you direct that desire towards is too threatening, you can displace to someone or something that can serve as a symbolic substitute.

Table 4.5. Depiction of Displacement as a defence mechanism

Depiction of Displacement as a defence mechanism.	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
<p>Displacement</p> <p>"I love someone like Mom"</p> <p>"I love Mom"</p> <p>Original Id Impulse Displaced Id Impulse</p>	<p>Displacement is the redirection of an impulse onto a substitute target. If the impulse, the desire, is okay with you, but the person you direct that desire towards is too threatening, you can displace to someone or something that can serve as a symbolic substitute</p>	<p>Here I am not looking for the roots of displacement on gay musicians but instead criticize the TV spectators and audiences of gay music and the reasons of the popularity of such programs</p>

Someone who hates his or her mother may repress that hatred, but direct it instead towards, say, women in general. Someone who has not had the chance to love someone may substitute cats or dogs for human beings. Someone who feels uncomfortable with their sexual desire for a real person may substitute a fetish. Someone who is frustrated by his or her superiors may go home and kick the dog, beat up a family member, or engage in cross-burnings.

4.4.1. Displacement and Gay Music Identity

There is not any analytical approach here for probing the roots of displacement on gay musicians but instead some critics towards the TV spectators and audiences of gay music and the reasons of the popularity of such programs. Among the music shows broadcasting in Turkish TV channels, there are some programs led by gay musicians which are increasingly getting popularized in east part of Turkey and surprisingly among the women and female sector.[17] We may refer to two of them led by the celebrated gay musicians like “Aydın” and “Fatih Ürek”.

The east part of Turkey or it may be better to say the rural and not urban parts are known as their masculine and male dominated culture, the most common cultural term in Turkey as “Doğu kültürü” i.e. “Eastern culture” or “rural culture” i.e. “köy kültürü” conveys the same concept literally. Female are looked down and feel contemptuous by their husbands. As a result, females feeling contemptuous unconsciously substitute their husbands’ disguising masculine power as an unacceptable impulse with the gay musicians on TV performing in a tender and gentle manner as an acceptable signal. So the disliked masculine figure begins to collapse in the psyche of women by non-stop following of the programs and episodes on TV that finally causes a mental satisfaction.

4.5. Projection and Altruistic Surrender

When a person has uncomfortable thoughts or feelings, he or she may project these onto other people, assigning the thoughts or feelings that they need to repress to a convenient alternative target. Projection may also happen to obliterate attributes of

other people with which we are uncomfortable. We assume that they are like us, and in doing so we allow ourselves to ignore those attributes they have with which we are uncomfortable. Projection also appears where we see our own traits in other people, as in the false consensus effect. Thus we see our friends as being more like us than they really are. [7, 11, 12]

There are three kinds of projection; Neurotic projection perceives others as operating in ways one unconsciously finds objectionable in you. Complementary projection is assuming that others do, think and feel in the same way as you. Complimentary projection is assuming that others can do things as well as you. [7, 11, 12]

A variety of examples would absolutely help us to grasp the whole idea; I do not like another person. But I have a value that says I should like everyone. So I project onto them that they do not like me. This allows me to avoid them and also to handle my own feelings of dislike. An unfaithful husband suspects his wife of infidelity. A woman who is attracted to a fellow worker accuses the person of sexual advances. [7, 11, 12]

Projecting thoughts or emotions onto others allows the person to consider them and how dysfunctional they are, but without feeling the attendant discomfort of knowing that these thoughts and emotions are their own. We can thus criticize the other person, distancing ourselves from our own dysfunction. [7, 11, 12]

One explanation is that the ego perceives dysfunction from 'somewhere' and then seeks to locate that somewhere. The super ego warns of punishment if that somewhere is internal, so the ego places it in a more acceptable external place - often in convenient other people. [7, 11, 12]

