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# The Konya News

— Monthly —

$3 / ₺60

YEAR: 4 • VOL: 27 www.thekonyanews.com KONYA, NOVEMBER-DECEMBER, 2024



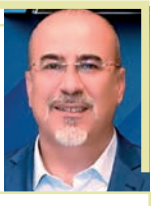
02 Silenced but Never Die

Philosophy of Semah 15



# Mevlevi Perspective *on Women*





**Kerem İŞKAN**
Executive Editor

## The Mysterious City of Dervish...!

As it reflects the signs of humanity's heritage in every area, Konya is a world city rather than an ordinary city. Poets, writers, scholars and statesmen who passed through Konya in the past spoke wonderful words about the city from their own point of view. World-famous Mevlana Celaleddin-i Rumi, whose name is identified with the city, said that "Konya is a grand and great city".
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## THE BEGINNING OF MEVLEVISHIP

*Rumi and the Origins of the Mevlevi Order*

## Mevlevi Dishes



# Silenced but Never Die

In Mevlevi tradition, music is the key to understanding eternity and the sign of having a 'soul'. When the semah begins, the first movement is not the whirling dervishes coming out and returning, but the meeting of the ney player's lips with the ney player.

### *Silence until the afterlife*

Music is very important in Mevlevi. It was a pleasant sound in this dome that remained. Music is like a key to understanding eternity. It is considered a sign of having a 'soul'. When the sema begins, the first movement is not the whirling dervishes coming out and returning, but the meeting of the ney player's lips with the ney player. The first turn begins with the music starting. Music is like an action order received from eternity, a symbol of God's command to 'Kun/Be'. God says 'Be' to the human struggling in nothingness and the whirling dervish begins to emerge and spin. He takes off his black robe, which reminds him of absence and night. It begins to become alive with the white dress of existence and the flute/music/voice. 'Life' exists together with sound in Mevleviism. When you intend to enter the cemetery section of Galata Mevlevi Lodge and head towards its door, you will see that there is a statement on the door:



'Hamuşan, the silent ones/ House of the silent'. In other words, in Mevlevi order, one cannot die, one must remain silent. He will be silent until he speaks again, until the afterlife will be reached, then he will meet and talk forever, and he will have 'Hayy'. At the end of his life, while Mevlana was lying ill in his bed, he consoled his friends who were waiting for his death with great sadness by saying "The day of my death is Şeb-i Aruz" (wedding/reunion day) and asked them to rejoice rather than be sad. In one of the couplets of Mesnevi, he describes being dead as follows.

'Don't let mother-of-pearl whose shell is broken give you grief, there is a pearl inside.'

'Oh lovers, oh lovers! It's time to emigrate from the world.'

'The sound of the drum of migration comes to my ears from the sky.'





**By** Büşra Sedef İşkan



### *Three Green Domes*

There are three green domes in the Islamic world. The first one, which we all know, is the dome of the Masjid an-Nabawi, which is located above the blessed presence of our Prophet (pbuh). The second and less well-known one is the dome of the tomb of Muhyiddin Ibn Arabi in Damascus and the third is the dome of the tomb where Rumi is buried in Konya. The colour green corresponds to Allah's name 'Hayy' (giving life, keeping alive) in Sufism. When we think that we inherited being a human being on earth and the abilities that keep humans spiritually alive from our Prophet (pbuh), that Ibn Arabi was instrumental in the guidance of many people until our century, and that Mevlana is a light that 'revives' our century, we think 'green'. The domes look very meaningful even with their colours.

### *Mevlevi Traditions*

Mevlevis have elegant speeches and speech patterns that are unique to them and come from their upbringing and faith. It is called "glazing the door" instead of closing it, "letting the candle fire rest" instead of putting out. They say "Be agah, saints" to the person to be awakened, the cemetery is called "hamusan", Mevlevi members are called "ihvan" and the others are called "avam". They call sending greetings as praying for love. Light is called as çerağ, to die is called as to walk or to migrate. To be buried is called as to be hidden. They say "God gives" instead of saying'no'. They say we instead of I, and unity instead of sleep. Welcoming someone is called giving love. The person who comes receives this love.

The Konya News

Founded: 19 October 2020
NOVEMBER-DECEMBER 2024 • Year: 4 • Volume: 27
Published as: Local and Monthly
Price : $3
On behalf of **DOU COMPANY PUBLISHING**

**Doğuhan İŞKAN**
**Executive Editor:**
**Kerem İŞKAN**
**Editor in Chief:** Doğa İŞKAN
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**Contact Address:**
Musalla Bağları Mh. Şehit Ahmet Değerli Sk.
No: 46/13 Selçuklu / KONYA
**Contact Number:** +90 506 061 13 90
**E-Mail:** thekonyanews@gmail.com
**Advertising Mail:** advertising@thekonyanews.com
www.**thekonyanews**.com

**Place of Publication:**
Fevziçakmak, Hacıbayram Cd. 18
Zipcode: 42050 Karatay / KONYA
**Contact Number:** +90 332 342 01 09

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*During Rumi's time, a group of disciples gathered around him and in his madrasa. These disciples attended Rumi's lectures and conversations without being affiliated with any official sect.*

# THE BEGINNING OF MEVLEVISHIP

## *Rumi and the Origins of the Mevlevi Order*



Rumi's death in 1273 was an important turning point for Mevlevi order. After his death, Çelebi Hüsameddin, the scribe of Mesnevi, was deemed suitable for leadership by Rumi.



**By** Doğa İŞKAN

During Rumi's time, a group of disciples gathered around him and in his madrasa. These disciples attended Rumi's lectures and conversations without being affiliated with any official sect. An interesting point is that there is a special ritual performed for those who want to initiate Rumi. This ritual is called "chehâr darb" and involves cutting a small amount of hair from the person's hair, moustache, beard and eyebrows. This ritual symbolizes the person's participation in the sect and is stated to have taken place before the meeting of Şems-i Tabrizî and Rumi, that is, before 1244.

Rumi wrote genealogies for some of his educated disciples and sent them to various regions, which is accepted as an indication that the foundations of the Mevlevi Order were laid.

According to the findings of Mevlevi historian Sâkıb Dede (d. 1735), Mevlevi order, in addition to its own manners and customs such as samah, sefa, ecstasy and state, it was founded on the principles of the Naqshbandi sect and the love and attraction foundations of Shams. This definition is considered one of the most beautiful explanations of the sect.

In addition, the Mevlevi way, beyond being just a sect, represents the way of love, the way of attraction. At the same time, it stands out as a cultural movement and a way of life that leads to wisdom. This path is not seen as a means to withdraw from the world, but rather as a means to understand the world and achieve inner wisdom. Over time, Rumi's teachings and Mevlevi order ceased to be just a sect and became a deeply spiritual and cultural movement.

### *THE FIRST HILAF HÜSAMEDDİN ÇELEBİ*

### *Leadership Change in Mevlevi Order After Rumi's Death*

Rumi's death in 1273 was an important turning point for Mevlevi order. After his death, Çelebi Hüsameddin, the scribe of Mesnevi, was deemed suitable for leadership by Rumi. This choice stemmed from a response Rumi gave to those around him in the last periods of his life. He was asked: "Who will be the caliphate after you? Who will replace you?" He responded by saying "Çelebi Hüsameddin will be our caliph.", thus he indicated who would take over the leadership seat after him.

Although Rumi's son, Sultan Veled, was at a mature age (47 years old) at the time of his father's death, he refused to assume the position vacated by his father and he deemed Çelebi Hüsameddin suitable for leadership.

Çelebi Hüsameddin died in 1284, after serving as a sheikh in the Mevlevi order for 11 years, and this made it necessary for Sultan Veled to assume the leadership position. This leadership change after Rumi's death was of great importance for the continuation and development of the Mevlevi order. This period is considered an important transition and transformation process in the history of Mevlevi order. Under the leadership of Sultan Veled, Mevlevi order became more widespread and deepened.

### *Mevlevi Order in the Period of Sultan Veled: Institutionalization and Spread*

Mevlevi order experienced a significant transformation under the leadership of Sultan Veled and entered the process of institutionalization. During the leadership of Sultan Veled, which lasted approximately 28 (or 21) years between 1284 and 1312, Mevlevi order made significant developments.

During this period, the number of disciples and friends increased, relations with the palace strengthened, and more importantly, Mevlevi practices such as Semah, music and Mesnevihan were brought into a certain order. These regulations formed the basis of the institutionalization of Mevlevi order. In the following years, with the restructuring carried out during the heraldry of Pîr Âdil Çelebi (d. 1460), the Mevlevi manners and customs, which were built on this foundation, have continued without any major changes until today.

During the reign of Sultan Veled, Mevlevi order, on the one hand, was based on certain methods, and on the other hand, thanks to the ambassadors sent by Sultan Veled, it began to spread in various parts of Anatolia, especially in Kırşehir, Amasya and Erzincan. These ambassadors were welcomed with great sympathy wherever they went, and Rumi's ideas won hearts through Sema and music in the established Mevlevi lodges.

With the death of Sultan Veled in 1312, the principles of the Mevlevi Way were largely determined. The next leader, his son Ulu Arif Çelebi (1272), had already educated himself during his father's time and made efforts to spread Mevlevi order in Anatolia and Iran. Sultan Veled's leadership and the period after it are considered one of the most important phases in the history of Mevlevi order. This period is of critical importance both in terms of the formation of the institutional structure of Mevlevi order and its widespread.

To summarize, the emergence and development of Mevlevi order was shaped around Rumi and his disciples. While the disciples gathered around Mevlana attended his lectures and conversations without an official sect, Mevleviism followed its own path with its original rituals such as Sema and love. After Rumi's death, leadership first passed to Çelebi Hüsameddin and then to Sultan Veled, and during this period, Mevlevi order entered the process of institutionalization and expansion. During the reign of Sultan Veled, Mevlevi order spread to various parts of Anatolia and gained a wide area of influence. This period is seen as one of the most important phases in the history of Mevlevi order, as it is of critical importance in terms of both the formation of the institutional structure and its wide spread.



# Mevlevi Perspective *on Women*

First of all, in Mesnevi it is stated that "Woman is the light of God, not a lover; By saying "it is as if she is the creator, not the created" (Mesnevi I, 2437), women are seen as the light of the Creator and placed in a special place due to their fertility and role in ensuring the continuation of the generation.

In addition, although men seem to be superior to women in some respects, the dominance of women over men is mentioned.

This subject has been tried to be explained with the metaphors of water and fire in the Mesnevi. Man is symbolized as water and woman as fire.

In Mesnevi (I, 2435-2446);

Apparently, water is superior to fire...

But when a pot comes between the two, fire boils that water, evaporates it and destroys it.

In appearance, you are superior to woman, just as water is superior to fire; But in reality, you are defeated by it, you want it.

This dominance was emphasized by saying, "Even if a man is braver than Zaloğlu Rüstem or Hamza, he is still a slave to his wife in terms of ruling."

