

## SYMBOLS, IDEAS, IDEOLOGEMES

*So they banned us, since it was a Turkish instrument.  
And our zurna remains a Turkish instrument...  
Calgia is the devil's music. 'Cause there are many devils there.  
They play with electric power. We don't. We play with the heart...  
their power stops and it's over.  
And we with the zurnas defeat them.  
We're more powerful with the zurnas!*  
Selim Demirov

Decoding images (from folklore to modern ideologemes) in *zurnaci* music is an activity based on contemporary approaches in ethnomusicology. This chapter treats *zurnaci* music rather as a process and contents than as product and structure. The object of the investigation is the musical fact as a discourse – the stories about it, its images in the human versions about the music.

The *zurna* and *zurnaci* music can be seen as symbols, ideologemes and signs of identity as presented by the voice of their direct reviewers: the speech of the musicians and the audience, the opinions of the scholars. Images of *zurnaci* music revealing the attitude it has been subjected to are offered by the lyrics of folk songs, iconographic images, the literature, and the cinema.

The interpretation of the symbols connected with a musical instrument and a musical practice, if we paraphrase Dumesille, could be compared to sailing to new adventures, discovering cross-links where the human individual and human groups balance and supply their thinking by a developing of their experience. *Zurnaci* music, like any cultural phenomenon, can be decoded as a manifestation of Cassirer's symbolic language. It is known that the meanings of symbols are created and approved by the people. They have been the subject of a social consensus. The symbolic dimension is part of the tissue of social reality. Culture as a symbol dimension is a *habitus* – perceiving schemes and a system of dispositions towards the practice [Бурдийо, 1993:81]. The ideology, as Ricceur has put it, is secondary as far as the symbolic sense system is concerned, it is a “queried knowledge” of reality, which via rationalization is received as an “excuse” for important events related to the fact of domination. Our understanding of ideology is not only the movement which turns reality into an image of the world, but as an attachment of a given definition of reality to a particular interest of the authorities. According to this concept, one and the same unity can be interpreted differently according to certain interests accomplished by the respective society or group [Бъргар&Лукман, 1996:146].

The ideologemic separation of the symbolic dimension from reality is typical of the present day situation. Today *zurnaci* music, understood as a symbolic culture system and interpreted in its cultural contexts, allows the discovery of symbols of the tradition and modern ideologemes. The Geirtz approach of full description is adequate – interpretation of the phenomena in their environment without demolishing their specific features, with regard to their constructions, caught as an articulation in the social act; this is an interpretation of the processes of social dialogue as a fixation of what has been said [Гийри, 1990:535:546].