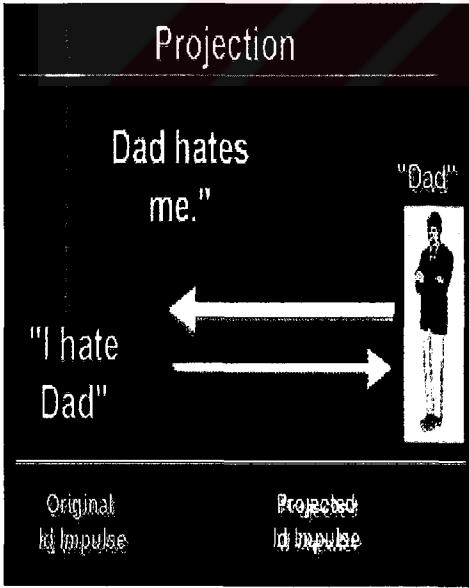
Projection turns neurotic or moral anxiety into reality anxiety, which is easier to deal with. Projection is a common attribute of paranoia, where people project dislike of themselves onto others such that they believe that most other people dislike them. To work authentically with other people, avoid projecting your woes onto them. When you see others in a negative light, think: are you projecting? Also

understand that when others criticizing you, they may well be criticizing a projection of themselves. [7, 11, 12]

When others are using projection, you can hold up a mirror to show them what they are doing. As usual, this may well be met with other forms of resistance. It is a kind of displacement outward that is almost the complete opposite of turning against the self. It involves the tendency to see your own unacceptable desires in other people. Here, the person attempts to fulfil his or her own needs vicariously, through other people.

We can refer to some examples; a husband, a good and faithful one, finds himself terribly attracted to the charming and flirtatious lady next door. But rather than acknowledge his own, hardly abnormal, lusts, he becomes increasingly jealous of his wife, constantly worried about her faithfulness, and so on. [7, 12]

Table 4.6 Depiction of Projection as a defence mechanism

Depiction of Projection as a defence mechanism.	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
 <p>The diagram illustrates the concept of projection. On the left, a box labeled 'Original Id impulse' contains the text 'Dad hates me.' and 'I hate Dad'. On the right, a box labeled 'Projected Id impulse' contains a small image of a person and the text 'Dad'. Two horizontal arrows connect the boxes: a top arrow pointing right and a bottom arrow pointing left.</p>	<p>In the defence mechanisms of projection, we protect ourselves from anxiety by attributing our anxiety-producing impulses to others - usually to the target of those impulses. It involves the tendency to see your own unacceptable desires in other people. Here, the person attempts to fulfil his or her own needs vicariously, through other people</p>	<p>Here I turn towards the gays who conceal their gayness, as a social group pretending of being non-gay in order to respect the strict social regulations. During my interview I came across with a group of people afraid of being made fun of themselves as well as losing their job positions.</p>

4.5.1. Projection and Gay Music Identity

We mean the gays who conceal their gayness, as a social group pretending of being non-gay in order to respect the strict social regulations, pretending thoroughly immersed in the social obligations, overwhelmed by their initial same-sex desire as a dominant ID force, attempt to fulfil their own needs vicariously. Or a woman finds herself having vaguely sexual feelings about her girlfriends. Instead of acknowledging those feelings as quite normal, she becomes increasingly concerned with the presence of lesbians in her community as most of gays used to act like this against Gay musicians like continuous criticising their manner, way of speaking, making fun of their music performance, and so on, as I witnessed in Istanbul during the research.

4.6. Introjections and Identification

Table 4.7. Examples of Introjections and identification as a defence mechanism

Examples of Introjections and identification as a defence mechanism.	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
A child who is left alone frequently, may in some way try to become "mom" in order to lessen his or her fears. You can sometimes catch them telling their dolls or animals not to be afraid. If you are afraid of someone, you can partially conquer that fear by becoming more like them	Sometimes called identification, involves taking into your own personality characteristics of someone else, because doing so solves some emotional difficulty. It is a redirection of unacceptable impulse inwards. The ego tries to substitute the person or itself with the outside unacceptable impulse which may lessen the fear or pain by figuring out that it is not an unacquainted and unaccustomed thing.	I realized the fact that most of gay musicians in Istanbul Music Market try to imitate and follow them, not just because of getting famous but in order to dress in their clothes, ways and trends by shaping out their identity in such a case that it would socially be acceptable and establish a self confidence as well as convincing and conforming the social positive approach towards themselves.

