Research Article

The effects of Mevlana's philosophy on aesthetics and art: innovative interpretations inspired by the past

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Article Info	Abstract
	In this research, the relationship between Mevlana's philosophy and art is analysed through the works of artists who have works on Mevlana's philosophy. In this context, artists such as Rembrant, İbrahim Çallı, Gülsün Erbil, Refik Anadol and Irine Kasrashvili were used as samples. The study aims to investigate how both traditional and modern art is shaped around the themes of Mevlana's philosophy and Sufism. The research is designed as a qualitative case study. By examining the selected works of the artists, the change in aesthetic understanding, cultural and artistic interactions were analysed through content and document analysis. How the transition between traditional and modern art is shaped in the context of Sufism and Mevlevi aesthetics is evaluated. In this context, the research aims to reveal the change and continuity of art from past to present by examining the effects of Mevlevi thought on art and how artists interpret this thought. The works created by artists inspired by Mevlana's philosophy have added new perspectives to social and individual perceptions in different periods. It has been observed that current designs contain similar themes and figures with the past, but changes in style have occurred. Technology was also used in current works, and works were blended with contemporary interpretations as well as classical expressions. In addition, the results of the research show that the artworks within the scope of the research from past to present have mostly dealt with 'whirling dervish' figures with 'high colourism' through the concept of 'whirling dervish'. The stylistic features used by the artists have changed depending on the original attitude of the art. This situation is seen as a promising situation for the future of art.

To cite this article

Introduction

Mevlana's philosophy emerged in the 13th century as a philosophy of life based on the teachings of Jalaluddin Rumi and deeply rooted in Sufi thought. The influence of this thought on art has manifested itself in both direct and indirect ways, profoundly affecting the aesthetic understanding of traditional Islamic arts over time. Since Mevlana's philosophy is a teaching that encompasses individuals in search of an inner journey and spiritual transformation, this idea has found expression in different disciplines of art. In particular, the aesthetic structure of the rituals and sema ceremonies in Mevlevi rites have been a source of inspiration for artists, and over time these rituals have been transformed into symbolic expressions in different branches of art.

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Considering that abstraction and symbolism are at the forefront in traditional Islamic art, Mevlevi aesthetics can offer a structure that overlaps with this understanding. In visual arts, Mevlevism invites the viewer to an inner discovery by combining mystical elements with symbolic expressions. In disciplines such as calligraphy, miniature, marbling and music, Mevlana's philosophy has left deep traces both thematically and aesthetically. Especially the figure of the whirling dervish, the symbol of Mevlana's philosophy, has existed in art for centuries and has been revitalized with different interpretations in every period.

In the modern art world, Mevlana's philosophy has created a new field of discussion on how traditional Sufi teachings can be integrated into contemporary art. Using technology and modern aesthetic forms, artists have reinterpreted Mevlevi thought and brought mystical elements to the contemporary world. In this context, Mevlana's philosophy appears not only as a historical phenomenon but also as a means of artistic renewal and transformation. This continuity of Mevlana's philosophy in art has continued until today with the artists' efforts to explore spiritual depths and present new layers of meaning to the audience.

In this study, this multi-layered impact of Mevlana's philosophy on art is examined and how aesthetic, spiritual and cultural dynamics are shaped in the context of both traditional and modern artworks. In this context, the works of both local and foreign artists (Rembrant, İbrahim Çallı, Gülsün Erbil, Refik Anadol and Irine Kasrashvili) were evaluated as a sample.

Literature Review
Mevlana's philosophy

Mevlana's philosophy emerged as a Sufi path shaped around the teachings of Mevlânâ Celâleddîn-i Rûmî. However, after his death, the Mevlevi order was institutionalized by his son Sultan Veled and his close disciples. After Mevlânâ's death in 1273, the organization of the order was completed under the leadership of his son Sultan Veled and it started to spread in Konya (Değirmençay, 2022). Mevlevi lodges functioned as a conservatory, literary school and fine arts education center during their existence, thanks to Mevlana's integration of Sufi teachings with music, sema and poetry. In this context, Mevlevihanes have been centers that have trained the most prominent artists of classical Turkish music, the masters of divan literature and the most distinguished works of fine arts (Küçük, 2006). The value given to art in the Mevlevi Order was shaped by the exemplary life and teachings of Hz. Mevlana, and these teachings were passed on from generation to generation from heart to heart with the method of tekke education and meşk. The understanding of art, which matured in this process, gained a great depth in time and gained a wide appreciation thanks to artists such as Dede Efendi, Şeyh Galip and Zekai Dede, who wrote their names in golden letters in the history of art. These artists not only kept the Mevlevi tradition alive, but also made unique contributions to the world of art (Gönül, 2007). In addition, Sufism, one of the basic building blocks of Islamic culture and civilization, has continued its existence in a new structuring under the name of orders since the 6th century Hijri. In this context, although Mevlana's philosophy, one of the first orders to emerge in the Islamic world, did not spread much beyond the Ottoman borders as an institution, Mevlânâ's works reached a wide geography and were translated into many languages (Kara, 2006).

