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MEVLEVI SEMA RITUAL OUTFITS AND THEIR MYSTICAL MEANINGS

ABSTRACT

Jalal-ud-Din Rumi who lived eight centuries ago and whose works have repeatedly been studied and searched on so far and ideas have become more significant day by day has been a leading Figure in Turkish-Islamic world. Sultan Veled, son of Rumi, and his followers started firstly *Mevlevi* Order depending on Rumi's thoughts and ideas. Those who have been following *Mevlevi* path that was based on love and tolerance have been called "*Mevlevi*". The daily lives of *Mevlevi* and their rituals called *Sema* cover a lot of esthetical art constituent such as poetry, music and dance. This paper has the aim of revealing a unique style of their outfits and the properties and mystical meanings of these outfits. Method of this research is historical method. *Mevlevi Sema* ritual outfits consist of a tall felt hat (called *sikke*), wide-skirted garment on the body (called *tennure*), jacket (called *destegül*), felt belt (called *elifinemed*) and a ritual cardigan (called *hırka*). These outfits are unique with respect to their properties, their way of being worn and symbols they represent.

Keywords: Rumi, *Mevlevi* Order, *Sema* Ritual, *Mevlevi* Costumes, Whirling Dervish's Costumes

MEVLEVİ SEMA AYİNİ GİYİMLERİ VE MİSTİK ANLAMLARI

ÖZET

Seviz asır kadar önce yaşamış olmakla birlikte, gün geçtikçe fikirleri daha da önem kazanmış, yapıtları defalarca incelenmiş olan Mevlâna Celâleddin-i Rumî Türk-İslam dünyasının önde gelen şahsiyetlerinden biri olmuştur. Mevlananın yolundan giden oğlu Sultan Veled Mevlananın düşünce ve fikirlerine dayalı *mevlevi* tarikatını kurmuştur. Sevgi ve hoşgörüyeye dayalı mevlananın yolunu takip edenlerde *Mevlevi* denilmiştir. *Mevlevi*lerin günlük yaşamları ve *sema* adı verilen ayinleri şiir, musiki, dans gibi birçok estetik sanat unsurlarını içerir. Bu araştırma *Mevlevi* tarikatının kendine özgü giyimlerini, bu giysilerin özelliklerini ve bu giysilere yüklenen tasavvufi anlamları ortaya koymayı amaçlamıştır. Araştırmanın yöntemi tarihi surveydir. *Mevlevi* *sema* ayini giysileri başta *sikke* adı verilen başlık, bedende *sema* *tennuresi*, *Destegül*, *elifi nemed* ve tören *hırkasından* meydana gelmektedir. Bu giysiler özellikleri, giyiniş şekilleri ve taşıdıkları semboller açısından orijinaldirler.

Anahtar Kelimeler: Mevlana, *Mevlevilik*, *Sema* Ayini, *Mevlevi* Giyimi, *Semazen* Giyimi

1. INTRODUCTION (GİRİŞ)

Mevlana Jalāl ad-Dīn Rūmī, one of the leading figures in the history of literature and thinking, is an eminent Turkish poet, Sufi, scholar and intellectual. Although he lived eight centuries ago, his thoughts today are becoming more and more significant, and he is commemorated by activities conducted in Konya¹ in December every year.

His real name is *Jalāl ad-Dīn Muhammad Rūmī*, and he was born in Balkh in what is now called Afghanistan on September 30, 1207. His mother is *Mümine Hatun* and his father is *Bahaeddin Veled*, the sultan of scholars. He left Balkh with his family in 1212-1213 because, according to one view, he had contrasting opinions with those of Harzemşah and according to another view, he left there because of, an approaching Mongolian invasion. He travelled via Nişabur, Bagdad, and Kufe and went to Mecca for pilgrimage. Later, he travelled through some Anatolian cities and arrived in Karaman. After living here for seven years, the family settled in Konya on May 3, 1228 upon the insistence of *Alâeddin Keykubat* Sultan of Seljuk that time. Thereafter, he was called *Mevlana* meaning Diyar-Rum (rum province) (Karaismailoğlu 2002, 21).

Among his works are *Mesnevi*, *Divan-ı Kebir*, *Fihi Mafih*, *Mecalis-i Seb'a*, *Mektubat* (Çelebi 1993, 53). His works, each of which is a classic of Islam, were written in Persian, which was the literature language of that period. His works also include some poetry written in both Turkish and Persian. *Mevlana's* thinking, the style of whose main purpose is human beings, offers some solutions to the problems that have been discussed for many years. He talks about the ways of being an honest, hardworking, modest and tolerant person and offers a perfect human prescription in his works which are over 60.000 couplets (Yeniterzi 2002, 71).

Mevlana is not a founder of a sect. His beliefs which suggest keeping away of worrying about the world and every kind of shows excludes sheikhdom, dervishes, ritual, lodge and outfits. The ones who are in his way of love and a passenger on this way are accepted in a very simple style, and they change their appearance and attitudes day by day through being addicted to his frontiers on the same way, talking with their fellows, attending to the musical and *sema* rituals and reaching the real humanity place (Gölpınarlı 1983, 151).

Mevlevi Order, which was established on behalf of *Mevlana*, has kept its origin while shaping the ideas with rituals and mixing the mystic with *Mevlana's* thoughts (Gölpınarlı 1983, 186).