Sometimes called identification, involves taking into your own personality characteristics of someone else, because doing so solves some emotional difficulty. For example, a child who is left alone frequently, may in some way try to become “mom” in order to lessen his or her fears. You can sometimes catch them telling their dolls or animals not to be afraid. And we find the older child or teenager imitating his or her favourite star, musician, or sports hero in an effort to establish an identity.

A more unusual example is a woman who lived next to my grandparents. Her husband had died and she began to dress in his clothes, albeit neatly tailored to her figure. She began to take up several of his habits, such as smoking a pipe. Although the neighbours found it strange and referred to her as “the man-woman,” she was not suffering from any confusion about her sexual identity. In fact, she later remarried, retaining to the end her men’s suits and pipe!

Identification with the aggressor is a version of introjection that focuses on the adoption, not of general or positive traits, but of negative or feared traits. If you are afraid of someone, you can partially conquer that fear by becoming more like them. Two of the daughters of a case in a study, growing up with a particularly moody cat, could often be seen meowing, hissing, spitting, and arching their backs in an effort to keep that cat from springing out of a closet or dark corner and trying to eat their ankles.

A more dramatic example is one called the Stockholm Syndrome. After a hostage crisis in Stockholm, psychologists were surprised to find that the hostages were not only not terribly angry at their captors, but often downright sympathetic. A more recent case involved a young woman named Patty Hearst, of the wealthy and influential Hearst family. She was captured by a very small group of self-proclaimed revolutionaries called the Symbionese Liberation Army. She was kept in closets, raped, and otherwise mistreated. Yet she apparently decided to join them, making little propaganda videos for them and even waving a machine gun around during a bank robbery. When she was later tried, psychologists strongly suggested she was a victim, not a criminal. She was nevertheless convicted of bank robbery and sentenced to 7 years in prison. Her sentence was commuted by President Carter after 2 years. [11]

Reviewing the lists of gay singers in Turkey, one can easily come across with two famous singers who are considered as pioneers in this regard; Zeki Müren and Bülent Ersoy.



Throughout my research I realized the fact that most of gay musicians in Istanbul Music Market try to imitate and follow them, not just because of getting famous but in order to dress in their clothes, ways and trends by shaping out their identity in such a case that it would socially be acceptable and establish a self confidence as well as convincing and conforming the social positive approach towards themselves. The identification and introjection can be observed in their dressing style, way of talking, body movements, choice of repertoires, etc.

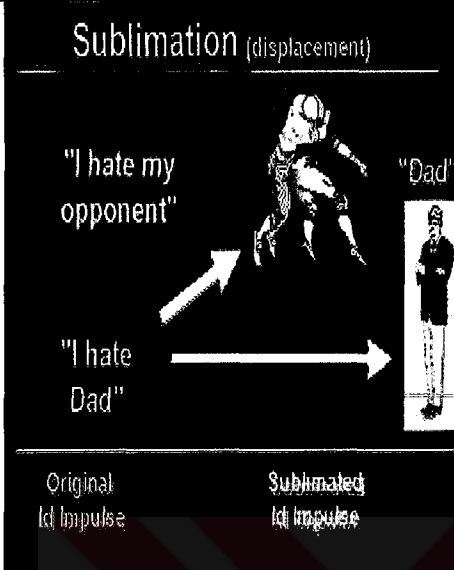
4.7. Sublimation

Sublimation is one of Freud's original defence mechanisms. Sublimation is the transformation of unwanted impulses into something less harmful. This can simply be a distracting release or may be a constructive and valuable piece of work.