On the other hand, contrary to popular belief, the superiority of men over women is not seen in a physical or material sense. It was thought that men were superior in terms of their ability to see the end of the matter.

"Oh brave man! The superiority of men over women is not in terms of power, earnings or property.

If that were the case, the lion and the elephant would be superior and more exalted than humans because they are stronger.

The reason why men are superior to women is because men can see the end of things more than women.

"If a man cannot predict and see the end of the matter, he is considered as deficient as a woman in comparison with those who have this skill" (Mesnevi IV, 1618-1621). Today, there are criticisms against women that they sometimes miss the essence of the event by going into unnecessary details.

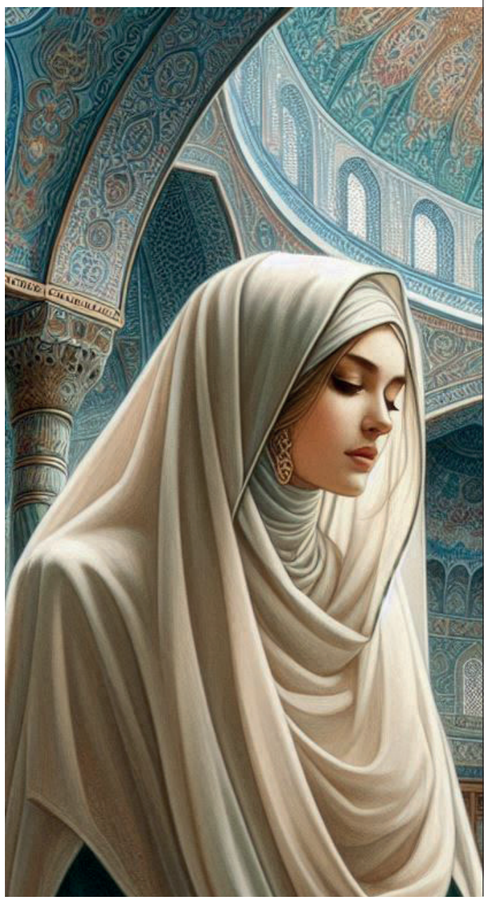
In Mesnevi (I, 2434-2437);

"Women prevail against wise men, but ignorant men defeat women.

These types of ignorant people are harsh and rude people.

The feeling of pity, mercy and love is low in them; because the sense of animality is superior in their creation.

By saying "Love and pity are human characteristics, anger and lust are animalistic", it is emphasized that men can dominate women when they approach women not with human emotions such as love and pity, but with animal emotions such as anger and lust. Men who approached with animalistic emotions were seen as harsh and rude, ignorant, and this type of behaviour was not approved.





"When discussing women in the Mevlevi tradition, it is useful to look at the role of women in Mevlevi, their status, their value as a wife, mother and, above all, as a human being.



Special importance has been given to the institution of marriage in Mevleviism. Especially men were advised to get married in order to save themselves from the trouble of lust.

"Nikâh is like reciting "Lâhavle"; Read it, so don't let lust get you into trouble by marrying a woman.

Since you are greedy for food and drink, get married quickly; Otherwise, know that the cat will come and grab the fat tail.

Strike the load of stones on the back of the leaping donkey; Put the burden on his back before he runs away and jumps!" With these words, it is mentioned that the man should marry a woman so that he does not become a slave to his soul and lust.

However, it was emphasized that marriage should not be with any woman, but with a woman who is the man's equal and resembles him. Otherwise, it was stated that the family would not be able to make a living and the family unity would be disrupted.

The couplets in Mesnevi express this situation.

"Couples should look alike. Take a look at the pairs of shoes and socks!

If one shoe is too small for your foot, neither shoe will work.

Can one door leaf be small and the other large? Have you ever seen a wolf partner with a lion in the forest?

In marriage, both people must be equal. Otherwise, the business will fail and there will be no livelihood."

The commitment of spouses to each other in marriage was also considered important.

"If you take a woman's husband or a husband's wife somewhere, his wife will definitely come running to him.

We created these works in pairs with their works. Once you do something, its partner will surely appear.

The words "If someone comes and takes a woman's husband captive, his wife will come to find him" emphasize that the spouses are concerned about and support each other.

On the other hand, the influence of women on the institution of marriage is also reflected in the following: "He became rich like Qarun by taking many wives; "Many of them got into debt because of women." In some places, it has been seen as a woman's ability to make a man rich as well as to make him a debtor and make him bankrupt. The active role of women in the family is beautifully expressed by the saying "A woman can make a disgrace or a vizier", which is frequently used in daily life.

Meanwhile, leaving aside the main message to be given, the following story focuses on the need for a woman who regrets not having new clothes to endure poverty to maintain family unity rather than divorce. The story in Mesnevi is as follows: (VI/1758-1768)

A woman said to her husband: "Oh you who have surpassed manhood in one step!

You never look at me, why? How long will I stay in this humiliation?

Her husband said: "I'm earning money for your food; I have no new clothes, but I have hands and feet, I work and strive.

My dear, it is obligatory to give a woman food and dress. I'm giving you both. "You have no need in these matters."

The woman showed her shirt. It was very rough and dirty.

He said: "It is hurting my body with its rudeness. "Would anyone give this kind of clothes to anyone?"

Her husband said: "Oh woman, I have a question for you. I am a poor man, this is all I can do.

True, this is very rude, very ugly, but think, thoughtful woman!

Is this worse, or divorce? "Does this seem worse to you, or the separation?"

Oh you who condemn! Trouble, poverty, torment and gratitude are like that.

There is no doubt that abandoning desires and passions is painful, but it is certainly better than the bitterness of being far from Allah.

According to the main meaning of the story, beautiful clothes are among the elements that increase people's devotion to this world. It is not possible to comprehend and reach the Creator without suffering from poverty and suffering. It is reported that Rumi replied to his wife, who complained about not being able to benefit from worldly blessings enough, by saying, "My dear Kerra, I keep you away from such blessings so that you do not get lost in the worldly world."

When presenting women in the Mevlevi tradition, it is necessary to take into account that she has an important position such as motherhood. It cannot be natural that mothers are seen in a special status in the tradition, which is based on an approach that accepts heaven under the feet of mothers. First of all, the relationship between mother and child is very special. This love and affection, which begins in the womb, continues after the child is born, during the relationship established during breastfeeding. Therefore, it is difficult to pay mothers' rights. It is not possible for a mother to wish evil on her child. The love between mother and child is explained very well in Mesnevi, and the mother's right over the child is seen as God's right. The cost of this right can be paid by serving mothers.

"The mother squeezes the child's nose so that he wakes up and asks for food.

Because the child is unaware of his hunger and falls asleep. But the milk starts to hurt both of the mother's breasts.

Not being thankful to the mother is not being thankful to Allah. His right undoubtedly means God's authority.

The mother's mercy also comes from God. But worshiping him is both obligatory and a proper thing to do.

If your mother tells you to die, she wants your bad temper to die with this word.

# From Dervish Lodge to the Museum; from Konya to the World

The Konya Mevlana Lodge, which developed around the tomb of Rumi, is the central residence of the Mevlevi order, which has great influence on our cultural life and world of belief.

This is the central organization of more than 170 Mevlevihanes located within the territory of the Ottoman Empire. After the proclamation of the Republic, Konya Mevlana Lodge was closed like other dervish lodges, and in 1926, at the request of Atatürk, it was opened to visitors as Konya Asar-ı Atika. In the museum, which has nearly three million local and foreign visitors every year, works belonging to Mevlevi ethnography and artifacts donated by Seljuk, Karamanoğlu and Ottoman period sultans and statesmen to the Mevlana Lodge are exhibited. Konya Âsâr-ı Atîka Museum was organized as Mevlâna Museum after the new exhibition and arrangement works in 1954, and the archaeological artifacts exhibited in the museum were moved to the İplikçi Mosque. In the restoration work carried out by the Ministry of Culture and Tourism in 2011, dervish cells were transformed into their original form and an arrangement was made showing the services in the Mevlevi Lodge. In 2021, it was separated from the Konya Museum Directorate and became a separate Directorate under the name of Mevlana Museum.



### *The oldest building: Mausoleum*

The oldest of the structures in the Mevlana Museum is Rumi's mausoleum built in 1274. The tomb was built by the Architect Bedreddin of Tabriz by the wife of Alâmeddin Kayser and Emir Süleyman Pervane from the Seljuk Palace, by Gürcü Hatun. Since the masjid and semahane buildings built in the Seljuks Period on the north side of the tomb became insufficient over time, the present semahane, masjid, matbah-ı sherif, dervish cells and a fountain were built in the 16th century during the Ottoman Period.





### *All over the World*

After Rumi's death, his close friend and secretary Çelebi Hüsameddin became sheikh to those who loved him. After the death of Çelebi Hüsameddin, Hz. Sultan Veled, the eldest son of Rumi, became the head of the community. During this period, the Mevlevi Order was organized and branches began to be opened outside of Konya. Çelebi institution was established in Konya Mevlana Lodge, and sons descended from Rumi ruled the lodge as "postnishin" (the person sitting on the post, who is the sheikh of the lodge). Mevlevi order spread first in cities such as Afyon, Kütahya, Muğla, Istanbul, Tokat, Erzincan, and then in the region from the Balkans to the Hijaz Peninsula, and Mevlevihanes were opened.

The Konya News



# The facts and history of Mevleviyeh

It is a sect that was attached to the name of Mevlana, but whose founder was not Mevlana, but his son Sultan Veled. It means a way or a route. Now, although this word has been vilified, the sects of the ancients were the houses of knowledge and wisdom. Moreover, in most of the sects, not only religious education but also scientific education was given.

Mevlana Celaleddin Rumi told his eldest son Sultan Veled that he did not intend to become a sheikh during his lifetime, and in this respect, after the death of Şems, he obeyed first Selahattin Zerkub and then Hüsamettin Çelebi. After his death, his son Sultan Veled and Veled's son Mevlana's grandson Ulu Arif Çelebi compiled the Mevlevi sect.





By Doğuhan İŞKAN

## Sectarian Movements

Mevlana did not perform any ceremony or dhikr for those who were up to him while he was alive. In the time of Mevlana, neither he nor those who were up to him had a special clothing. He would wear the so-called fereci, which was worn by the ulema at that time, wrap the traditional turban and additionally wear a Belh cone. Only after the bereavement of Shams did he change his white turban to a dark purple – but close to black – in mourning. In fact, Mevlana said that clothing and wisdom would not be revealed, and he compared the sheikhs of their sects, who had a dress code, to marketers who opened shops. He used to dress his dervishes, who were only up to him and given a "cerag", with an open-front garment. Destegül, tennûre, used in Mevlevi lodges is not related with Mevlâna.

## *Abdülbaki Gölpınarlı uttered the following lines on this subject:*

"In short, (obviously) Mevlana is not only compatible with not accepting clothing and ceremonies, but also not accepting spiritual attachment to a sect, basically obeying the shari'a, accepting love and attraction (remembering Allah and being ecstatic with his name). He was a man of Melâmet and wisdom from his way. He accepted the samah for love and attraction."

