

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**A PHENOMENOLOGICAL APPROACH TO
SUFİ CULTURE, RITUAL STRUCTURE AND ITS SUBJECTIVE
EXPERIENCE IN KĀDİRÎHÂNE**

Ph.D. THESIS

Burçin Bahadır GÜNER

Department of Music

Music Programme

JUNE 2022

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**KÂDİRÎHÂNE'DEKİ TASAVVUF KÜLTÜRÜNE,
ÂYİN YAPISINA VE ONUN ÖZNEL DENEYİMİNE
FENOMENOLOJİK BİR YAKLAŞIM**

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Semin'e



FOREWORD

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ABBREVIATIONS

d.	: Year of death
bpm	: Beats per minute
ar.	: Arabic
pr.	: Persian
tr.	: Turkish
en.	: English
pl.	: Plural
R	: Right
L	: Left
RL	: Right Front
LF	: Left Front
C	: Center
c	: Half center



SYMBOLS

^	: Breath in
v	: Breath out
C3	: Pitch and register (i.e., tenor do)
î	: Scale degree (i.e., first degree; tonic)
#	: Sharp
b	: Flat





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A PHENOMENOLOGICAL APPROACH TO SUFI CULTURE, RITUAL STRUCTURE AND ITS SUBJECTIVE EXPERIENCE IN KĀDİRÎHÂNE

SUMMARY

Sufi rituals have been an important part of cultural and religious life in the Ottoman period. At the beginning of the 20th century, it is known that there were approximately 400 Sufi lodges (*tekke*) of various orders (*tarikât*) in İstanbul. In 1925, all Sufi lodges were closed and their activities were banned by the Turkish Republic. Even though they have disintegrated, some of them have been able to continue their traditions. Today, several *tarikât* perform their rituals and ceremonies.

This study examines the *Kadirî* dhikr ritual in Istanbul. The *Rûmî* branch of the *Kadirî* order was established by *pîr* İsmail Rûmî in the early 17th century. The Kadirîhâne that he built in İstanbul, Tophane in 1631 was later considered as the center *tekke* (*âsitâne*) of the *Kadirî* order in Ottoman geography. *Rûmî Kiyâm Usûlû* or *Kiyâm Zikri/Ayini* is the name of the weekly public ritual among various other rituals and ceremonies.

The purpose of this study is to understand the form and structure of the ritual in conjunction with the surrounding culture, and especially to describe the subjective experience of the participant. The study incorporates fieldwork, ethnography, transcription, translation, musical analysis and phenomenological description. In order to grasp the essence of the ritual, the study follows an outside-in path. First, it categorizes and explains the contents of the ritual in the context of the Sufi culture at the Kadirihane. Then, the author describes the ritual first from the third and then the first person's point of view in dedicated chapters. These methodological steps and their requirements are discussed in the first introductory chapter.

Chapter 2, Ritual Content, presents the culture (lifeworld) around the ritual. With a phenomenological stance, it categorizes certain concepts from the ritual and explains them with reference to the culture and related literature. The first category, *processual*, explains the formal organization of the ritual; while the *seyh/postnişin* conducts the ritual, participants establish an *ostinato polyphony* by providing rhythmical chants (*dervişler*) and songs/recitations (*zâkirler*). The next category, *procedural*, focuses on what a regular participant performs and/or perceives in the ritual. In this way, certain concepts and behaviors are examined in and out of the ritual. The description in the next chapter builds on this ritual understanding.