Hüsametdin Çelebi succeeded by *Mevlana Jalāl ad-Dīn Rūmī* after his death who accepted the day of death as a meeting day with the darling, held the ones addicted to *Mevlana* together but did not establish a sect. *Sultan Veled*, *Mevlana's* son, took the place of his father after *Hüsametdin Çelebi* started the period "Establishment of *Mevlevi* Order" as a sect. *Sultan Veled* managed to build the *Mevlana* Mausoleum and the centre for *Mevlana's* followers. Because of his sincere relationship with the authorities of the time, he could supply some donations for the lodge, open *Mevlevi* Order Lodge in other cities, and try to make *Mevlevi* Order by defining some certain priorities and strategies as a sect whose rules, laws and rituals are fixed (Küçük 2007, 62).

2. RESEARCH SIGNIFICANT (ÇALIŞMANIN ÖNEMİ)

Mevlevi Order was established on *Mevlana's* thoughts and ideas, and the ones who follow his way are called *Mevlevi*. *Mevlevi* Order which was established at the end of 13Th century has been accepted and owned as a

way of improving perfect human for many centuries not only in Anatolia but also in The Balkans, Asia, Africa, and The Arab Peninsula (Bayru 2004, 233).



Figure 1. The places where the mevlevi are organized in history
(Şekil 1. Tarihte mevlevilerin teşkilatlandıkları merkezler)

Mevlevi Order has been organized in 114 different cities especially in Anatolia such as Konya, the main centre of the lodge, Afyon, Kütahya, Manisa, Muğla, Eskişehir, Bursa, Denizli, İstanbul, Antep, Urfa, Adana, Sivas and out of Anatolia such as Salonika, Belgrade, Bosnia, Cairo, Mecca, Medina, Damascus, Aleppo, Tabriz, and Nicosia (Figure 1) (Bayru 2004, 233).

From the XVII century onward, The Ottoman emperors, viziers regarded *Mevlevi* Order significant. It was like a branch of government from that time onwards. This had a great impact on the *Mevlevi* Order to spread in other geographies, make it owned by elite circle and provide different kinds of privileges for itself (Gölpınarlı 1983,248). *Mevlevi* Order had great impacts on political and social life, religious beliefs and some arts such as literature and music of Ottoman Empire, and it even directed them (Bayyığıt 2007, 1). The spiritual improvements and elaboration in *Mevlevi* Order can be done by giving up desires, taking examples from the frontiers by being in society besides preying, discipline and service. One of the most important aspects that come into mind about *Mevlevi* Order is to be trained to attain gracefulness (Şafak 2007, 120).

Mevlevi Order, from the 13th century to the present, has managed to find a place in humans' heart all over the world by *sema*, which is described by *Mevlana* as being with Allah. Even today, besides *Mevlana's* thoughts, the most charming thing for the people is *sema* (Bayru 2004, 233). The Konya *Mevlana* Lodge which saved it's specialty as a main centre till 1925 was closed by the law of Turkish Republic and changed it into museum. The centre was established in Aleppo *Mevlevi* Hall.

Mevlevi Sema Rituals, were included in the list of "The Masterpieces of Cultural Heritage of Human Beings which are neither Verbal nor Concrete" by UNESCO in 2005 and *Mevlana Jalāl ad-Dīn Rūmī's* 800th birthday celebration was also included in the list which is the list of the celebrations in which UNESCO participates in 2007.

This paper has the aim of revealing a unique style of their outfits and the properties and mystical meanings of these outfits.

3. MEVLEVI SEMA RITUALS AND THEIR MYSTICAL MEANINGS (MEVLEVI SEMA TÖRENI VE MISTIK ANLAMLARI)

Sema, the meaning of which is "hearing" in a dictionary is an Arabic word. As a technical expression, *Sema* is a pray that *Mevlevi* Dervishes perform by feeling a sweet love and loosing their conscious through whirling around themselves while holding their arms on both sides along with some musical instruments such as reed flute and music melodies. This religious ecstasy enables the soul to communicate directly with God (Gribetz, 1991:43).

Sema is one of the most important aspects of *Mevlevi* Order. *Sema* which is presented as a mystic and religious show without having any rules during the *Mevlana* period, became a symbol of *Mevlevi* Order which became a sects during the *Sultan Veled* period after *Mevlana Jalāl ad-Dīn Rūmī'*. During that period, the whirling action which was combined with music and applied through rules became something magnificent and more for soul. During the *Pri Adil Çelebi* period, one of *Mevlana's* grandson, *sema* was shaped as how it is actually done today, as more disciplined, applying some strict rules, learned and taught (Bayru 2004, 236). Since then the *sema* has been done in Konya to honor the *şebi aruz*, the wedding night of *Jalāl ad-Dīn Rūmī'* (the night of his passing) (Friedlander, 1992:19). *Sema* rituals were performed at the *Mevlevi* Halls as a charming show from XVII century during the Ottoman time (Kayaoğlu 1997, 92).

Dance, music and service are perfectly mixed in *sema*. The aim in whirling in mystic dance called *sema* is to thank Allah and be with him. *Mevlevi Sema* Rituals have many symbols from its outfits to music. *Sema* symbolizes the rising of human soul in his spiritual journey. It also symbolizes that dervishes turns towards the truth, intends the truth, rises by love, finds the eternity in Allah by abandoning his egoism, and as a perfect man he returns to public to give loving attention and service. The aim in *sema* is to improve religiously and progress on the way of Allah (Sargut 2008, 3).

Sema is performed in a ritual hall. It is a large building having a separate part for the audience at *Mevlevi* Lodges. The section where *sema* is performed is furnished with polished wood connected to each other. In the upper part of this area is a special part for the Quran reader and workers which can be reached by stairs (Gölpınarlı 1983, 370). This area symbolizes the universe. This area is divided into two sections by a straight imaginary line called "*Hatt-ı İstıva*" which is between the door and the Sheikh's pelt (sheepskin). This line symbolizes the shortest way

to the reality, and the whirling dervishes try not to step on this line (Çıpan 2007, 154). The right side of the line, *istiva*, symbolizes the visible and known material world and the left side of it symbolizes the spiritual world.