After Mevlana's death, Sultan Veled initiated the construction of a tomb for him and ensured that those who were loyal to Mevlana did not disperse. Although Hüsamettin Çelebi started the first sect activities, Sultan Veled, who took his place after his death, made the Mevlevi order as today with a great organization. Sultan Veled established good relations and cooperated with both the Anatolian Seljuks, the Mongols who occupied Anatolia at that time, and the Turkmen lords in order to spread the views of his father, to increase the income of the foundation he founded on behalf of his father, to establish new foundations and to get back what they lost in a period of political and internal troubles in Anatolia.

# Mevlevi Dishes

### *Tandoori Soup*

Ingredients

1/4 cup chickpeas
1/4 cup dried beans
2 onions (chopped)
2 tablespoons of ghee
1/2 cup bulgur
1/2 cup green lentils
2 tablespoons of roasting (using the knife-to-knife technique)
chopped)
8 cups broth
1 teaspoon cumin
1 teaspoon of black pepper
A little salt

**Preparation**

Soak lentils, chickpeas and beans in water for eight hours beforehand. Fry the onion in the casserole with clarified butter until it turns yellow. First add the bulgur, then the roasted ground meat and stir over the fire. Add lentils, chickpeas, beans and broth, add spices. When it boils, cover it and place it on low heat. Cook for about two hours until the beans and chickpeas are soft. Add salt, cook for another ten minutes and remove from heat. Let it rest for 10-20 minutes and serve with the casserole.

### *MEVLEVI SOFRASI*

The 'prescriptions' given by the great Islamic scholar Rumi in his works are still an important part of Konya cuisine today...

The famous Islamic thinker Rumi chose most of his symbols from nature while explaining his philosophy of life. Foods are also among these symbols. The phrase "I was raw, I was cooked, I was burned", mentioned in Mevlana's work Divan-ı Kebir, which collects his divine love poems, is an example of this. In addition to the information about Sufism, the famous scholar's food recipes are also a gift from the food culture of his time...







### *Bulgur Pilaf with Chestnuts*

Ingredients

10-15 chestnuts
2 tablespoons currants
2 cups bulgur
3 cups broth
200 g clarified butter
1 teaspoon of cinnamon
1 teaspoon of salt

**Preparation**

Score the chestnuts with a knife and roast them over the fire until their shells begin to separate. After peeling, cut it into two or three pieces. Crush the grapes in your palms, clean their stems and wash them. Put bulgur, chestnuts and currants in the pot. Salt the broth and boil. Add bulgur on top and cover it. Cook for three minutes on high heat, five minutes on medium heat, and then on low heat until the bulgur absorbs its water and becomes tender. Heat the oil in the pan and pour it over the bulgur pilaf. Sprinkle cinnamon on it and let it brew on very low heat for twenty minutes. Put it on a plate and serve with chicken cutlets and yoghurt.

### *RESPECT TO THE COOK*

'Kitchen' has a very important place in the teaching of Sufism. This is where dervishes begin their training. The aim is to learn not only to cook, but also to respect the food that nature has made extraordinary efforts to offer to humanity. Great importance is given to the most efficient and appropriate use and consumption of food, which is why cooking was the most respected profession in the time of Rumi. In fact, it was a spiritual position. Mevlevis showed great respect to cooks because they skilfully cooked the blessings offered by the Almighty Creator and mediated the nutrition of the servants. The greatest proof of this respect is that when Rumi's beloved cook Ateş-baz Veli (the saint who played with fire) died, a tomb was built in his name. The eternal resting place of Ateş-baz Veli, perhaps the only cook in the world for whom a mausoleum has been built, is located in the Meram district of Konya. Alan Davidson, the world's famous food researcher, mentioned this place in one of his articles as follows: "We went to the tomb as tourists and returned as pilgrims."

### *THANK GOD FOR EVERY BITE*

Sufis, who attach great importance to 'Somat' (table) manners, eat twice a day. Noon and evening... The table is prepared by the 'dears' (disciples). Salt carries ceremonial expression in meals. The meal begins and ends with it. Once the preparations are finished, it's time to eat the meal. When Kazancı Dede opens the lid of the cauldron, the 'cans' take the cauldron from the stove. The dinner invitation is announced with Kazancı Dede's prayer. The Sufis, who stand with their hands tied in front, bow their heads when they come to the door and sit at the table. The meal begins with the participation and prayer of the Sheikh. There is absolutely no talking during the meal. In Mevlevis, eating is almost a form of worship. While eating, they are constantly grateful for the morsels they are given. The meal is started and finished as a group.

### *FROM FISH SOUP TO ASHURE*

When Rumi's works are examined, in the 13th century in Anatolia, vegetables such as leek, eggplant, zucchini, celery, spinach, onion and garlic; fruits such as apple, quince, pomegranate, pear, peach, fig, melon, watermelon; black-eyed peas, lentils, beans, chickpeas, broad beans from legumes; walnuts, almonds, hazelnuts, roasted chickpeas; dairy products such as cheese, yoghurt and ayran are consumed. Foods and beverages such as phyllo dough, tandoori bread, etli bread, pastry, bun, tutach, tirit, honey, molasses, halva, kadayıf, zerde and sherbet are also mentioned many times in Rumi's works. Turkey's valuable culinary culture researcher and cookbook author Nevin Halıcı's latest work in English, 'Sufi Cuisine', contains extensive information on the dishes cooked by the Mevlevis. In addition, 'Edirne Postnishini Ali Eşref Dede's Food Treatise', translated into modern Turkish by the poet Feyzi Halıcı, who lives in Konya, offers us a lot of information about the dishes in Mevlevi cuisine.

During the reign of Rumi, a culinary culture consisting of dishes prepared with simple ingredients was dominant due to the requirements of Sufism. In addition to the simplicity of the dishes in Sufi cuisine, their diversity is also a striking detail. From a wide variety of vegetable dishes to fish types... These recipes offered by Rumi are not only in books... Most of the people of Konya decorate their tables with the tastes of Sufis and they remember Rumi in every bite.

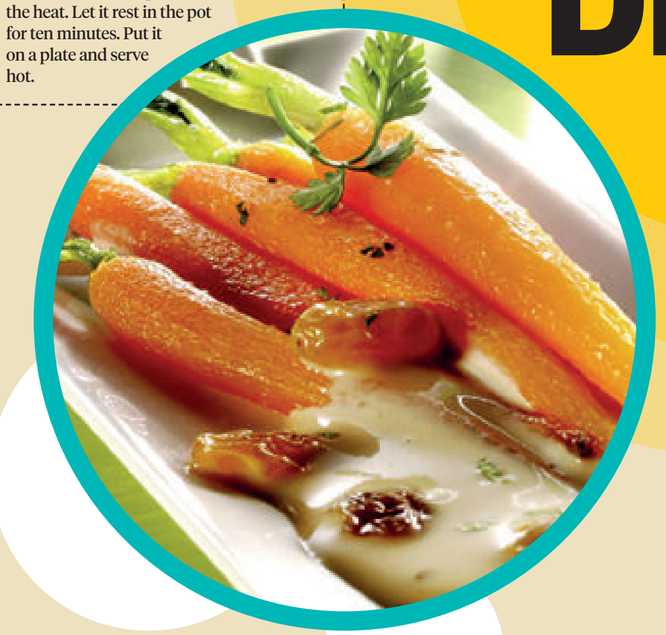
### *Carrot Dish with Molasses*

Ingredients

1/2 kg carrots
2 glasses of water
2 tablespoons of ghee or butter
2 tablespoons of rice
1 cup sugar or grape molasses

**Preparation**

Peel the carrots, wash them, cut them into slices and place them in the pot. Add water and cover the lid. Cook over low heat for about thirty minutes until the carrots become soft. Add oil and rice. After 15-20 minutes, when the rice is cooked, pour sugar or molasses. After 5-10 minutes, when the water evaporates, remove it from the heat. Let it rest in the pot for ten minutes. Put it on a plate and serve hot.





It is too assertive to say that Konya is the master of every dish, but it is definitely the champion of some delicacies. It is out of question to leave Konya without eating "etliekmek" or lamb tandoori. In this article, we have listed for you what to eat in Konya and where to eat it most deliciously. All of the venues are places where locals go, so they are good in terms of price/performance, but they are extremely plain in terms of ambience.



**By** Doğa İŞKAN



### *Celery Sote*

Ingredients

250 g lamb or mutton chops (cut into 4 pieces)
2 tablespoons of ghee
1 head of onion (chopped)
1/2 kg celery
3 cups broth (hot)
A little salt
A bunch of grapevine or enough grape juice

**Preparation**

Wash the meat and put it in the pot, put it on the stove. When the meat absorbs the broth it has released, add the oil and onion and fry until the onion turns yellow. Gather the meat in the middle of the pot. Sort and wash the celery. Lay the meat into the pot, starting from the edges. Add water, salt and cover the lid. When it starts to boil, add the grapefruit or grape juice. Cook over low heat for about 40-50 minutes until the celery becomes soft and drain the water. Cover your serving plate with the pot, turn it upside down and place the food on the plate. Serve together with the broth.

# Mevlana's seven advices



One of the first names that come to mind when Konya is mentioned is Mevlana. Mevlana is one of the most important cultural heritages representing Konya. Mevlana is an important Islamic scholar and thinker for both Konya and Islamic history. Mevlana, whose real name is Muhammed Celaleddin, started to be mentioned with this name meaning 'our master' after he started to give lectures in Konya. Mevlana is also known as Rumi. Rumi literally means Anatolia. He was given this name for living in Konya for many years and being one of the important cultural heritages of Anatolia.

Mevlana was born on September 30, 1207, in the Khorasan region of Balkh, located on the borders of Afghanistan. He also belongs to a noble family. His father is Bahaeddin Veled, known as the Sultan of Scholars. Due to the conflict of his father Bahaeddin Veled's thoughts with Fahreddin-i Razi, one of the important philosophers of the period, Mevlana and his family had to emigrate from Khorasan. After Khorasan, he visited many cities such as Baghdad, Mecca, Medina, and Damascus and finally came to Konya.