Aesthetics

According to the American Academic Encyclopedia, aesthetics is defined as a branch of philosophy that aims to examine the basic principles of art and beauty (Welsch, 2002). Aesthetics is a branch of philosophy that investigates the nature of art and individuals' perception of beauty. This discipline not only analyzes works of art, but also examines the social function of art and how individual experiences are shaped. Aesthetic theories evolve through different art movements and cultural contexts, offering various perspectives for understanding the universal and personal dimensions of beauty (Adorno, 1997).

Aesthetics and philosophy of art are not the same. While philosophy of art deals only with issues related to art, aesthetics covers many different fields besides art (Nanay, 2019). In other words, aesthetics is a field of philosophy that aims to determine the basic principles of art and beauty (Welsch, 2002). Aesthetics was at one time a more effective epistemology, at another time a more effective ethics, and later a better way of philosophy (Seel, 2005). Aesthetics not only deepens the understanding of art and beauty, but also affects the way individuals perceive the world. By enriching

people's emotional experiences, this discipline allows them to develop a deeper understanding in their interactions with art. As aesthetic understandings evolve, influenced by cultural contexts, they shape societies' value judgments and become an important tool that enriches human experience (Dewey, 1934).

Everyday aesthetics aims to make visible the beauty and significance of the familiar and the world (Forsey, 2013). Everyday aesthetics helps individuals to better understand the objects and experiences around them. By showing that ordinary events can have aesthetic value, it enables them to discover the hidden beauties in everyday life. This process enriches social interactions while offering new ways of expressing feelings and thoughts. Aesthetic experience always depends on a specific context. The aesthetic qualities of a habitat, whether in natural environments or artificial spaces, are a key element of its attractiveness and desirability (Berleant, 1992).

Art

Art is an aesthetic phenomenon that goes beyond human survival needs, involves the process of self-understanding and reflects the spiritual world (Dinçeli, 2020). It can also unknowingly give its audience the ability to think critically, imagine and analyze (Fineberg, 2000). It has existed in every period of human history and has played a central role in expressing emotions and thoughts in an aesthetic way. At the same time, it has played an important role in transferring material and spiritual values to future generations by reflecting the cultural structure of the society to which it belongs (Dinçeli, 2017). Art can only show its effect by appealing to the senses (Adajian, 2018). It is also considered as a unique aspect of human life (Leder et al., 2012). It is a common belief that art and science are often opposed to each other, or even inherently incompatible. These two fields are often considered as polar opposites (Dissanayake, 2015). The idea of art as a means of knowledge can be traced back to Aristotle and Horace. Many artists from different disciplines such as Tasso, Sidney, Henry James and Mendelssohn believed that art contributed to human understanding (Young, 2001). The basic elements of a work of art can include elements such as point, line, form, light, color, texture, mass, space and volume. The way these elements are organized is usually called "design principles". Design principles include scale, proportion, harmonious variety, repetition, rhythm, balance, orientation, emphasis and dominance (Barrett, 1994).

Problem of study

The aim of the research is to discuss how Mevlevi aesthetics and art concepts have evolved from past to present through the works of artists. In this context, some of the works of artists such as Rembrant, İbrahim Çallı, Gülsün Erbil, Refik Anadol and Irine Kasrashvili related to Mevlana's philosophy were analysed. Depending on this purpose, answers to the following questions were sought:

> ➢ How has the concept of Mevlana's philosophy been handled in works of art from past to present?

> ➢ Which colours are mostly preferred over this concept?

> ➢ Which figures are mostly preferred in the works?

Method

Research Model

The research was carried out with a case study on a qualitative theele due to the unlimited and uncertain resources. Because qualitative research can be carried out in order to identify and reveal a situation that has depth and at the same time is desired, to determine the links between the interactions of the processes with each other and to make evaluations as a result of the situations reflected in the results. Therefore, access to data for researchers is possible through perception, interpretation and interpretation (Denzin & Lincoln, 2018; Patton, 2002). In such studies, it is necessary to define and explain in detail on the subject on which the study is being conducted.