Whirling dervishes perform ablution. It means building up a relation with water. A human being gets ready for Allah's questioning by means of cleaning with water (Sargut 2008, 3). The whirling dervishes who performed ablution put their arms on their chest cross wide as the right arm is on the other, fingers are open and point directly to the shoulders. They put the right big toe on the left one and enter the ritual hall by bending their neck a bit to the front. This greeting act is seen regularly in the *Mevlevi's* daily life and *sema* rituals [Figure 2]. The whirling dervishes take their place according to their seniority. The place for the most experienced is the closest one to the Sheikh's pelt. This pelt is accepted as the centre of the *tevhid*² and *Mevlana's* place. The following elders of the sects have owned the pelt as a symbol of a ritual place and they also sit on it. (Sargut 2008,4). The Sheikh's pelt is red. Because the sun becomes red while setting, during which *Mevlana* came to Allah (died), this color has been accepted as the color of coming to Allah. As it is already known, the skies also turns into the same color while the sun is both setting and rising. The colour of the sheikh's pelt symbolizes the death from the material world and birth to the spiritual life. (Bayru 2004, 144).

After the whirling dervishes and the instrument player team take their place, the sheikh enters the area by stepping on his right foot first with his *sikke* on his head, holding his arms cross wide, wearing the sleeves of his ritual cardigan and greets by bending his neck slightly to the front. The whirling dervishes and the instrument player team also greet him in the same way. Men of all ages, from teenagers to the very old participated in the whirling dance (Barber, 1986:330). Sheikh walks towards his pelt slowly and sits on it. The whirling dervishes also sit and they kiss the ground all together. This act is done to elevate the ground which is the source of prosperity (Çıpan 2007, 154).

Sema ceremonies are divided into seven parts, all of which have their own special and different meanings.

- **First part:** In this part "*Nat-ı Serif*" is sung by the instrument player team. *Naat-ı Serif* is one of *Mevlana's* eulogies, which praises Prophet Mohammed. The person who sings *Nat-ı Serif* is called *Naathan*. *Nat-ı Serif* is sung while standing up with its own melodies.
- **Second part:** After *Nat-ı Serif* is sung, a drum voice is heard symbolizing Allah's order to the creation "Be" (Çelebi 2008, 24).
- **Third part:** In this part, an *ney*³ improvisation is presented, which represents the breath which gives life to everything on earth. The *ney* symbolizes the mythological trumpet that sounds the trumpet waking the dead on the day of resurrection with the sound of the *ney* the dead are resurrected from their tombs, and attain eternal life through the guidance of the sheikh; they are divine truth, the truth of unity (And, 1977:94).
- **Fourth part:** This part is called "*Devr-i Veled*" and done in accompaniment to music. Everybody, the sheikh leading, walks after each other on the line quietly and slowly. The one who comes in front of the sheikh's pelt turns back while walking through to the

other side but on condition that he doesn't step on the pelt and an imaginary line (called *hatt-ı istiva*) between the pelt and the hall and doesn't turn his back to the ritual hall. The one who comes next stands on the other side of the pelt. They greet each other by looking at each other's face and directly to the middle eyebrow. And later, the one who is on the left of the pelt turns and walks without turning his back to the ritual hall. The ones who are next do the same thing (Figure 2). Therefore, the ritual hall is circumambulated three times and everybody comes to his own place. The sheikh comes to his pelt, turns to the hall and greets by bending his neck slightly and this part is finished (Gölpınarlı 1983, 375).



Figure 2. A scene from Devr-i Veled
(Şekil 3. Devri Veled'den bir görünüm)

The three circumambulations, performed in this part, symbolize the stages of learning by reading, seeing and being. It is also important since it shows that a meaningful pathway can only be done with a leader (Çıpan 2007, 158). This part is also a stage to get ready for a meaningful journey (Bayru 2004, 145).

- **Fifth part:** When a religious ritual music, specially composed by instrument player team, is started to be sung, everybody except for the head of the whirling dervishes throws their ritual cardigan on the ground in harmony by grabbing the collar of it with their right hand fingertips. The remaining outfit after the cardigans are taken off is the white dress of the whirling dervishes. The whirling dervishes' black clothes symbolize tomb, and their caps called *sikke* symbolizes tombstone. They also take off the things that keep the humans away from Allah by taking off their cardigans, and they stay dressed in the clothes called *tennure* in which they are going

to resurrect to the spiritual life. The whiteness of *tennure* symbolizes purity and shroud. With the meanings of the clothes, whirling dervishes express their readiness for the death before dying by reaching the secrets of the death.

Whirling dervishes stay dressed in white *tennure*, put their arms on their chests cross wide as the right one is on the other touching their shoulders with the fingertips (Gölpınarlı 1983, 375). The sheikh, on his pelt, greets by bending his head to the front slightly. The other whirling dervishes also greet the sheikh together.

The dervishes start whirling by opening their arms to the sky slowly as all the dervishes get permission from the sheikh by kissing his hand, in which the head of whirling dervishes kisses his hand at first, and the sheikh kisses on their *sikke* in return (Figure 3).



Figure 3. Whirling Dervishes, Getting Permission from the Sheikh to Perform Sema in the Fifth Part
(Şekil 3. Sema'nın Beşinci Bölümünde Seyh'den Sema İçin İzin Alan Semazenler)

In this position they raise their right hand palms towards the sky which begs for mercy from Allah. They distribute this mercy and prosperity to the public by their left hands. The head is bent to the right slightly. Face is completely turned to the left. With his eyes downcast or closed, his face remained expressionless as he concentrated on repeating the name of God silently to himself (Figure 4) (Barber, 1986:330).