Although Mevlana is referred to as a mystic, his thoughts were not limited to a single religion and race and influenced many communities and was followed by people from all religions. His works have been translated into many languages and have influenced hundreds of people over the centuries. His works spread beyond the lands he was born and grew up in, earning him the title of "the best-known and best-selling poet in the USA". Mevlana wrote most of his works in Persian. But besides Persian, he has also works in Turkish, Arabic and Greek. His most famous works are; Masnavi, Divan-i Shams-i Tabrizi, Fihi Ma Fihi, Mecalis-i Seb'a and Mektubat. Mevlana's beliefs and teachings have developed around the idea of tawhid. Generally, his works are based on his love and devotion to Allah. Mevlana has seven famous suggestions. Mevlana Celaleddin Rumi stated that "In generosity and helping others: be like the river", "In compassion and grace: be like the sun.", "In concealing others' faults: be like the night.", "In anger and fury: be like the dead.", "In modesty and humility: be like the soil." "In tolerance: be like the ocean." and "Either you appear as you are, or: be as you appear.". One of his best-known works, Masnavi, is a didactic poem written in aruz meter, consisting of 6 volumes and 25618 couplets, written in Masnavi style, and describing the understanding of "unity of existence". In this work, Mevlana tried to explain the Quran more clearly with exemplary stories. One of the most important features of Masnavi is that the stories do not have an end. Another of his best known works is Divan. Mevlana dedicated his work Divan to Shams-i Tabrizi, who had a great influence on the shaping of his thoughts.

Mevlana died on 17 December 1273 in Konya. After Mevlana died, his son Sultan Veled and his student Hüsameddin Çelebi founded the Mevlevi order. Mevlevi order is a human-oriented tariqa which is based on tolerance, sincerity and beauty that developed around Mevlana's teachings and thoughts. Although Mevlana did not lead any tariqa throughout his life, he had a great role in laying the foundations of a tariqa. The foundations of Mevlevi order were laid in Konya. It spread from Konya to Anatolia and then to other regions.

Mevlana Museum is one of the most important cultural symbols of Konya. Mevlana Lodge and Mevlana Tomb started to be exhibited as a museum in 1926. Various artifacts belonging to Mevlana, Mevlana's sarcophagus, Mevlana's cenotaph cover, Masnavi, April Bowl, musical instruments, oil lamps, plates and manuscripts are exhibited in the Mevlana Museum. At the same time, there is a library of manuscripts belonging to the Ottoman, Seljuk and Karamanoğulları periods in the museum. Mevlana Cultural Center organizes Mevlana events at various times of the year. In this center run by Konya Metropolitan Municipality, there are exhibition halls, semahanes (ritual halls), research center, library, and performance stages.













# The Death of *Mevlana*

By Zeynep UÇAR

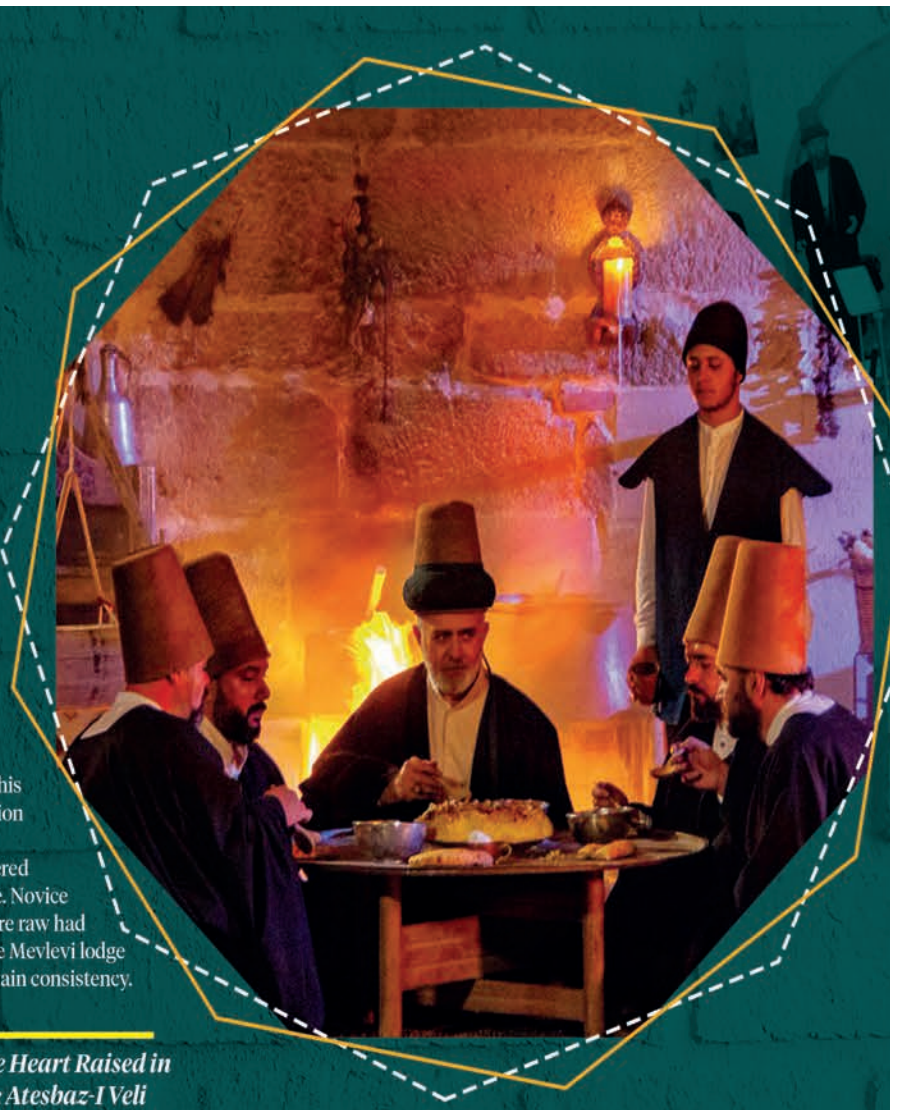


The description of Mevlana during his final days is as follows: He had crescent-shaped open eyebrows, and his large hazel eyes, with a colour between yellow and black, were so sharp and captivating that no one could withstand his gaze. There was a slight redness on his pale wheat-coloured complexion, and fine hairs covered his temples, with a moustache always neatly trimmed and a sandy beard that had streaks of grey. He walked with a slight stoop, weakened by continuous ascetic practices. One day, while in the bath, he looked at his frail body with pity and remarked, "Throughout my life, I have never felt ashamed in front of anyone, but today I am ashamed of this weak body." The writing of the Masnavi had come to an end. However, in his final days, his face had become even paler. His eyes were more distant and profound, and occasional waves of fever came and went. In the last months, he began writing gazelles that spoke of the impending time to depart from this world. One day, while wandering in the courtyard of the madrasa designated for him, he would occasionally sigh and sometimes groan. Suddenly, he fell ill. It was the beginning of November. The illness persisted for about forty days. The two renowned doctors of the Seljuk palace, Physician Mevlana Ekmeleddin and Gazanfer, were in attendance. However, the illness could not be diagnosed. The signs of the illness were high fever and irregular pulse. Yet, he never lost his consciousness, memory, or the ability to be treated. The great patient consoled those around him, saying, "Do not grieve for me; our illness is nothing but a reason to separate from this world." Initially, his most valued disciple, Hüsameddin Çelebi, who had transcribed the Masnavi, his son Sultan Veled, and all his companions, including Şeyh Sadreddin and Qadi Siraceddin, never left his bedside. They constantly endeavored to alleviate his condition by washing his face, head, feet, and chest with cold water. Sometimes, despite the high fever, he continued to recite his most beautiful rubaiyat and gazelles. Regarding Mevlana's illness, one of his esteemed grandsons, Feridun Nafiz, says today: "Despite the pallor of his face, we are not sure whether this is the fever of typhoid or chronic carditis. We personally believe it to be the latter, as the final ailment." On the day before his death, on December 16th, Mevlana had relatively improved. Until the evening, he conversed with those who came to check on him, yet every word seemed like a farewell. That evening, his most faithful friend, Çelebi Hüsameddin, and his beloved son, Sultan Veled, two doctors, and close friends were once again at his bedside. Sultan Veled had not slept for several nights. Mevlana looked at him with aged eyes and, in a weak voice, said, "Bahauddin! Today I feel a bit better; go, rest!" As Sultan Veled left the room with a moved heart, Mevlana recited his final ghazal, and Hüsameddin Çelebi recorded it with tears: "Go! Lay your head on the pillow. Leave this wretched one who writhes in agony alone. We, the waves of love, struggle and strive through the long winter nights. If you wish, bestow your grace with a smile; if you wish, depart and inflict suffering. There is no need to keep promises for the king of the beautiful faces. "Oh faded lover, be patient; be faithful. The one who kills us has a heart as hard as stone. The one who kills us does not suggest any remedy for the price of our blood. There is no solution to this pain other than to die; so how can I say, 'Cure this pain!'?" "Last night, I saw an old man in the neighbourhood of love in my dream. He pointed to me with his head and said, 'Come to our side.' Even if there are dragons on this path, drive away the dragon with the brightness of that emerald! "It's enough now! I am unconscious. If you want to show your skill, tell the history of Ebu Ali Sina; talk about the admonition of Abu al-Ala al-Ma'arri!" This became Mevlana's final ghazal. Mevlana passed away on December 17, 1273, the fifth Sunday of Jumada al-Akhir of the year 672 in the Hijri calendar, while speaking words of truth and wisdom. As some admirers expressed it, "The sun of his majesty set in the western horizon of the holy realm, becoming invisible." In reality, as the Sipahsalar described, he had seated himself at the threshold of eternity, awaiting the opening of the door and his invitation. However, the "sun of Mevlana, which had warmed hearts and enlightened minds for 700 years in Konya," perpetually kept him alive among us. The next morning, Konya was in a serene silence. A grand funeral ceremony was taking place. However, this calm shattered when the time came to lift the casket. As Mevlana's outer shroud, known as the ferace, was brought out, people poured into the streets, flowing in from markets and bazaars, shedding sincere tears as they came to welcome the funeral. At the head of the funeral procession were Sadreddin Konevi, two doctors, Muhiddin Pervane, and all the Seljuk viziers, emirs, professors, and students. According to the Sipahsalars, they circled the casket through the marketplaces, and officials wielding sticks attempted to disperse the crowd. Finally, the casket reached the prayer ground close to the evening prayer. Mevlana had willed for his prayer to be led by Sheikh Sadreddin. However, when Sheikh Sadreddin came forward to lead the prayer, the physician Ekmeleddin advised, "Observe decorum. Mevlana was the true king of these venerable sheikhs, and he has departed." Hearing this, Sadreddin, unable to contain his sorrow, broke into sobs and seemed on the verge of fainting. They had to support him, and in his place, Qadi Siraceddin stepped forward and conducted the prayer. Mevlana's admirers considered that night not as a night of separation but as a night of union. For this reason, they named that night "Şeb-i Arus" (The Night of Union) and celebrated it in their ceremonies. Because, as Mevlana said: "When they pass my bier after my death, do not think that I am concerned with the troubles of this world. When you see my funeral: Do not cry as 'Separation! Separation!' My true meeting with my beloved is at that time. "When they lay me in the grave, do not say, 'Farewell! Farewell!' because the grave is a veil behind which there is the tranquillity of paradises." Mevlana knew this well: "God created me from the wine of love. Even if death crushes me, I will still be that love."

# Mevlevi *table manners*

"The maturity of love is the union of the lover and the loved one. Come close. Mix with each other like a slurry that consists of mixing oil and flour to such an extent that they cannot be separated again."