This research was conducted by reviewing the literature on Mevlana's philosophy and using keywords and documents related to the theme as a source. As a result of these scans, artists with artistic productions on Mevlana's philosophy were determined and the artists mentioned were selected as a sample. The works of the artists were evaluated with the way they handled Mevlana's philosophy from past to present. In addition, the analyses of the works were tabulated and presented in a more understandable way.

Data Analysis

In the research, the data obtained from the works were analysed through descriptive content (Ültay et al., 2021) and document analysis. Content analysis, the data obtained It is based on determining human behaviour and nature by using non-direct means. Here again, as in general qualitative research, it requires an in-depth and meticulously conducted study (Labuschagne, 2003). The content analysis involves extracting and analyzing the smallest meaningful units described within the research field, and representing them in categories and subcategories. (Patton, 2015).

Documents (Art works)

In the research, some works related to Mevlana's philosophy by artists such as Rembrant, İbrahim Çallı, Gülsün Erbil, Irine Kasrashvili and Refik Anadol were analysed. Information about these works is as follows:

> Rembrandt's 'Sufi Sages' work including Mevlana Celalettin Rumi

> İbrahim Çallı, Mevlevis

> Gülsün Erbil, The Life of a Sufi-Semazens

> Refik Anadol 'Rumi Dreams' project

> Irine Kasrashvili, Mevlevi Dervish

Results

In this section, the relationship between Mevlevi aesthetics and art concepts was analysed through the original works of the artists. In this context, the original works of the artists were examined in terms of colour, figure and style.

Rembrant

Rembrandt was born in 1606 in a mill on the banks of the Rhine, near the city of Leiden. Focillon identified his birth with the sun. He also said that the artist reinvented the Netherlands with his paintings (Focillon, 1960, p.8). While the painter carefully studied the images and symbols of the Netherlands, he attracted the attention of influential families with his success at a very early age. The artist distinguished himself from other artists with his use of images and light and shadow in his works of this period (Brown, 2009).

Çakır (2019) states the following about Rembrant's work titled "Sufi Sages":

> *(...) Rembrandt's "Sufi Sages", preserved in the British Museum, depicts four Sufis talking over a cup of coffee in the shade of a tree. (...) One of these sages is Mevlana Jalaluddin Rumi, pictured with a coffee cup in his right hand, and the other is Qutbeddin Bilol Muyniddin, with an open book on his knee. (The painter also depicted Muinuddin Chashmi (1142 - 1236), one of the Sufis who reached India with a Turkish army). The third figure in the painting is Qutbiddin Bakhtiyor Kakiy, a disciple of Muinuddin. According to scholars, Qutbiddin Kakiy may have met his compatriot Rumi, who was very young at the time, before he emigrated to India in 1221. The Sultan of Delhi, Eltutmish (born in Balkh and of Turkish ancestry) was a devotee of Sufism and welcomed Qutbiddin very warmly. . The fourth and last character in the painting is Shah Sharaf (Sharafattin Abu Ali Qalandar), a famous figure of his time. He was born in India and therefore the assumption that he met Rumi is not correct. He was also unable to meet the sheikhs of the Chishti order. However, he met Qutbiddin Bakhtiyar Kakiya only in his childhood. Sharafattin's first teacher was a Turkish dervish, Khidr Rumi, who first told him about the great poet and Sufi Mevlana Jalaluddin Rumi. Sharafattin also followed the Chishtiye sect, which originated in Chishti, a settlement near Herat. He wrote letters and poems of Sufism (Çakır, 2019, p.1).*

İbrahim Çallı

İbrahim Çallı was born in the Çal district of Denizli in 1882 and is recognized as one of the pioneers of Turkish painting. Çallı, whose youth years overlapped with the reign of Sultan Abdülhamid II, completed his first education at the Rüştiye in Çal and then continued to the Mülki İdadi in İzmir.

Figure 1. Rembrandt's 'Sufi Sages' work including Mevlana Celalettin Rumi (Çakır, 2019)

Although his early years in Istanbul were difficult, his meeting with the Armenian painter Roben Efendi and the painting lessons he received from him during this period constituted an important opportunity for his artistic life. Another critical step in the shaping of his artistic career was his meeting with İzzet Bey, the son of Şeker Ahmed Pasha. This acquaintance brought Çallı into contact with Şeker Ahmed Pasha and his connection with this important painter became a turning point in his artistic career (Baytar & Okkalı, s.127).