Figure 4. Whirling Dervishes Whirling around Themselves and Turning around the Ritual Hall in the Fifth Part
(Şekil 4. Semanın Beşinci Bölümünde Kendi Etrafında ve Semahanenin Etrafında Dönen Semazenler)

Each whirling of the body around itself is called "Çark". Dervishes turn around the ritual hall while whirling around themselves from right to left. The *tennure* is opened while whirling. According to the *Mevlevi* belief, this turning and whirling is the primary reason for existing. *Mevlevi*s relates this movement to the turning of the electrons around atom and the one in cosmos indicating at micro and macro levels. According to them, everything in the universe is always on action and on the move like whirling dervishes do (Sargut 2008, 4).

The Sheikh goes to the rear part of his pelt after the last whirling dervish joins in whirling. The head of dervishes walks among the others and keeps the rituals in order with his silent warnings after he greets the sheikh. After the first part of the music is finished, the whirling dervishes make a group of two or three where they are, and so finish the first section of the fifth part after they put their arms on their chests cross wide. The dervishes start to perform whirling again in the same order after they greet the sheik one by one (Figure 3). The greetings and each whirling, which are repeated four times, are called "Salute". During the fourth greeting, the head of whirling dervishes and the sheikh participate in the whirling. However they perform the whirling with their ritual cardigan on and without opening their arms in the manner which is different from the others (Çıpan 2007, 158).

Each section of the fifth part which is called Salute has a different meaning. The first salute; it is man's complete conception of the existence of Allah as a creator and his state of being created. The second salute; it expresses the rapture of man witnessing the splendor of creation in front of Allah's greatness and omnipotence. The third salute; it is the transformation of rapture into love and thereby the sacrifice

of mind to love. It is a complete submission; it is the phase of coming to Allah. The fourth salute; it is the man's completing his spiritual journey, his acceptance of his fate and turning his task on earth (Bayraktar, 1994: 80).

- **Sixth part:** After they finish the fifth part, the whirling dervishes sits on the edge of the hall and stay bent to the ground after they kiss it. They listen to the verses of the Quran.
- **Seventh part:** This part is a prayer for the peace of the souls of all prophets, all believers and the state (Çelebi 2008, 24). With this prayer, Whirling ritual comes to an end.

4. THE WEARING STYLE OF WHIRLING DERVISHES AND ITS MYSTICAL MEANINGS (SEMAZEN GİYİMİ VE MİSTİK ANLAMLARI)

During each period of history, communities which come together for some reasons have worn special clothes to separate themselves from the others, to be known and in order not to be confused with the others. The dervish groups formed for the same reason and purpose have been separated from each other with their wearing style, their cap and ornament and hairstyles. *Mevlevi*s have also their own wearing style which separates them from the others (Duru 2007, 119). The *mevlevi* clothes, which have a 7-century-old history, have reached to the present without losing their original characteristics.

Mevlana didn't have a special wearing style during his period since he didn't accept himself as a founder of a sect (Atasoy 2005, 104). It is known that *Mevlana* didn't force anybody around him into a certain wearing style. However, some of the resources show that the first period *Mevlevi*s had a certain wearing style (Duru 2007, 119).

The information about *Mevlevi*s' wearing style gathered by the *Mevlevi* resources is almost similar. According to the information obtained from the works about *Mevlana* and miniatures belonging to *Mevlana*, it is understood that *Mevlana* used to wear a honey-coloured cap, tie up a dash gray *destar*⁴ over it and a long cardigan with long sleeves opened in the front in many different colours (Önder 1957, 80). The conical cap *Mevlana* used to wear was peculiar to those times, and the cap was the one worn by the scholars the time. His clothes were also the ones worn by the same scholars (Gölpınarlı 1953, 432). Among the clothes attributed to *Mevlana*, there are cardigans and dresses at Konya *Mevlana* Museum.

The first *Mevlevi*s imitated *Mevlana* to some extent as the example of wearing styles as well as those of Seljuk Empire. Although it is certain that the latter *Mevlevi* Dervishes' clothes are not exactly the same as *Mevlana*'s, it is true that they are similar to his style and the ones around him (Çelebi 1957, 160). Since it became an organized sect after *Mevlana*, *Mevlevi*s also developed a special wearing style for themselves, which was different from the other sects' but was affected by them. Though the wearing style of the members of *Mevlevi* sects is generally the same, there are some slight differences from the sheikh's clothes, especially from his *sikke* (Uğur 1945, 40).

*Mevlevi*s, known by only their *sikke* and cardigan during their first times, started to wear different kinds of clothes for their daily lives and rituals (Önder 1957, 78). Among these clothes, the ones that are the symbols of *Mevlevi*s are those worn for whirling rituals. Some profound and important meanings have been attributed to the clothes worn for whirling rituals according to the *Mevlevi* culture and beliefs (Özönder

1999, 158). *Mevlevi* clothes are; a tall felt hat (called *sikke*), wide-skirted garment on the body (called *tennure*), jacket (called *destegül*), felt belt (called *elifinemed*) and a ritual cardigan (called *hırka*), and the shoes (called *mest*) (Sezgin 1985, 430).

4.1. A Tall Felt Hat (Called Sikke) (Sikke)

One of the most important aspects of *Mevlevi* wearing style is *sikke* or a cap called *Mevlevi Kûlahı*. *Sikke* is a felt cap which is 45-50 cm long, 150-250 gr and the upper side of it is a tight relatively down side (Gölpınarlı 1953, 427). Dictionary meaning of *Sikke* is "pressed or put under pressure". That's why, it is natural that felt is called *sikke* since it is pressed or put under pressure and made ready to be worn on head (Duru 2007, 120). *Sikke* is manufactured in special plants from dark or light brown, yellowish or white angora and wool of a camel or a sheep (Erdoğan 1994, 155).