Divan-ı Kebir 3- Couplet 2131



### *HUU SOMATA SALAAA*

Mevlana is one of the lofty peaks of Turkish-Islamic culture. Mevlana, whose philosophy of life is 'I was raw, cooked and then burned', explains some of his thoughts on the way to reach Allah with food symbols. The kitchen was sacred in Mevleviyeh. Coming to the dervish lodge to become a dervish meant that he accepted an education that would last a thousand and one days. This training started from the kitchen. The spirit of the Mevlevi lodges beat in the kitchen. Novice Mevlevi would undress themselves in the kitchen, abandon their selfishness completely, throw their immaturity here, cook to a certain consistency. It was a long and difficult process.

### *Mevleviyeh and Education*

Mevlana Celaleddin Rumi is one of the main sources of the common thought in Anatolia. Mevlevi tradition is very important in terms of art, literature and cultural history as well as its impact on social history with its activities since its establishment. Mevlevi is a school of education and training. Mevlevi, whose aim is to make people mature in terms of matter and meaning, is a school of education that aims to raise people in an ideal sense, starting with mysticism.

### *First Step to Matbah and Somat*

Mevlevis used the expression "matbah" for the kitchen and "somat" for the food. Matbah was the place of nourishment both materially and spiritually. Matbah-ı Şerif is in the southeast corner of the Meydan-ı Şerif section of the Mevlana Lodge. The Matbah is the most valuable section, which is of great importance for the dervish lodge and the Mevleviyeh.

The spirit of the Mevlevi lodges beat in the kitchen. Novice Mevlevi would purify themselves in the kitchen, move away from selfishness and learn the way-method in the kitchen. In order for the food to be cooked, a certain transformation had to be made, just as the raw food had to be cooked on the stove and reached a certain consistency, the Sufis had to undergo a transformation. This job was an education that started from the heart and covered every aspect of life. Novice dervishes who were raw had to be cooked in the Mevlevi lodge and reached a certain consistency.

### *A Friend of the Heart Raised in the Kitchen; Atesbaz-I Veli*

Besides many of his disciples who took their place with Mevlana, accompanied and supported him, there are exceptional dervishes whom he added to their hearts. One of these valuable dervishes is Ateşbaz-ı Veli, one of the important architects of the Mevlevi order. Ateşbaz-ı Veli was the first cook of the Mevlevi lodges and was responsible for the training of the dervish candidates who came to the lodge. Apart from being a place where the kitchen is cooked and the table is set, it is also the application area of the education school.

## *18 Services to be Performed by a Dervish Accepted to the 'Matbaha'*



1. Kazancı Dede: He is the proxy of Cook. He is a lodge officer.
2. Caliph Dede: He used to guide and train the novice Mevlevi.
3. Outside Field Officer: He used to convey the orders of Cook to the dervishes in the cell.
4. Laundryman: He used to wash the laundry of dervishes.
5. Abrizci: He was a toilet and mess cleaner.
6. Şerbetçi: He would make sherbet (a kind of sweetened fruit juice) and serve it to the dedes who came to visit the kitchen.
7. Dishwasher: He washed the dishes and had them washed.
8. Cupboard Men: He used to tin the pots and keep them clean.
9. Marketer: He used to go to the market in the morning and buy the things that needed to be bought.
10. Somatçı: He would set the table, remove it, sweep the table area and have it swept.
11. Inside Field Officer: He used to make coffee and serve it to dervishes, dedes and guests.
12. Inside Lamp Officer: He would clean, prepare, wake, rest and arrange the lamps and candlesticks of the matbaha.
13. Tahmisçi: He used to roast the coffee of the lodge, grind it into flour and prepare coffee.
14. Bedofficer: He used to make and collect the beds of dervishes.
15. Outside Lamp Officer: He used to care the oil lamps outside the matbaha.
16. Broom Men: He cleaned, swept and had the kitchen and yard swept.
17. Çerağcı: The assistant of the Türbedar.
18. Footman: He used to take care of the fetching business.

### *1001 Days of 'Ordeal' in the Kitchen*

The candidate, who started the ordeal, was first told to sit on the goldfinch skin on the left side of the kitchen door. For three days the candidate stood on his knees as an observer, observing the service of others who had suffered before him. In a way, it was a period of carefully observing what was going on in that place. During this period, he would not get up from his place and talk to anyone except for essential needs. After the three days were completed, he was brought in front of Kazancı Dede, he was asked again, if he insisted on continuing the ordeal, he would begin the ordeal that would continue for a thousand and one days, and he would first serve as a footman, which lasted for eighteen days.

Later, he was shown other services he would do. During the ordeal that lasted for one thousand and one days, dervish served separately in eighteen branches of service. He gains a qualification in an art branch, cooks and matures in conversation, semah, dhikr and contemplation during the service, and at the end he is adorned with the love of God, love, people and nature, would become a man of heart, a lamp of love, a blessed grandfather who radiates light and illuminates his surroundings.

The Konya News



# Philosophy of Semah

For the Sufis, the philosophy of semah is based on the thesis that the act of "turning" is the basis of existence. It represents the human being's propeller with "love", just as the electrons, protons, blood in our veins, earth, stars and other planets are in a constant cycle. It is a kind of simulation of the fact that man will come from the soil and go to the soil. It represents a person's turning to the truth and leaving his soul with love, reaching maturity in the way of God and becoming a servant again.



## *Parts of Semah*

Sema consists of 7 parts in total and all of them have a meaning. Because it is believed that there are 7 floors between the earth and the sky.

Part 1: In the part called Nat-i Sharif, Hz. Muhammad and all other prophets are praised.

Part 2: With the blow of a kudum (a kind of musical instrument), God's creation of the universe is symbolized.

Part 3: In this section, the ney, which symbolizes God's life-giving breath, is heard.

Part 4: Whirling dervishes walk by saluting each other three times.

Part 5: Whirling dervishes take off their cardigans and are born symbolically. Afterwards, they kiss Sheikh Effendi's hand, get permission for the semah, and make four turns.

Part 6: Verses from the Qur'an's Surah Al-Baqara are read.

Part 7: The semah ends with prayers and Fatiha. Whirling dervishes rest quietly without speaking.

## *Symbols of Semah*

Every detail in the semah has symbolic meanings. Some of them are as follows:

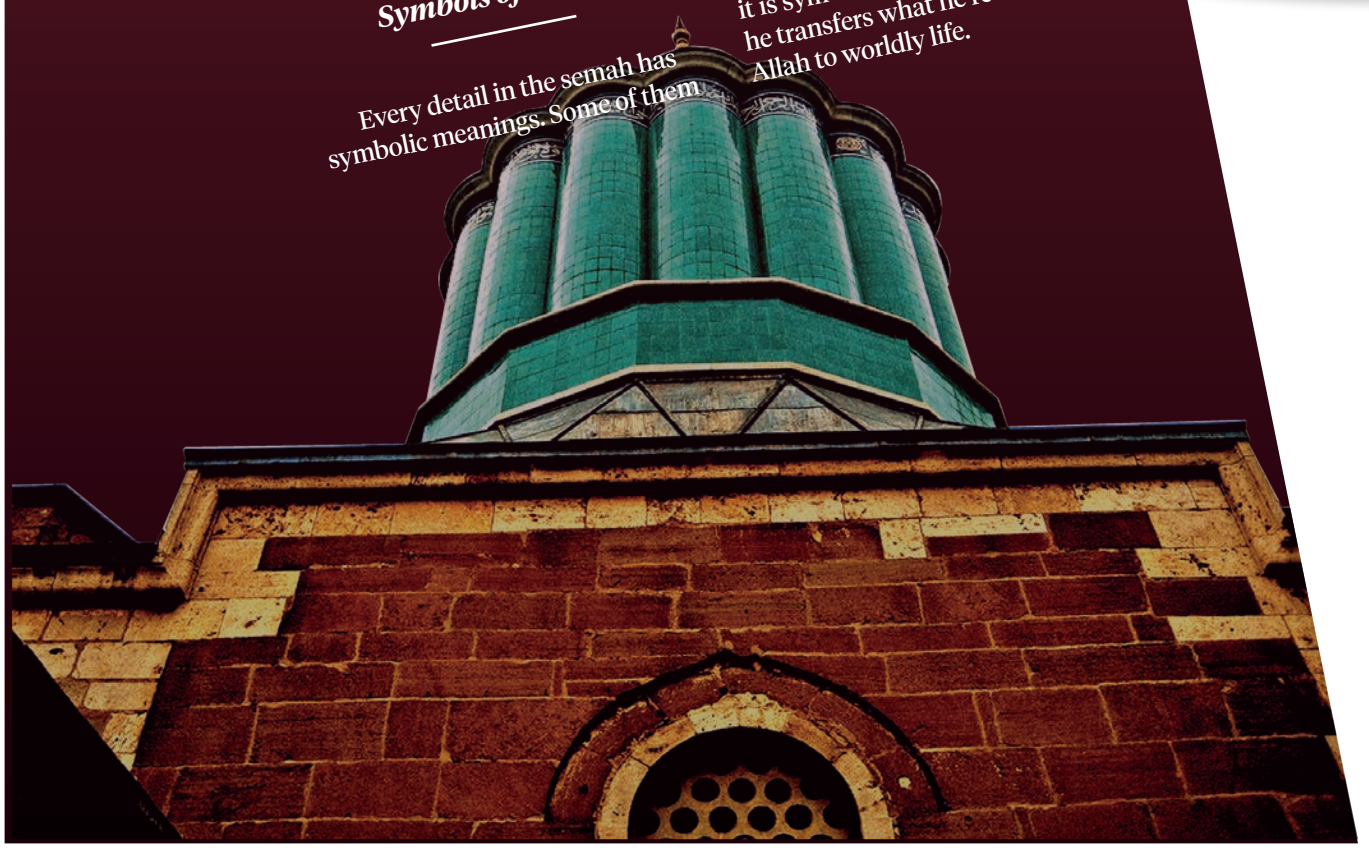
Whirling: The famous turning movement in the whirling ceremonies symbolizes everything coming from the soil and returning to the soil, and the believer's return from Allah to himself.

Clothes: The simplicity of the clothes of the whirling dervish also points to the transience of the mortal world and the eternity of the hereafter. The hat on the head of the whirling dervish represents the tombstone of the worldly, and the white "tennure" (a kind of white dress) represents the shroud of worldly things.