In addition to his Orientalist works, the artist also produced works on a different theme, the Mevlevis, like "Cevat Dereli, Cemal Tollu and Fahrünisa Zeid" (İşman, 2017, p.402). Nurullah Berk evaluated these works of the artist as "the most successful works" (Güler, 2011, p.93). It is stated that the artist utilized live models in the Galata Mevlevi Lodge while creating his Mevlevi works (Uzluk, 1957).

Gülsün Erbil

The artist graduated from the Academy of Fine Arts, Department of Painting in 1971. He started his artistic production in Istanbul. He received a scholarship to study ceramics and textiles at Goldsmiths' College in London. In this process, the artist was influenced by the Dadaists and made studies on mystical philosophy. In this context, he realized his first thesis on the subject of "Mysticism" (Bal, 2007, p.160).

Figure 2. İbrahim Çallı, Mevlevis, Private Collection, Oil on canvas (İstanbulsanatevi, 2024)

The artist is also shown as the first artist to use mysticism in painting (Soylu, 2013). He made this expression more effective through abstract paintings. In the context of Mevlana's philosophy, the artist became one of the artists who

pioneered the Sufi art of painting. Especially geometric forms, textural expressions and also the references he made in his works have been the source.

The whole of these expressions of the artist revealed the "Mystical Cycle" process. Thus, the artist's national aspect has moved to an international dimension. Gülsün Erbil expresses mysticism as "the raw material of all religions" (Erbil, 1983-84, p.2).

The artist can be shown among the rare artists who comply with Mevlana's statements in the quatrain titled "Towards Newness" ("How good it is to migrate from one place every day / How beautiful to land in one place every day / How pleasant to flow without blurring, without freezing / Gone with yesterday, my dear, / How many words belong to yesterday / Now it is necessary to say new things") (Çınar, 2013, p.1). Because the artist closely followed the arts from every culture (such as Byzantine, Renaissance, etc.) and created an art style that emerged from the roots. The last point he has come to is evident as a style that carries references from Islamic mysticism and makes Sufi practices pioneering.

Refik Anadol

Anadol was born in Istanbul in 1985. Refik Anadol, who later lived in Los Angeles California, came to the fore in the field of new media art. He became a prominent artist in this field (Bingöl et al., 2020, p.388).
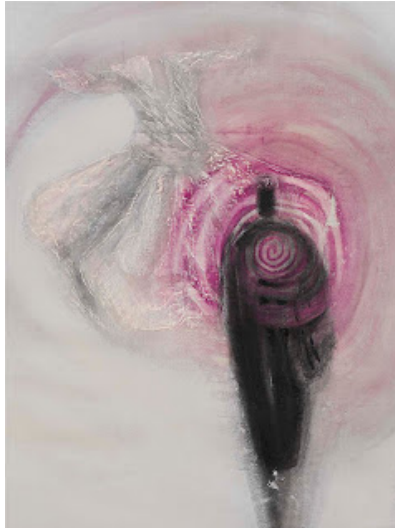

Figure 1. Gülsün Erbil, Life of a Sufi-Semazens (Aksoy, 2009)

Especially photography, moving images and mapping productions can be shown as the beginning of the artist's avant-garde attitudes. The artist has created different perspectives for the audience with geometric forms, especially in his works created in the context of the concept of "infinity". In addition, large areas were preferred due to the larger size of his works (Özgül, 2018, p.50).

Figure 2. Refik Anadol "Rumi Dreams" project (Dinçer, 2022)

Refik Anadol can create a great resonance with his technology-based works. The "Rumi Dreams" project, which was created under the leadership of Konya Metropolitan Municipality based on Mevlana's life and universe, is an example of this (Figure 4). The project is based on a 6 and a half minute visual experience with AI support. At the same time, documents such as Mesnevi texts, tekke and manuscripts in 26 different languages were brought together with AI. With the support of Elon Musk and the Open AI team, "Rumi Dreams" is presented as a space that surrounds the viewer 360 degrees (Erdoğan, 2022, p.1).