Sikke has become a symbol of *Mevlevi*s and Konya and it has been given a special importance. Wearing *sikke* is one of the customs of *Mevlevi*. *Sikke* is a symbol of honor and *Mevlevi*s are proud of it. It is a sign of mystical maturity (Önder 1956, 82). *Sikke* is worn in the manner lied slightly towards right. *Dervishes* reach the honor of wearing *sikke* after they had 1001day-lodge-service (Duru 2007, 120). *Sikke* is worn and worn out by kissing on its edges as a sign of respect. Not wearing out *sikke* while sleeping at night was a custom in the past, but some of them used to wear different kinds of cap (Atasoy 2005, 112). It was not allowed to enter some public areas such as tea or game saloon. If any person did something illegal, he had to wear out his *sikke* and wear any normal cap used by everybody. One of the punishments that *Mevlevi*s used to give each other among themselves was taking his *sikke* out from one's head. The *Mevlevi* whose *sikke* was taken off used to wear a normal cap until he was forgiven by the sheikh and allowed to wear *sikke* again. Children, women, the lodge servants, the new joined ones to the lodge didn't use to wear *sikke*. They used to wear different kinds of caps called "arakiyye", which is a light, short and thin cap made of angora, whose upper part is much tighter in proportion to the lower part (Atasoy 2005, 111).

Destar is a fabric tied around *sikke*. Wearing *Destar* was the sheikhs' right. Only they could wear *destar*, the other *mevlevi*s used to wear *sikke* without *destar*. However, it is known that the sheikhs used to wear *destar* not everyday but only for special days or rituals. *Destar* is a long, white or green ribbon which is 5-8 cm wide made from scarf. The sheikhs used to wear green *destar* (Atasoy 2005, 111). The *Çelebî*s⁵ used to wear purple *destar* which was nearly black. *Çelebî*s used to wrap their *destar* over their *sikke* in the way that *sikke* couldn't be seen beneath but the ones who weren't *Çelebî*s used to wrap their *destar* in the way only small part of *sikke* beneath could be seen.

Cheesecloth ribbons prepared in the shape of the kind of *destar* used to be wrapped either in strip or in a way by stuffing with cotton. *Destars* could be shaped in various types by tying it around a circle called *lehli*. All *mevlevi*s used to make the last part of *destar* which is called "taylasan" free to hang down on the left and to put it back or sides. The length of *taylasan* could reach the heart if taken front. Therefore, a symbolic bridge was built between the love (heart) and mind with the *taylasan* which started from the head and reached the hearth. The person who wraps *destar* is called *destarbend*.

Destars of *Mevlana* and *Mevlevies* are the customary style, the ones which scholars of the period used, formed by the junction of the strips wrapped clockwise and wrapped from left to right sloping upwards with a large ribbon bent without any wrinkle. During the Ottoman time, this customary style was a bit longer and wrapped in the shape of an egg and a knob was added on it. The *destar* wrapped in this way is called "customary *mücevveze*" (Figure 5) (Önder 1957, 78).



Figure 5. Sikke with Customary Mücevveze Destar from Konya Mevlana Museum
(Şekil 5. Konya Mevlana Müzesinden Örfi Mücevveze Destarlı Sikke)

Later, different *destars* were worn whose lower parts were cambered but upper parts were contracted and became as tick as *sikke* (Gölpınarlı 1953, 15). In this style, *destar* used to cover a hand span area under *sikke*. This type of *destar* was called *şeker-aviz*. *Şeker-aviz destar* used to be wrapped around a bagel on *sikke* after the two finger long ribbon was sewn two folded and ironed.

Mevlevies carry their *sikke* with *destar* on their head according to their experience during their lifetime. After their death, this was put on their tombstone. There are many different kinds of *sikke* figure samples on the tombstones in *Mevlevi* lodges (Ayhan 2008, 5).



Figure 6. Sikke with Şeker-aviz Kafesi from Konya Mevlana Museum.
(Şekil 6.Konya Mevlana Müzesinden Şeker-aviz Kafesi Destarlı Sikkeler)

Istiva, which can be seen on clothes, is the name of the straight ribbon, which was described as a maturity by *Mevlana*. This two finger long ribbon of a green fabric on *sikke* of the ones who reached the level of maturity was sewn by starting from the front down part and going back part directly by turning around the top (Figure 6) (Atasoy 2005, 108). *Istiva*, seen in *sikke*, cardigan and ritual halls, symbolizes the correct way in *Mevlevi* Order (Tayşi ve Aşkar 2006, 34).

4.2. Ritual Cardigan (Tören Hırkası)

Ritual cardigan was given to the dervishes who deserved to wear it by a special ritual as in *sikke*. The dervish who wears ritual cardigan was a leading and a model person for the ones who don't wear it. There are two types of ritual cardigan in *Mevlevi* Order. These were the outdoor cardigan worn outside and ritual cardigan worn during rituals. The ritual cardigan was generally black and made of wool or linen according to the season. The dervishes don't wear its sleeves and just put it on their shoulders and back and hold both sides in it with their hands. Only while praying in religious celebrations and at the meeting times in rituals, they used to wear the sleeves.

They used to wear out its sleeves immediately after the pray, rituals or religious celebrations. However, sheiks used to wear the sleeves all the time. The ritual cardigan didn't use to be worn without

sikke (Gölpınarlı 1953, 431). Wearing a ritual cardigan means the submission to the sheikh. In addition, the ritual cardigan represents the tomb in whirling rituals.