Chapter 3, Ritual Structure, is a musicological analysis and an objective description of the ritual. This Sufi ritual is a participatory performance and does not allow an outside observer. This means that the observer naturally becomes a part of the *zikir* circle. However, every detail of the *âyin* is described, transcribed and analyzed in depth from the perspective of a third person. The weekly ritual consists of *Kuud* (sit) and *Kiyâm* (stand) sections. First section, *Kuud*, starts with the *Evrâd-ı Şerif*, a composed monophonic and axial group chanting that takes approximately 15 minutes. The text

is known to be composed by the *pîr* Abdülkâdir Geylânî (d. 1165), the founder of the Kadirî order. It starts with some verses from the Quran and the rest consists of various *salavats* (divine blessings and salutations) upon the Prophet Muhammed. Then, participants start to chant *La ilahe illallah* (There is no god but Allah). While participants (*dervişler*) chant this phrase, musicians (*zakirler*) perform songs and recitations over the ostinato of the chant. Lastly, after the *Kelime-i Tevhid*, one *zakir* performs a *durak ilahisi* that allow participants to rest (*durak*) before standing up for *Kıyam*. As all participants stand up, they begin to perform a *cumhur ilahi* and then continue with another *ilahi*: *kıyam durak*. After this point, participants perform 5 divine phrases (*esmâ*) (Hayyul Kayyum Allah; Hay; Allah Allah Hay; Allah and Hu) in succession with metrical sways, while *zakirler* sing over them. The *âyin* is concluded with the Verse of Light (*Nur* 24/35) from the Quran.

In Chapter 4, Ritual Experience, the author shares his subjective experience to show the dynamics of meaning and the sense of ritual. Therefore, the phenomenological description takes the form of an intimate narrative. This narrative description takes into account all multisensory details and their connotations. Also, all texts are interpreted from the inside of the ritual participation and performance.

As a conclusion, chapter 5 summarizes all findings of the thesis. The concept of *zikir*, as being the main motivational concept for ritual, precedes both structure as well as the experience of it. The reciprocity between God and Human is symbolized with the *rememberer* and the *remembered*. The encounter with the being is presented as the ultimate goal of the *zikir*. Also, the processual form of the ritual symbolizes propriety (*edep*) and beauty (*güzel*) both of which lead one to the union (*vahdet*) with God.

KÂDİRÎHÂNE'DEKİ TASAVVUF KÜLTÜRÜNE, ÂYİN YAPISINA VE ONUN ÖZNEL DENEYİMİNE FENOMENOLOJİK BİR YAKLAŞIM

ÖZET

Tasavvuf ayin ve törenleri Osmanlı döneminde kültürel ve dini hayatın önemli bir parçası olmuştur. Camiler ve medreseler gibi tekkeler de Osmanlı medeniyetinin önemli kurumlarından birisi olagelmıştır. Bu kurumlarda edebiyat, müzik ve diğer çeşitli sanatlar manevi olgunlaşmanın birer parçası olarak görülmüştür. Sadece dinî alanda değil, Osmanlı kültür ve sanatının her alanında tasavvuf kültürünün izlerini görmek mümkündür.

Her tarikatın ve tarikat kolunun kendine has belirli bir tasavvuf anlayışı ve buna bağlı bir tekke yaşamı vardır. Kurucu pirin oluşturduğu ve/veya geliştirdiği bu anlayış, o tarikatın adap, erkan, tören ve ayinlerini belirler. Buna karşın tarikatlar arasındaki doğal yakınlık ve ilişki ortak kültürel ve estetik bir anlayışı da meydana getirmiştir. Örneğin, tarikat ayinleri yapısal olarak çeşitlilik göstermekle birlikte, içerdikleri müzikal repertuar birçok tarikatta ortaktır. Bunun sebebi müzisyenler ve ayin idarecileri bakımından tarikatlar arasındaki geçişliliklerdir. Ayrıca edebi açıdan da çoğu aynı kaynaktan beslenmektedir.

20. yüzyılın başlarında İstanbul'da çeşitli tarikatlara ait 400 civarında tekke bulunduğu bilinmektedir. Bu kurumlardaki törenler ve haftalık ayinler şehir yaşamının önemli birer parçası olagelmıştır. Birçok önemli müzisyen, şair ve sanatçı bu kurumlarda yetişmişlerdir.