## *The Positions of the Arms and Hands:*

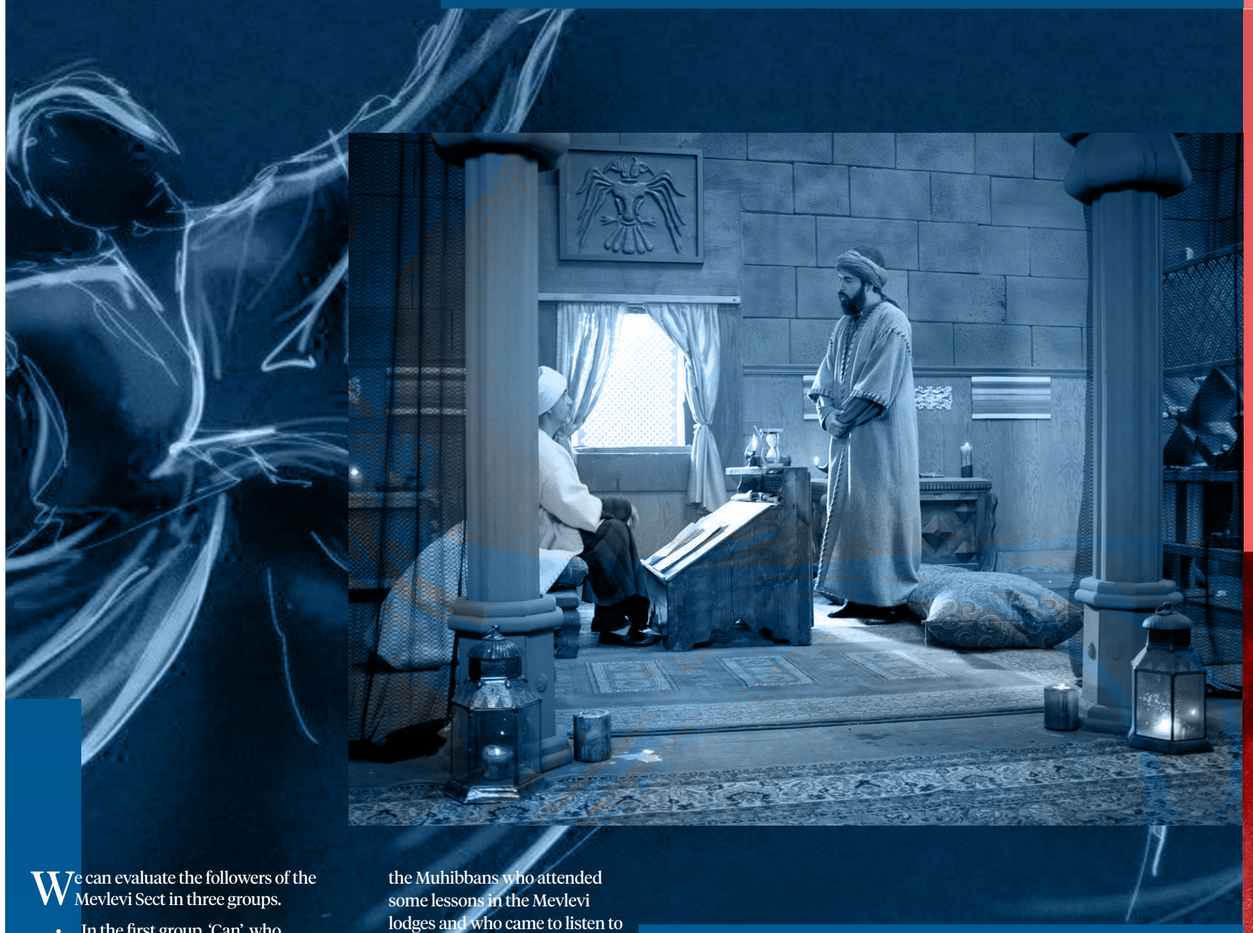
– Before starting to turn, the whirling dervishes place their hands on their shoulders in a diagonal manner. When viewed from the side, this figure resembles an elif, which is the first letter of the Arabic alphabet and has a meaning of "unique". This refers to the uniqueness of God.

– While the whirling dervish turns from right to left with open arms, his right hand looks up for Allah and his left hand looks down to the earth. Here, it is symbolized that he transfers what he received from Allah to worldly life.



# Mevlevi order and dervish education

It was founded by his son Sultan Veled, his student Çelebi Hüsameddin and his grandson Ulu Arif Çelebi in order to pass on the teachings of Mevlana to future generations, and later it was administered by Makam Çelebi, who was chosen from among the Çelebis from that lineage.



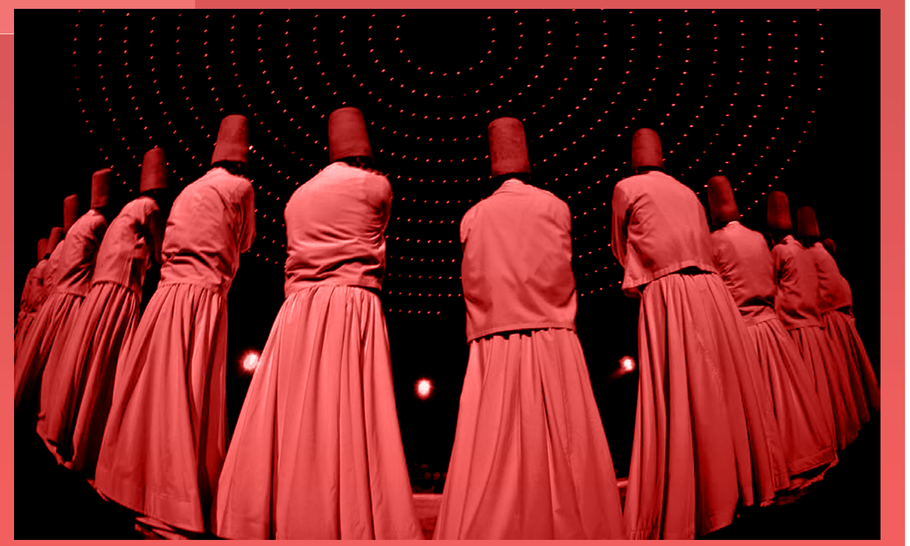
We can evaluate the followers of the Mevlevi Sect in three groups.

- In the first group, 'Can', who successfully completed the 1001-day training period and suffered, was given the title of 'Dede' in a special ceremony. He was either given a cell in that Mevlevi lodge or was sent to another one.
- In the second group, there are those who do not make a 'difficulty', but follow the customs and traditions of the Mevlevi and fulfill the duties of 'Dervish'.
- In the third group, there were the Muhibbans who attended some lessons in the Mevlevi lodges and who came to listen to the conversations and watch or learn the Semâh ceremonies, as well as those who performed the whirling.

In summary, Mevlevi lodges have been schools where Mevlana's thoughts are taught and which provide art education, such as conservatories and academies, as well as religious and literary knowledge. Especially the Mevlevi lodges in Istanbul played an important role in the training of Turkish music masters.

Mevlevi Mausoleum and Mevlevi Lodge in Konya were accepted as authorities. Makam Çelebis resided here. This first Mevlevi Lodge built around the tomb was called 'Âsitâne-i Âliyye'. Mevlevi lodges are of two types: Asitane, which can provide 1001 days of education, and Zaviyahs, which are smaller than these and do not have an educational organization. Asitane were more centralized than the others and had a more organized structure. 'Dedes' were trained only in Asitane, and the architectural section called Matbah-ı Şerif, where the 1001-day ordeal took place, was only found in Asitane. The Postnishins in the Asitane had a higher status than the Postnishins in the Lodges. Lodges were established in many cities and even villages of the Ottoman Empire. Until the 17th century, Zawiyahs had spread within the expanding borders of the Empire and served a wider segment. There were nearly 140 Mevlevi lodges within the borders of the Ottoman Empire.

Islamic Sufi education was more difficult than traditional madrasah education. This spiritual education, which is called Seyrü Suluk, should also have been a self-discipline. The person who wanted to enter the Mevlevi education had to have the consent of the parents, to be of age and single. The difficulties of the road were told to the 'talib'(student), who was determined to be morally correct. Those who insisted on his decision would sit in the Matbah-ı Şerif (in the kitchen) for three days at the place called Saka Postu and watch the life in the Mevlevi lodge. They would give him food and water, but no one would talk to him so as not to impress him. If he thought he wouldn't fit into the life he was following, he could just walk out of there without telling anyone. If he stayed, he would be taken to Sheikh Efendi by Cook Dede. Sikke-i Şerif (the felt hat worn by the Mevlevis on their heads) was accepted into the Mevlevi order with a dressing ceremony and was handed over to a dede for his education. However, a trial period of 18 days was allowed and he would be served with his own clothes during this period. Nev-niyâz (the person who had just entered Mevlevi education) had to stay in the Mevlevi lodge during the 1001-day training period. During this time, he served 18 services such as washing dishes, bed making, table service, cleaning, washing clothes, shopping, and finally toilet cleaning, which were required for self-discipline and supervised by different dedes. During this intensive training period, in addition to basic religious courses such as reading, writing, Arabic enough to read the Qur'an, hadith and fiqh, Persian and Turkish literature lessons were given enough to read Mesnevi. He could learn to use an instrument or sing a ritual according to his ability. During his education, he was encouraged to learn one of the branches of art such as calligraphy, illumination, miniature and bookbinding.





# A Candidate on "UNESCO World Heritage List" as a Seljuks' Capital

Konya, a candidate for the UNESCO World Heritage List as the capital of the Seljuks,has many historical, natural and cultural heritages. The Mevlevi Semah Ceremony was included in UNESCO's "UNESCO Representative List of the Intangible Cultural Heritage of Humanity" in 2008

The "Mevlevi Semah Ceremony" and Çatalhöyük Neolithic City are on the UNESCO's cultural heritage list, with two intangible and tangible cultural heritages. Konya is also on the UNESCO World Heritage Temporal List as the Seljuks' Capital




**The Mevlevi Semah Ceremony**

The Mevlevi Sema Ceremony is a mystical ceremony that contains religious elements and themes and, as such, has detailed rules and qualities. While this ceremony, special to the Mevlevi community, was held in the time of Mevlana Celaleddin-i Rumî without adhering to a certain rule, it was performed in a disciplined manner starting from the time of Sultan Veled and Ulu Arif Çelebi. These rules were developed until the time of Pir Adil Çelebi and took their final form and have reached the present day. The ceremony consists of naat, ney taksimi, pesrev, Devr-i Veledî and four salutation sections, which contain different mystical meanings in integrity with each other. The ceremony is performed with traditional Mevlevi music in venues where the Mevlevi culture can be accurately conveyed.

The way of preserving the culture of the Mevlevi culture, which emerged in the 13th century, developed and shaped over time and became an important part of Turkish history and culture, and especially the Semah ceremony, is to be passed on and introduced to future generations without disturbing the technical and internal perfection and originality of this tradition. In order to ensure the realization of the Mevlevi Sema Ceremonies without losing their essence, a conservation action plan, which includes the Ministry of Culture and Tourism, as well as many non-governmental organizations, has been created.