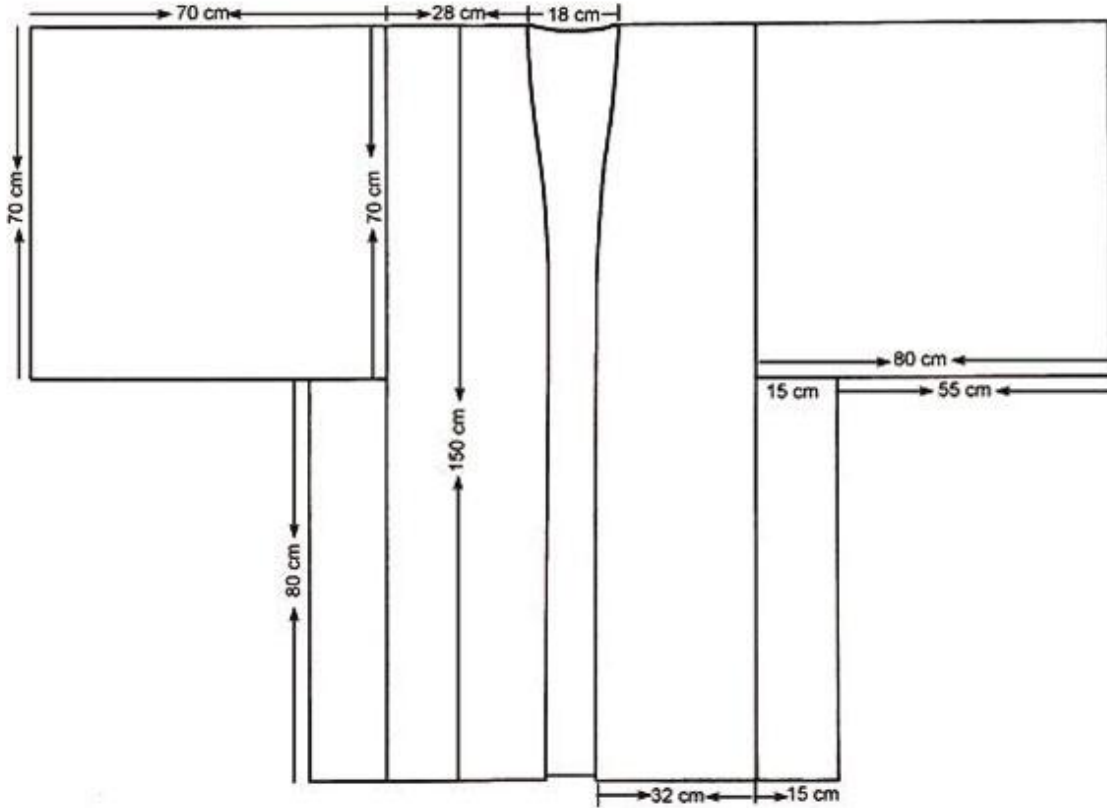


Figure 7. Ritual Cardigan
(Şekil 7. Tören Hırkası)

The ritual cardigan used to be without collar and open in the front. The size of its skirt and upper part was the same and it was long enough to reach the heels. The most important characteristics of this cardigan were its sleeves. Its sleeves were 70 cm wide and longer than 1 m. The sleeves are long enough to reach the skirt when they were not worn, and they were long enough to reach the knees when were worn (Figure 7). A long dark green ribbon whose width is 1-2 cm was sewn by starting from the collar of the cardigan through its skirt and it covered the edges of the whole skirt. This ribbon, which is 1-2 cm on ritual cardigan, is also called *istiva* like the one on *sikke*.

4.3. Destegül (Destegül)

Destegül means, fresh and smart looking bunch of spring roses (Tayşi ve Aşkar 2006, 109). It is the shirt of *Mevlevi* sects which is worn on *tennure* without collar tight sleeved. It is open in the front and doesn't have buttons. It has a ribbon which is about 1-2 cm on its right lower end (Figure 8). This ribbon is put into a belt called *elif-nemed* and so it is not opened while performing the whirling. *Destegül* is worn between *tennure* and ritual cardigan.

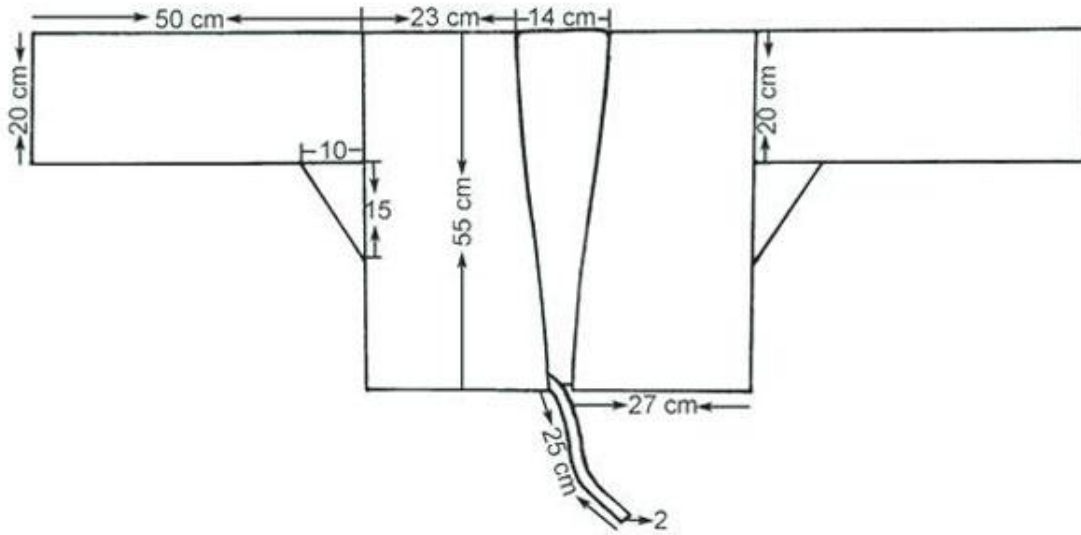


Figure 8. Destegül
(Şekil 8. Destegül)