Irine Kasrashvili

Irine Kasrashvili is a famous Georgian textile artist born in Tbilisi in 1958. She graduated from Tbilisi State Academy of Art in 1983. Afterwards, she made important contributions to textile and visual arts. Kasrashvili's association with art has emerged through various international platforms where he has exhibited his distinctive style shaped by Georgian cultural heritage and international experiences. Over time, he has organised numerous solo and group exhibitions around the world. Some of the highlights of her career include winning the first prize in the International Quilt Competition organised by the American Quilt Alliance in 2006 and exhibiting her work in prestigious venues such as the United Nations Headquarters and the US Embassy in Georgia.

Figure 5. Irine Kasrashvili, Mevlevi Dervish, Cyprus Museum of Modern Arts (Near East University (NEU), 2021)

Her artistic style is known for her complex textile works that blend traditional techniques with contemporary artistic expression. For the Cyprus Museum of Modern Arts, the artist Irine Kasrashvili, inspired by the flora of Cyprus, presented three works titled 'Mevlevi Dervish', 'Flowers' and 'Autumn' on canvas. In this way, the artist depicted a scene based on the teaching of Mevlana, namely the dancing whirling dervish (Figure 5). The Mevlevihane in Nicosia on the island of Cyprus, which was conquered by the Ottomans, was converted into a museum in 2002. The oldest traces of Mevlana's philosophy and Turkish Cypriots can be found here. Mevlena's call to tolerance, 'Come no matter what you are', that is, no matter what religion, race or language you are, is exhibited here with the dance of whirling dervishes (NEU, 2021).

Analyses of the artists and their works selected as a sample in the research

In this section, the works of the artists who are the subject of the research on Mevlana's philosophy are analysed. The analyses of the works are handled through differences in colour, figure and style. In scientific research, types of analyses have emerged in each field according to their own internal dynamics (Neuendorf, 2002). In this study, the analyses were made in the form of descriptive content analysis. This type of analysis; around a specific topic it can be defined as a systematic study that offers a descriptive dimension in which all kinds of studies, published or unpublished, can be evaluated. In this way, research or published documents can be evaluated in terms of their trends and results (Suri & Clarke, 2009). The themes and codes are given in Table 1. In addition, the evaluations related to the table are presented in detail behind the table.

Table 1. Analyses of the works on Mevlana's philosophy produced by Rembrant, İbrahim Çallı, Gülsün Erbil, Refik Anadol and Irine Kasrashvili

Question How has Mevlana's philosophy evolved in artistic works over time?		
Theme	**Sub-theme**	**Codes**
Rembrandt's "Sufi Sages" (Figure 1)	Colour	Light-shadow
	Figure	Wise
	Style	Engraving
		Pattern
	Symbol	Book
		Tree
		Fruit
İbrahim Çallı "Mevlevis" (Figure 2)	Colour	Solid colour
	Figure	Semazen
	Style	Schematic
		Stained
		Static
	Symbol	Religious ritual
Gülsün Erbil "The Life of a Sufi-Semazens" (Figure 3)	Colour	Loud colourism
	Figure	Semazen
	Style	Abstract, Mystical
	Symbol	Semâ
		Meeting- Spiral
Refik Anadol "Rumi Dreams' project" (Figure 4)	Colour	Loud colourism
	Figure	Semazen
	Style	New media
	Symbol	Semâ
		Sublime
Irine Kasrashvili "Mevlevi Dervish" (Figure 5)	Colour	Loud colourism
	Figure	Semazen
	Style	Contemporary
	Symbol	Semâ

General evaluation of the works analysed in the table in terms of their relationship with the artist

When the data in Table 1 are examined; it is seen that the most preferred colour usage in the context of the works handled within the scope of the research from past to present is 'loud colourism' (f=3). The most frequently preferred figure is 'whirling dervish' because it is appropriate in terms of concept (f=4). In terms of style, it is seen that art is differentiated as a field that develops based on originality. In this context, the works do not have a similar style. In addition, within the scope of the symbol sub-theme, which can be expressed as the totality of the messages desired to be given in the works, it is seen that the concept of 'Semâ' comes to the fore (f=3).

Detailed evaluation of the works analysed in the table in terms of their relationship with the artist

The data in Table 1. shows that Rembrandt's 'Sufi Sages' (Figure 1) deals with 'light and shadow' in terms of colour and four 'wise' people in terms of figures. As mentioned in the previous sections, the work is about four sages who are the pioneering names of the concept of Mevlana's philosophy. The images of the sages were intended to be conveyed with the light and shadow used here (Bulatov, 2024). The work was created in 'engraving' style. In addition, the 'tree' in the work, creating coolness under the 'tree', 'divine canopy', the 'fruits' of the tree, 'deeds-actions', and the 'book' carried the means of expressing wisdom (Bulatov, 2024, p.1). İbrahim Çallı's 'Mevlevis' (Figure 2) deals with the 'religious rituals' of 'whirling dervishes' in 'solid colour'. In this work, the artist used a 'schematic', 'stained' and 'static' style (Dağlı, 2021, p.492; Giray, 2007, p.112).