In order to ensure that the Mevlevi Semah Ceremony is held without losing its essence, the Ministry of Culture and Tourism issued a Circular on Semah Ceremonies in 2008. According to this circular; the ceremony must be held in places where this culture can be accurately conveyed and introduced, and in places where the necessary conditions are met, accompanied by works of Mevlevih music, which come from tradition and are an integral part of Semah. The whirling dervishes and musicians participating in the programs should have the necessary technical and musical competence, and act seriously in the awareness that they are performing a cultural promotion as well as a lovely and mystical practice during the program. Declared as a masterpiece in 2005 within the framework of the UNESCO Masterpieces of Oral and Intangible Cultural Heritage of Humanity Program, The Mevlevi Semah Ceremony was registered in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity on behalf of our country in 2008 and introduced to the whole world.

UNESCO

United Nations Educational, Scientific and Cultural Organization

The Konya News



# Hollywood's love for Rumi

**Rumi, whose poems sold more than 2 million in the USA, is becoming more and more popular among Hollywood stars such that the famous singer Beyonce named one of her twins Rumi**



Beyonce



Stephen Joel Brown



Demi Moore



Leonardo DiCaprio



Madonna



Chris Martin



Gwyneth Paltrow



Pink

Madonna, Chris Martin, Pink and Beyonce at last have revealed their love for Rumi. It has been voiced that Rumi, whose poems sold more than 2 million in the USA, is glamorizing the celebrities with his deepness. Chris Martin, the soloist of the famous band Coldplay told that he held on to life with "The Guest House" one of the poems of Rumi. He said that he got over the difficulties of his divorce from the actress Gwyneth Paltrow with Rumi and he used these beautiful lyrics in his album.

*"This being human is a guest house.*
*Every morning a new arrival.*
*A joy, a depression, a meanness,*
*Some momentary awareness comes,*
*As an unexpected visitor.*
*Welcome and entertain them all!"*

Another famous singer Pink shared the words "I was dead. I came alive. I was tears. I became laughter. Love's wealth arrived. And I became everlasting fortune" from Rumi on Instagram under a photo with her children. Madonna, the queen of pop music, also read Rumi's poems many times. Lastly, famous singer Beyonce named one of her twins Rumi and Rumi again came up to agenda in the world press. Rumi's life which started in Afghanistan and ended in Turkey was handled widely in different broadcasting organisations such as New York Times, BBC, The Guardian and CNN. In New Yorker magazine in an article it is said that "the tomb of Rumi who is a legend from the 13th century is in Konya and hosts millions of visitors every year. He is famous all over the world with his 3 thousand poems full of love that he wrote during his life from the age of 37-he met Şemsi Tebrisi- to the age of 67-he died-. And finally Beyonce was glamorized by his deepness, too. Times magazine reminded that they had reported Rumi as news in 1972 and had added him in the list of "the most effective people in history" in 1999. They also commented that "Beyonce and Jay Z also follow Rumi".

Actually, the curiosity for Rumi in the western world dates back to very old times. The Biography of Rumi was written by different famous writers for many times and his poems were translated into at least 23 different languages. His bestseller poems have sold out more than 2 million in the USA.

## AN INCREASE AFTER SEPTEMBER 11

According to the information in the newspaper "Kelebek, Hürriyet", the interest for Rumi's poems which started with Madonna and Demi Moore started to influence other celebrities, too.

The philosophy of Rumi which states "the people who are not speaking the same language but sharing the same feelings can get on well with" has influenced the celebrities in Hollywood. Especially, after the attacks on September 11, many celebrities tended to mystic areas and interested in Rumi's philosophy. The effect of Rumi has started with the album in which Madonna and Demi Moore read Rumi's poems in English.

## THE CELEBRITIES IN THE ALBUM "RUMI"

American, originally Indian, Dr. Deepak Chopra prepared a music album in 1998 named "A Gift of Love". The album included Goldie Hawn, Martin Sheen, Debra Winger and Blythe Danner besides Madonna and Moore. Since then, the books of Rumi in English have been sold more and more and especially after the September 11 the interest in Rumi among intellectuals has been increasing.

## THE PRODUCER OF "GLADIATOR" IS MAKING A MOVIE OF RUMI'S LIFE

Rumi's life story is going to be a plot of a Hollywood movie. According to the Guardian, preparations were started to shoot the movie of the life of Rumi who is a worldwide known poet, philosopher and sufi lived in the 13th century. The scenario of this huge project will be written by David Franzoni. One of the producers Stephen Joel Brown explained that they want to introduce the culture of sufi to the west via cinema.

If Leonardo DiCaprio and Robert Downey Jr. accept the roles, they will be acting as Rumi and Şems-i Tebrizi in the new film.

Franzoni said that "It is worth exploring the life of these kinds of important characters. Besides, Rumi has been really popular in the USA nowadays. Brown and Franzoni came to Istanbul and they also visited Konya for the preparations of the movie. They also announced the surprises of the movie. They said that "We want Leonardo DiCaprio to act as Rumi and Robert Downey Jr. to act as Şems-i Tebrizi."

## A QUOTE BY RUMI IS ON THE ARM OF HOLLYWOOD STAR BRAD PITT

Brad Pitt from the USA is known as a tattoo lover and in some photos taken in New Orleans the tattoo under his arm got attention. In this tattoo a quote "Out beyond ideas of wrong doing and right doing, there is a field. I'll meet you there" by Rumi is written.

Oscar awarded actress Hilary Swank has also joined this trend of sharing quotes by Rumi. Swank, shared this quote "Lovers don't finally meet somewhere. They're in each other all along" by Rumi.

# Rumi and His Works

Mevlana was very sad about this separation, he cut off all his friends and retreated to a corner and sang many of the poems we read in Dîvân-ı Kebîr. Those who caused this situation expressed their regret. The convoy led by Rumi's son, Sultan Veled, went to Damascus and brought Şems-i Tebrizi back.



Rumi was born on September 30, 1207, in the city of Belh in Khorasan, where Turkish tribes lived (Balkh is within the borders of Afghanistan today). His mother was Mümine Hatun, the daughter of the Emir of Belh, Rükneddin, and his father was Bahaeddin Veled, known as Sultanu'l-ulema (the sultan of scholars). Differences of opinion with Fahreddin-i Râzi, one of the philosophers of the period, and the approaching Mongol invasion caused the Bahaeddin Veled family to emigrate from Belh together with their relatives. After staying for a while in Baghdad, Mecca, Medina, Damascus, Malatya, Erzincan and Karaman, this migration ended in Konya on May 3, 1228, upon the invitation of the Seljuk Sultan Alaeddin Keykubad.

Mevlana, who was married to Gevher Banu in Karaman, had two sons named Bahaeddin (Sultan Veled) and Alâeddin. Years later, Gevher Banu died while she was living in Konya. He got married to Kerra Hatun and from this marriage he had two more children named Muzaffereddin Emir Alim and Melike. Rumi started his father's lessons at a very young age and tried to find the secrets of truth in the way of Allah. He learned Turkish, Arabic, Persian, Folk Greek and Ancient Greek languages. He studied other religions along with Islam and received lots of information from history to medical science, first from his father, then from Seyyid Burhaneddin Tirmidhi and the valuable scholars of the period. He started to transfer this information to hundreds of students in madrasahs.

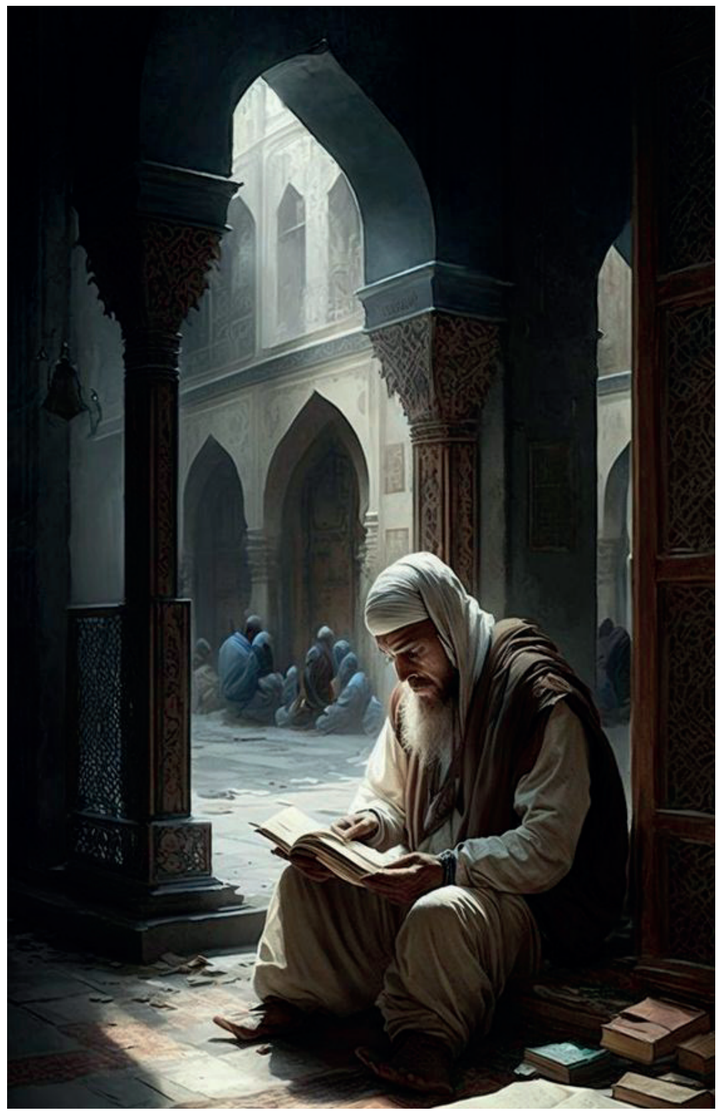
Meanwhile, Shams-i Tabrizi was not satisfied with the spiritual rank he reached but was looking for a friend of God with whom he could get along spiritually, a conversation partner at his own level. He met Rumi first in Damascus and then in Konya in 1244. These two saints, who were lovers of God, engage in divine conversations and reach many lofty levels. His students became jealous of Rumi, who started to spend most of his time chatting with his spiritual friend, reading poems and performing semah, and they began to create disrespectful gossip about Şems-i Tabrizi. Shams was hurt by these words and went from Konya to Damascus. Mevlana was very sad about this separation, he cut off all his friends and retreated to a corner and sang many of the poems we read in Dîvân-ı Kebîr. Those who caused this situation expressed their regret. The convoy led by Rumi's son, Sultan Veled, went to Damascus and brought Şems-i Tebrizi back. But jealousy began again, and Shams suddenly disappeared. Later, his tomb became a place of visit for his loved ones in Konya.



Mevlana entered a new era with the departure of this dear friend. He first appointed Sheikh Selâhaddin-i Zerkûb, and after his death, one of his students, Çelebi Hüsameddin, to teach on his behalf. He said that "As long as I live, I am the slave of the Quran. I am the soil of the path of the chosen Muhammad. "Whoever quotes anything other than this, I complain about him and I complain about that word as well."