4.4. Whirling Tennure (Sema Tennuresi)

Tennure is a kind of dress that *Mevlevi* dervishes wear while performing whirling rituals and services. It is worn in the was of white shirt and shalwar which has no collar or sleeve but wide skirt (Önder 1956, 81). This dress is called *ten nur* not only because of its appearance displaying cleanliness but also because from the point of mystical meaning it represents the divine radiance a dervish reaches while performing the whirling rituals. There are two kinds of *tennure*. One is worn while performing whirling which is called whirling *tennure* and the other is a service *tennure* worn by dervishes while doing daily activities. *Tennure* can be worn by all dervishes without considering the experience.

Whirling *tenure* is a long and wide skirted one which is worn by whirling dervishes only while performing whirling. It is mostly made of thin white fabric. The reason of the *tennure*'s being white is, from the point of mystical meaning that "the dervish died before he died and his *tenure* is his shroud" in accordance with the hadith "die before you die" (Tayşi ve Aşkar 2006, 34).

Whirling *tennures* are sleeveless, hollowed up to the chest, the upper side being tight till waist, wide skirted and long enough in order not to make the legs be seen while whirling. Wide triangular pieces are used in order to widen the skirt (Figure 9).

A thin felt or a thick fabric which is 12-13 cm width are used in the lower part of the skirt. This part is used to make the skirt straight and open like an umbrella during the performance of whirling. When the dervish begins whirling, the lower part of waist (skirt) which is already tighten by *elifi-nemed* (the belt) opens. The skirt opening with a slight turn helps dervishes create the harmony to the extent that dervishes almost follow the turn of the skirt for the rest of the rituals. With this purpose in mind, Lead once was sewn in the lower part of the skirt (Figure 10) (Gölpınarlı 1953, 429).

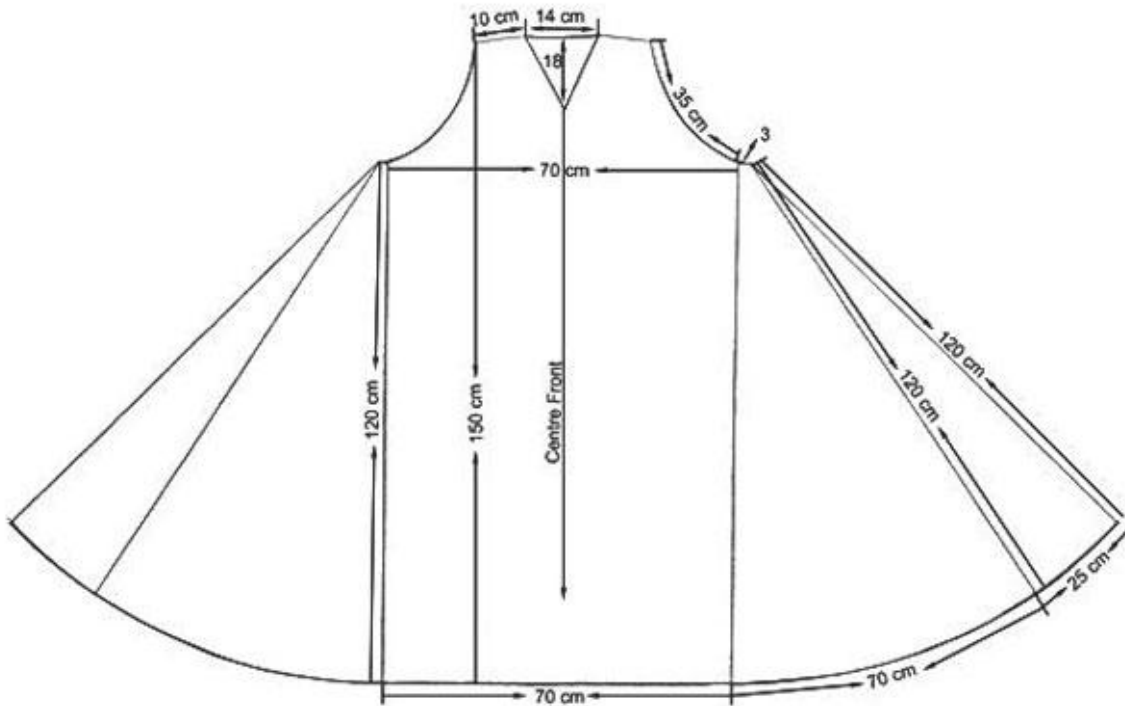


Figure 9. Whirling Tennure
(Şekil 9. Sema Tennuresi)

Nothing for closing material like buttons are used for whirling *tennure*. The collar is open enough for the head to get through. There are a thin piping and eighteen stitches around the collar. The shapes of the piping and the eighteen stitches have mystical meanings. *Tennure* is worn between *destegül* and underwear clothes. *Tennure* is tied up with a thin ribbon. The wideness occurred in the waist is corrected in the front and the back. This is also called *tiğbend* (Sezgin 1985, 431).

Mevlevies wear *tennure* not only because it makes the whirling easy but also because it has a mystical meaning. The shape of *tennure* and the posture of that that has it on are made it resemble Arabic letters to mystically mean there is not any Allah other than Allah (Önder 1998, 244).