Another artist Gülsün Erbil's 'The Life of a Sufi-Semazens' (Figure 3) shows 'loud colourism', which is also frequently mentioned in the works in the study (f=3). 'While the artist was searching for the language of modern plastic forms with the loud colour attitude he developed against the academic palette, playfulness began to constitute the most serious vein of his productions' (Bacak & Kurt, 2020, p.258). In the same way, the artist placed the 'whirling figure', which is also frequently preferred (f = 4), as a figure in his work. 'Spiral' is seen as another code used by the artist in many of his paintings. The 'spiral' figure can be shown as an important symbol in many scientific knowledge and the universe (Halman & Castle, 1996; trans. Bacak & Kurt, 2020). The artist has also produced works in an 'abstract' and 'mystical' style. In Refik Anadol's 'Rumi Dreams' project' (Figure 4.), the symbols of "whirling dervishes" and "sublimity" are depicted with whirling dervishes as a religious ritual with the use of "new media". Similarly, 'loud colourism' is applied here.

Irine Kasrashvili, on the other hand, in her work 'Mevlevi Dervish' (Figure 5), has handled the 'whirling dervish' show with a 'contemporary' interpretation through the accompaniment of 'whirling dervishes' and 'loud colourism'. When all these works are evaluated, it is seen that the deep respect and religious dimension of Mevlana's philosophy is tried to be reflected through various symbols and figures.

Conclusion

The research aims to reveal the change and continuity of art from past to present by analysing the effects of Mevlevi thought on art and how artists interpret this thought. In the research, works related to Mevlana's philosophy by artists such as Rembrant, İbrahim Çallı, Gülsün Erbil, Irine Kasrashvili and Refik Anadol were analysed. The results of the research show that the artworks from the past to the present, within the scope of the research, mostly deal with the figures of 'whirling dervishes' with 'loud colourism' through the concept of 'whirling dervish'. The stylistic features used by the artists have changed due to the original attitude of the art. This situation is seen as a promising situation for the future of art.

In particular, the artists made references both in terms of colour and symbols (the 'tree' in the work creates coolness underneath; the 'divine canopy' is the 'fruits' of the tree; 'deeds-actions', and the 'book' is a means of expressing wisdom, etc.). The works created by artists inspired by Mevlana's philosophy have added new perspectives to social and individual perceptions in different periods. It has been observed that current designs contain similar themes and figures with the past, but changes in style have occurred. Technology is also used in current works, and the works are blended with contemporary interpretations as well as classical expressions.

As a result, art has played a very important role in preserving and expressing the essence of the Mevlevi tradition, especially through the representation of the Mevlevi concept (the teachings of Mevlana and the Mevlevi dervishes). Artists have preserved the integrity of this philosophical and spiritual tradition by combining its basic principles with classical and contemporary artistic methods. Their works, such as the depiction of a Mevlevi Dervish, show how technology and modern techniques can be used in art without deviating from the original essence of the Mevlevi concept. This synthesis of tradition and innovation demonstrates the adaptability of spiritual and cultural expressions to the digital age. Current artistic endeavours utilise emerging technologies for wider dissemination and contemporary interaction, while continuing to honour the spirituality, discipline and introspection inherent in Mevlevi philosophy. This ensures that Mevlana's teachings remain alive and influential in modern art and society. For this reason, it is suggested to investigate whether there is a parallel between scientific research on Mevlana's philosophy and artistic works.

Recommendations

Many exhibitions and similar works are carried out in the fields of art. At the same time, scientific studies are carried out on Mevlana's philosophy. In this context, is there a parallelism between artistic studies and scientific studies on the level of reflections of Mevlana's philosophy in art? a study can be designed for this. Thus, Mevlana's philosophy can be evaluated in two dimensions.

Limitations of Study

Research only five artists (Rembrant, İbrahim Çallı, Gülsün Erbil, Refik Anadol and Irine Kasrashvili) and their works on Mevlana's philosophy.

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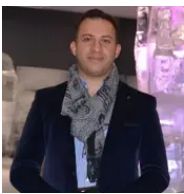
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