As can be understood from these words of Rumi, he turned to God on the path shown by Muhammad, obeyed his commands, and enlightened humanity within the framework of Islamic principles. He lived in accordance with Islamic moral values (decency) throughout his life. He complained about bigoted ideas and fake sheikhs who came to religion later. Rumi summarizes his life with these words "The summary of my life is these three words: I was raw, I was cooked, I was burned.". After being ill for a while, Rumi reunited with Allah and his beloved Prophet on December 17, 1273. Mevlevis call this night when the separation ends "Şeb-i Arûs" (Wedding Night).

Apart from Mesnevî, in which he wrote the first 18 couplets and later his student Çelebi Hüsameddin wrote them, he has works called Dîvân-ı Kebîr, Fîh-i Mâ-Fîh, Mecâlis-i Seb'a and Mektûbât.



### *Masnavi:*

It is a six-volume work containing approximately 26 thousand couplets. There are stories, anecdotes, proverbs and lessons to be learned from them, told based on verses and hadiths, in which various subjects related to everything created are discussed.

### *Dîvân-ı Kebîr:*

In Dîvân-ı Kebîr, which started to be written before Mesnevi, there are twenty-one small divans containing approximately 40 thousand couplets and a divan of rubais, containing the ghazals, compositions and rubais that Rumi sang at various times, and arranged according to the meter in which his poems were recited.

### *Fîh-i Mâ-Fîh:*

The literal meaning of the word is "In it what is in it or It is what it is". It contains Rumi's conversations.

### *Mecâlis-i Seb'a:*

This work, contains seven sermons of Rumi. It means "Seven Parliaments".

### *Letters:*

It contains 147 letters written by Mevlana to relatives, friends, emirs and viziers, including his son Sultan Veled.

Since the daily language of that period was Turkish, the language of literature was Persian, and the language of science was Arabic, Rumi's works were in Persian. Over time, all of his works have been translated into Turkish.

In all of these works, Rumi explains the ways to become a loving person, adhering to the verses of the Holy Quran and the Hadiths of our Prophet, is at peace with himself, aware of the material and spiritual beauties God has given him, grateful to Him, knowing how to think and act in the face of difficulties, and tolerant.



# *Imagine a Kitchen...* Do not Leave without Burning!



**Think of a kitchen so that its philosophy is based on respecting food and consuming them in the most efficient and correct way. Even making noise is as disrespect to food... Sit at the table together and leave the table together... When someone drinks water, the others stop eating and wait so that the right does not pass. Chefs who cook the foods in nature with their dexterous hands and mediate them to come to the table are honored. And be thankful for every bite. We are talking about Mevlevi Cuisine, one of the most special cuisines not only in Anatolia but also in the world. Would you like to get to know this unique cuisine, which has left us a rich culture as well as a great food philosophy?**

## THE HOLY PLACE OF MEVLEVISM: KITCHEN

Rumi said, "Come again, whatever you are!". It should not be surprising that the Mevlevi Order, which loves people only on the denominator of being human, regardless of religion, language or race, and advocated the meaninglessness of wars hundreds of years ago, has made this philosophy dominant in its own culinary culture. We know the saying of Rumi, whose fame went beyond the borders of Konya and spread all over the world: "I was raw, I was cooked, I burned." This word that Rumi used to describe his life teaching also opens the doors of Mevlevi Cuisine to us. Because the kitchen is the place where dervishes step into Mevlevism and cook and become mature. Those who make a confession in the presence of the Chef Dede, if accepted, are assigned to sit in the kitchen on a skin for three days. They only observe the surroundings without leaving their places except for their needs. At the end of the third day, if they find it appropriate to stay, they are taken to the presence of Kazancı Dede. If they get the approval of Kazancı Dede, they are assigned to the service for 18 days this time. Those who successfully complete this process are entitled to wear the kitchen clothe. Thus, the ordeal period that will continue for 1001 days in the kitchen under the auspices of Kazancı Dede begins. The aim, of course, is to learn to respect and be grateful for the extraordinary food that God offers to mankind. For this reason, cooking in the Mevlevi Cuisine is like a state of worship from beginning to end. In Mevlevi Cuisine, which attaches great importance to table (somat) service as much as cooking the food, a table is set twice a day, in the morning and at noon. Being quiet during the meal is one of the most important table rules for the Mevlevis, who start and finish the meal after Kazancı Dede's prayer.



## THE RITUAL OF MEAL: A FORM OF WORSHIP...

The place of salt in the Mevlevi table, which has a very rich culinary culture, is also important. The Mevlevi who started the meal with a pinch of salt put in the mouth, would also make the closing with salt.

We can say that Mevlevi Cuisine has richness beyond the conditions of the period. All the materials at hand have been brought together in the most ideal combinations possible. Tutmaç soup, Mevlevi pilaf (Hassaten Lokma), quince with molasses, rose-leaf lettuce salad and eggplant salad are the best-known flavors of this cuisine. In addition to the vinegar sherbet (with honey) and rose sherbet offered in between to facilitate digestion, molasses and yoghurt are indispensable on the table. Almond halva takes its place in this kitchen as Rumi's favorite dish. In the Mevlevi Cuisine, which used almost all the fruits, vegetables and spices found in Anatolia at that time, the presentation of the dishes is as important as the preparation.

As we learned from Dr. Nevin Halıcı, one of the most important references of Mevlevi Cuisine, this cuisine contains more delicacy than Ottoman cuisine. Even the top of the desserts is decorated with gold leaves.





## Recipes transferred from Mesnevi to the present...

The good thing is that the prescriptions that Rumi gave in his works are still alive today. For example, we know that vinegar sherbet, known for its digestive system cleansing feature, is included in the "Mesnevi" with the sentences "Vinegar and honey should be in the same amount". Likewise, we witness the consumption of coffee in Anatolia in those times in Mesnevi. He said "Our state is a subsistence state, our coffee is coming from the throne; Almond halva spilled and scattered in the parliament". As you know, Rumi used many things related to cuisine and food as a means of expression. He even conveyed his philosophy of life with symbols in nature. The recipes that he includes in his works are a very valuable legacy that presents the culinary culture of his age to future generations.

The Konya News



# Why is Ney Similar to the Perfect Man?





**By** Sıla İŞKAN

Abidin Pasha explains the relationship between what the wise man is compared to as follows in his commentary:

"Before the ney was cut, it would always grow and find fresh life while it was in the reed grove. While the sage's soul was in the spirit world, it benefited from endless spiritual pleasures. When it comes to the cruel and dry world, it is dry like a thirsty reed because it is deprived of the world of spirits, which is the source of light and life.

Lovely sounds come out of the ney, and lovestruck and wise words come out of a perfect person. The sound of the ney increases the love of those who listen, and the wise person increases the love of talented people with his words of wisdom. Just as a story or a love adventure is often felt from the beautiful sounds of the flute, the states of true lovers and the secrets of the divine world are often heard and felt from the words of the sage.

Abidin Pasha also establishes a relationship between the size of the ney and the state of the wise man. Just as the size of the ney is correct, the state of the wise man is also correct. Ney cut from reeds is strange. The wise man who leaves the world of spirits is also a stranger in the world. The inside of the ney is empty of everything, it is filled only with the breath of love. wise man is also away from all kinds of gossip, his heart is filled only with the conversation and love of Allah. Ney does not produce a melodic sound on its own; it needs the breath of a master blower. The Arif also lives with a very inspiring spirit, to which he has inherited in a chained manner."

Hacı İlyaszâde Ömer from Sivas has very nice and interesting opinions about the ney in his Mesnevi Commentary. He said that "Listen to the reed, how it tells stories, how it complains about separations; In the verse: 'I created the ear and the eyes and the hearts for you...', Allah mentions listening as superior to the eyes and ears, that is, before seeing and heart matters, and Molla (Rumi) also placed listening at the beginning of Mesnevi. By listening, the listener's heart and eyes are opened and his chest is relieved. The key to this is stated in this verse of Allah: 'Listen and take advice.'

The reed whistle tells you with the language of mood: "I was living in water and soil with my branches, leaves and roots. I was unaware of the evil, discord and suffering of the low world. I was comfortable. I was safe from everything. I was growing and flourishing. Suddenly, by accident, they separated me from my origin, my place. They cut me, underneath and above me. They pierced my chest. They branded my lungs with a lot of torture. In the end, these troubles I went through turned out to be a blessing. My separation turned into reunion. I had a good ending. I fell into the hands of the master. I came with him out of breath. I became a breathmate. The saying "Even the winds are the breath of Allah" is the hadith of the Prophet. According to this hadith, that complete and mature man breathed his holy breaths and happy breaths into my heart. Dear Mother Mary, with the divine breath, was pregnant with Jesus. Even as a child, Jesus was both calling people to the right path and serving God well. While I was a piece of reed, I became the living water and spirit of love and pureness. The God said about Mary, 'I breathed into her my own spirit,' mature men also breathed into me. "I became the nightingale of the garden of truth, the heroic palaces of God's friends, the spirit-opener and cheerer of assemblies."

Ney, says like that: What is meant here is, according to the commentator, Molla (Rumi) and the similar ones. In some copies of Mesnevi, "Bişnev ez Ney" also proves this. Here, with the flute, mature and wise people are

> That sweet-speaking reed in your note is the taste of sugar; Your note brings to me the scent of devotion day and night. Start over again, play those tunes one more time. Love of existence, be glorious over all those who love!



intended, whose hearts are empty of desires, this word, that word, other than God, and secrets.

Bediüzzaman Firûzanfer, in his commentary on Mesnevi, mentions that commentators gave different and various meanings when interpreting the first couplet. However, according to Firuzanfer, Rumi's purpose with the ney is that it is an instrument that can be played with breathing and blowing, and that he himself is a musician. "However," says Firûzanfer, "There is also symbolism in the flute and what is meant is Rumi himself. He has lost himself. It is under the control of love and the beloved. This beloved could be Şems-i Tebrizî, Hüsameddin Çelebi or Allah."

These qualities attributed to what are more or less similar qualities. The common characteristic is what represents the "Perfect Man":

"It is the symbol of a perfect human being who is free from earthly desires, has destroyed his ego, and is filled with divine love. The ney moans because it has fallen apart from the reed. Man has also been exiled from the eternal world, the spiritual world, to the world. He suffers because he is separated from God. As long as he lives in this world, he struggles with pain, diseases and troubles.

### *Man and Society*

"Man will long for the happiness in the spiritual world and will look for ways to escape from the world in which he is a stranger and lives in exile." (Can, n.d., p. 13)

According to some people, the experimenter does not actually complain about the separation. What is actually the joy of reunion? According to another interpretation, ney is the name of devotion and loyalty. Evidence for this is again a poem by Rumi:

"That sweet-speaking reed in your note is the taste of sugar; Your note brings to me the scent of devotion day and night. Start over again, play those tunes one more time. Love of existence, be glorious over all those who love!

"Be silent, do not tear your veil, flow into the jug of the silent ones, be a veil, surrender yourself to the mercy of Allah..."

# Konya City Center Sightseeing Map