Figure 10. A view of Dervishes while whirling with Sikke, Tennure and Destegül

(Şekil 10. Sikke, Sema Tennuresi ve Destegül ile Sema Esnasında Semazenlerin Görünümü)

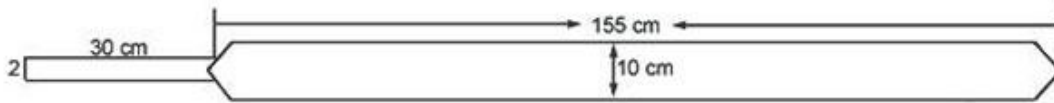


Figure 11. Elifi Nemed
(Şekil 11. Elifi Nemed)

4.5. Elifi Nemed (Elifi Nemed)

A kind of belt called *elif nemed* used to worn on *tenure*. *Nemed* means felt. *Elifi* means "like the letter *elif* in Arabic alphabet". That is why, such a name like this is given to evoke the thin and long posture of the letter; *elif*, which has the meaning of "felt like *elif*" (Atasoy 2005, 230).

Elifi nemed is belt which is 8-10 cm width, 150 cm length and made of thin felt or thick fabric and covered by a different fabric. Both ends are ended in a triangular, and a long ribbon is added (Figure 11). It is rolled up on *tennure* from right to left and the end point which is on the left part of the body is put on the other. The long ribbon sewn in this end surrounds the belt exactly in the middle of the belt, and in the upper part of the belt it is firmly inserted in the part where it is tied earlier, by means of which *elifi nemed* is fastened. In *Mevlevi Order*, *elifi nemed* is bound by the sheikh to the dervish who reaches a certain experience with special rituals. Therefore, the dervish who *elifi nemed* is bound was allowed to perform whirling.

A dervish in the sect who deserves *elif nemed* after he tackles various steps accepts and declares that he is under the absolute control

of his hands (like avoiding from stealing), his waist (like avoiding from adultery) and his tongue (like avoiding from lie, slander), he is to be fair, he is to fulfill his promises, he is to be patient towards hunger and famine, he is to effort to reach the greatness of Allah, he is not to get disturbed from the injustice and cruelty likely to be faced in this way, and he is fully determined to stay patient against such challenges (Ayhan 2008, 10).

4.6. Shoes (Ayakkabılar)

There are no special shoes to *Mevlevies*. Like everybody, *Mevlevies* used to wear different kinds of shoes according to the conditions, seasons and places. There wasn't any harmony on shoes like the ones on their clothes. Only on a unity of color was tried but it was abandoned in time. They preferred the color yellow in earlier periods, but they used other colors in time as well (Ayhan 2008, 10).

In the past, in order to perform whirling easily, whirling practices and rituals were performed with naked feet (Önder 1998, 245). Today, *mest*, a kind of shoes made of soft skin, is worn. Thin or thick socks were worn in shoes according to the season. The one-color socks white or brown made of wool or angora and swept by hand were worn (Uğur 1945, 11).

5. CONCLUSION (SONUÇ)

Mevlevism which has 700 century old history has had various effects with not only his thoughts and ideas but also his wearing styles and clothes and has always been different among the Islamic sects. In much different geography, people whose nation, language, culture and occupations were different used to wear the authentic *Mevlevi* clothes which spread from Konya. Those clothes have always been respected, loved and owned. All the qualities, believes, the meanings they gave to the life and their simplicity reflected on *Mevlana* clothes. This wearing style has been a symbol in the time, and clothes, caps, which were once a matter of materials started to be used with their mystical meanings.

Mevlana's fundamental philosophy who accepted the death day as a day of reaching the darling was reflected on *Mevlevi* rituals and ritual clothes. No buttons or buttonholes were used on for underwear clothes or the other ones. They used to be tied with a tie made of fabric.

Buttonholes, collars and buttons mean indulgence in worldliness in *Mevlevi* Order. They are not used since they represent the love of world-life. Because the wearing styles of *Mevlevi* represent tombstone, tomb and shroud. Stitches were used obligatorily. *Mevlevi* clothes don't have many details for models, shapes, and sewing. It is a very simple way of clothing. However, it affects people with its esthetic looking and its complete harmony with whirling rituals.

NOTICES (NOTLAR)

- Konya, The ancient Iconium. A city located in the middle of Anatolian peninsula. Konya is geographically located between 36° 41' and 39° 16' north longitude 31° 14' and 34° 26' east latitude. It has a 38257 Km². Since 7000 BC, it has been a settlement place and placed many civilizations. From the 10th century onwards, Konya has been a Turkish settlement, which was once the capital city of Seljuk Empire.

- *Tevhid* has the meaning of unity, unify in Arabic. It means knowing and believing the existence, uniqueness, omnipotence of Allah.
- A kind of wind instrument which is believed to have been used from 5000 BC onwards, which is made of reed, and which has an intense feeling of sadness or melancholy in Turkish classical music especially in lodge music.
- *Destar* is a fabric tied around *sikke*. Wearing *Destar* was the sheikhs' right. Only they could wear *destar*, the other *mevlevies* used to wear *sikke* without *destar*. However, it is known that the sheiks used to wear *destar* not every day but only for special days or rituals. *Destar* is a long, white or green ribbon which is 5-8 cm wide made from scarf. The sheikhs used to wear green *destar*.
- The tradition of being a sheikh of Konya central lodge which represents all the *mevlevies* for a son after his father or for the eldest person of that family has been tradition after *Sultan Veled*. The person who becomes a sheikh according to this custom is called "*Çelebi*" and the central lodge sheikh is accepted as a *Çelebi* Office.

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