When we are faced with the dissonance of uncomfortable thoughts, we create psychic energy. This has to go somewhere. Sublimation channels this energy away from destructive acts and into something that is socially acceptable and/or creatively effective. Many sports and games are sublimations of aggressive urges, as we sublimate the desire to fight into the ritualistic activities of formal competition.

A variety of examples would absolutely help us to grasp the whole idea; I am angry. I go out and chop wood. I end up with a useful pile of firewood. I am also fitter and nobody is harmed. A person who has an obsessive need for control and order becomes a successful business entrepreneur. A person with strong sexual urges becomes an artist. A man who has extra-marital desires takes up household repairs when his wife is out of town. A surgeon turns aggressive energies and deep desires to cut people into life-saving acts. [4-6, 9, 11, 12]

Table 4.8 . Depiction of Sublimation as a defence mechanism

Depiction of Sublimation as a defence mechanism.	How it acts as defence mechanism	How it acts as Gay musicians' defence mechanism in Istanbul
<p>Sublimation (displacement)</p>  <p>"I hate my opponent"</p> <p>"I hate Dad"</p> <p>Original Id impulse</p> <p>Sublimated Id impulse</p>	<p>Sublimation is the transforming of an unacceptable impulse, whether it is sex, anger, fear, or whatever, into a socially acceptable, even productive form. So someone with a great deal of hostility may become a hunter, a butcher, a football player, or a mercenary</p>	<p>A gay with his initial hatred of opposite sex and spontaneous inclinations towards male-sex as a socially unacceptable impulse in turn transforms it into a socially acceptable, even productive form, which would be nothing except music for a gay musician regarding Istanbul recent social values .it takes the socially poisoned believes about Gays and turns them into socially acceptable productive and constructive figure which is music and performance on the stage.</p>

Sublimation is probably the most useful and constructive of the defence mechanisms as it takes the energy of something that is potentially harmful and turns it to doing something good and useful. We can help others who are causing themselves and others problems, for example by their sexual advances or aggressive outbursts, to re-channel their energies into more constructive activities.

Sublimation is the transforming of an unacceptable impulse, whether it is sex, anger, fear, or whatever, into a socially acceptable, even productive form. So someone with a great deal of hostility may become a hunter, a butcher, a football player, or a mercenary. Someone suffering from a great deal of anxiety in a confusing world may become an Organizer, a business-person, or a scientist. Someone with

powerful sexual desires may become an artist, a photographer, or a novelist, and so on.

A gay with his initial hatred of opposite sex and spontaneous inclinations towards male-sex as a socially unacceptable impulse in turn transforms it into a socially acceptable, even productive form, which would be nothing except music for a gay musician. [4-6, 9, 11-13]



5. CONCLUSIONS AND DISCUSSIONS

One of the main features, which distinguish the Gay singers from non-gays, lies in the Self-confidence, being easily observed in their performance. [13, 20] This is not a normal approach as it seems to be some how exaggerating in their music and have certainly roots in their Gayness.

As we evaluated it comes up with their lives and may be the result of a reflection toward being isolated in the society and again a flash-back to their childhood and family environment.

Most of gays admitted to be suffered from the reflection of the family and school at first sight and then at their social lives and careers as being looked down by their classmates. It may be quite clear from the states of a gay singer "I used to be called as "Top"⁴ by my classmates" [15] subsequently a feeling of isolation prevails their personality. By growing up and taking part in social activities, they come to respond their pre-established mental conflict; as reflecting the idea of being in this world, living and existing. We can never forget the universal motto of gay musicians "let me be myself" [3] .for most of the gays myself means nothing except "gay identity".

By analysing personality theory of Freud we would be able to evaluate the gay's "Id" as their instinctive homo-sexual desires which is blamed by their own ego and superego, that is what they learn from outside society and family, as ethical issues, like Freud's definition for "reason and rationality" which prevents and controls human desires and activities.

⁴ Top refers to a title called to male-sex especially a child, exposed to sexual abuse by the same sex at Turkish culture and slang.

There is a conflict in the gay's psyche. As a result of the struggle between "Id" and "ego", we can easily investigate individually the defence mechanisms and the related unconscious reactions of gay musicians in order to defend and protect themselves. Escapism acting as a defence mechanism helps the Gay musicians to forget or avoid easily unpleasant or boring things of Turkish culture like strict traditions and religious regulations that directly insult their gayness idea. Escapism can be figured out in the choice of the gays' music repertoires as well. The blocking process as another defence mechanism i.e. "denial" is shaped in their hatred of Islamic religious regulations. Burning the Islamic religious book "Holy Koran" and what is almost common in most parts of the world known as cross-burning.

Most of them admitted the norm of "music" as not just mere music. They unconsciously distort the concept of music to a sacred one. For instance we can refer to the idea of worshiping during music performance observed gay musicians and Zenne's oriental dances. This behaviour is a reaction called "Asceticism" acting as a defence mechanism too.

In order to clarify the displacement, we turn to the east part of Turkey or it may be better to say the rural and not urban parts are known as their masculine and male dominated culture, the most common cultural term in Turkey as "Doğu kültürü" i.e. "Eastern culture" or "rural culture" i.e. "köy kültürü" conveys the same concept literally. Female are looked down and feel contemptuous by their husbands. As a result, females feeling contemptuous unconsciously substitute their husbands' disguising masculine power as an unacceptable impulse with the gay musicians on TV performing in a tender and gentle manner as an acceptable signal. So the disliked masculine figure begins to collapse in the psyche of women by non-stop following of the programs and episodes on TV that finally causes a mental satisfaction. [13]

Investigating the problem we come across with some gays who conceal their gayness, as a social group pretending of being non-gay in order to respect the strict social regulations and protecting job positions, overwhelmed by their initial same-sex desire as a dominant ID force, attempt to fulfil their own needs "gay identity" vicariously through gay musicians as a socially accepted manner. The inclination of

seeing one's own behaviour in the other people is called projection which is unconsciously carried out to satisfy the concealed wishes of the people.

The fact is that most of gay musicians in Istanbul Music Market try to imitate and follow the well known gay musicians and pioneers, not just because of getting famous but in order to dress in their clothes, ways and trends by shaping out their identity in such a case that it would socially be acceptable and establish a self confidence as well as convincing and conforming the social positive approach towards themselves. This process which is shaping oneself out in the form of other identity is called introjection which is one of the well known defence mechanisms.

A gay with his initial hatred of opposite sex and spontaneous inclinations and impulses towards male-sex "same-sex", as a socially unacceptable impulse in turn transforms it into a socially acceptable, even productive form, which would be nothing except music for a gay musician regarding Istanbul recent social values. The above process is called sublimation.

REFERENCES

A) Books and related items

- [1] **Bret, P. and Wood E. and Gary T.**, Queering the pitch. The new gay and lesbian musicology, New York: Routledge, 1994.
- [2] **Fuller, S. and Witesell, L.**, Queer episodes in music & modern identity Urbana: University of Illinois Press, c2002.
- [3] **Moisala, P. and Diamond, B.**, Music and Gender. Urbana: University of Illinois Press, c2000.
- [4] **Bersani, L.**, **The Freudian body**, Psychoanalysis and art / Leo Bersani. New York: Columbia University Press, 1986B)
- [5] **Lacan, J.**, The ego in Freud's theory and in the technique of psychoanalysis, 1954-1955 / translated by Sylvana Tomaselli; with notes by John Forrester. New York, N.Y. : W.W. Norton, 1988.
- [6] **Freud, S.**, Beyond the pleasure principle. New York : Bantam Books, c1959.
- [7] **Murstein, B, I.**, Theory and research in projective techniques New York : Wiley, 1963.
- [8] **Denny, M, Ray.**, Fear, avoidance, and phobias: a fundamental analysis 1991.
- [9] **Freud, Anna.**, 1895. The ego and the mechanisms of defence. London: Hogarth P. Institute of Psycho-Analysis, 1968.

B) Online internet articles and resources

- [10] <http://glsg-ams.press.uiuc.edu/>.The Gay and Lesbian Study Group of the American Musicological Society. The GLSG is a recognized special-interest group of the AMS (American Musicological Society).
- [11] **Boeree.C. George** <http://www.ship.edu/~cgboeree/freud.html>
- [12]http://changingminds.org/explanations/personality/freud_personality.htm
- [13] **Shidfar, Farhad** “Gay musicians in Turkey” published in International Forum of Psychoanalysis, Volume 14, Numbers 3-4, December 2005. <http://www.tandf.co.uk/journals/titles/0803706x.html>
- [14] <http://www.google.com.tr/imghp> illustrations and depictions of defence mechanisms.

C) Personal interviews and case studies

- [15] **Tekbaş, Hakan**. A gay singer in Istanbul, 8.12.2004 stavrit kafe, Istiklal cadesi Istanbul. Yeşilyurt Spor clup. Jan.2005 on the stage.
- [16] **Erdem**. A zenne, Regatta bar complex. 24.12.2004. Istanbul
- [17] **Erdinç, Ferda**. Sociologist 2005 Istanbul
- [18] **Ahmet, Hamit**. Phisician and surgeon, Jan, 2005 Avrupa Hospital, Mecidiyeköy, İstanbul.
- [19] **Padişah Ahmet**, gay singer at Regatta bar complex. 24.12.2004. Istanbul.
- [20] **Bar owners** in Regatta bar complex and Yeşilyurt Spor Clup, Bakırköy, Yeşilyurt, İstanbul.
- [21] **B-club**. Gay and lesbian bar, Jan, 2005. Karaköy, Istanbul (interview with a lot of Gays and Gay musicians there)

BIOGRAPHY

Farhad Shidfar was born on 31st August 1974, in Urmia, Capital of the West Azerbaijan province in Iran. He started his primary and guidance school in Urmia and continued the high school studies in the field of natural and experimental sciences in Urmia, Iran. he got his high school diploma on 1993. Subsequently He did his B.A. in English language and literature, graduated from "Tabriz university" in Tabriz, Iran at 1999, proceeded by his studies in Turkish Music course at the Turkish State Conservatory of Istanbul Technical University "ITU" in Istanbul, Turkey, commenced at 2004. He is a musician. He plays "Qopuz or Kopuz", i.e. Turkish folk music instrument played in Iran and Azerbaijan, with more than 15 years of experience. He started playing Baglama "Turkish folk music instrument, trying to blend the playing techniques of these two instruments. He has five years of experience as an English teacher in English language centres as well as teaching of "music theory" and "Kopuz" more than ten years in Iran.

There are some of his professional experience as; the participation in various concerts and music festivals and obtaining gratification card from vice-minister of culture in Iran on as the composer and the player of text music in "International Poppet Theatre Festival of Tehran-Iran" held on 5-11 sep1996. Presenting an article titled "Translation problems and linguistic perspectives" in English at Tabriz University-Iran, the translation of some books and articles from English to Persian language, like the translation of "Archaeology and ancient Coins in Azerbaijan & Iran" printed at "Tabriz Cultural Heritage Department" in Iran on 1999.

He gave an instrumental solo concert with Kopuz "Azeri saz" in "2.ITU Baglama Günleri" held on 16th. April in Istanbul.

His paper titled "A Psychological Analysis to Gay Musicians in Turkey" was accepted in the international congress titled "Representation in music and musical representation" held on 6-7-8 October 2005 in Istanbul, subsequently had a representation there.

His article "Gay Musicians in Turkey" was published in the journal titled "International Forum of Psychoanalysis", Volume 14, Numbers3-4, December 2005.