1925 yılında Türkiye Cumhuriyeti tarafından tüm tekkeler kapatılmış ve faaliyetleri yasaklanmıştır. Tarikatlar dağıtılmış olsalar da bazıları geleneklerini devam ettirebilmişlerdir. Bugün birkaç tarikat ayinlerini ve törenlerini gerçekleştirmektedirler. Görece gizliliklerinden ve de çeşitli politik veya sosyokültürel sebeplerden dolayı tarikat ayinleri ve törenleri akademik araştırmaların dışarısında kalmışlardır. Fakat özellikle son yıllardaki politik değişim ile daha görünür hale gelmişler ve araştırılmaya ve incelenmeye başlamışlardır.

Bu çalışma İstanbul'daki Kadirî zikir ayinini incelemektedir. Kadirî tarikatının Rûmî kolu, 17. yüzyılın başlarında pir İsmail Rûmî tarafından kurulmuştur. Onun 1631 yılında İstanbul Tophane'de yaptırdığı Kadirîhâne, daha sonra Osmanlı coğrafyasında Kadirî tarikatının merkez tekkesi (âsitâne) olarak kabul edilmiştir. Rûmî Kıyam Usûlü veya Kıyam Zikri/Ayini, çeşitli ayin ve törenler arasında haftalık halka açık ritüelin adıdır. Bu, halka açık bir toplu zikir ayinidir ve müzikal olarak organize olan bir yapı sergiler. Bu yapının pir tarafından düzenlendiği ve yaklaşık 400 yıldır her salı günü değişmeden aynı şekilde icra edildiği düşünülmektedir.

Bu çalışmanın amacı, ritüelin biçimini ve yapısını onu çevreleyen kültürle birlikte anlamak ve özellikle katılımcının öznel deneyimini anlatmaktır. Araştırma, saha çalışması, etnografya, transkripsiyon, çeviri, müzikal analiz ve fenomenolojik betimlemeyi içermektedir. Ritüelin özünü kavramak için bu çalışma, dışarıdan içeriye

doğru bir yol izler. İlk olarak, Kadirîhâne'deki tasavvuf kültürü bağlamında ritüelin içeriği kategorize edilir ve açıklanır. Daha sonra yazar, ritüeli önce üçüncü, sonra da birinci kişinin bakış açısından iki farklı bölümde anlatır. Bu metodolojik adımlar ve onların gereksinimleri giriş mahiyetindeki ilk bölümde tartışılmaktadır.

Bölüm 2, “Ritüel İçerik”, ritüelin etrafındaki kültürü (yaşam-dünyasını) sunar. Fenomenolojik bir duruşla, ritüelden bazı kavramları kategorize ederek onları kültür ve ilgili literatürden hareketle açıklamaya çalışır. İlk kategori olan *süreçsel*, ritüelin biçimsel organizasyonunu açıklar; ayini şeyh/postnişin yürütürken, katılımcılar ilahi isimlerin (Esma) ritmik tekrarları (dervişler) ve şarkılar/kasideler (zakirler) ile bir *ostinato polifonisi* kurarlar. Bu bölümde ayinin formel yapısı ilişkili diğer ayin biçimleri (Devran ayini, Eşrefi Ayin) ile karşılaştırılarak bir yapısal model ortaya konulur. Zikredilen esmalar melodi, ritim, nefes ve bedensel hareketler açısından görsel olarak betimlenir. Katılımcılar (dervişler) bu esmaları zikrederken müzisyenlerin (zakirler) icra etikleri taksim, ilahî, kaside gibi müzikal türlerin yapısal stratejisi ve bunların içerdiği doğaçlama özellikler de incelenir.

Ayinin yapısal hiyerarşisi ve organizasyonu ortaya konulduktan sonra bir sonraki kategori, *prosedürel*, düzenli bir katılımcının ritüelde ne yaptığına ve algıladığına odaklanır. Bu şekilde ritüelin içinde ve dışında belirli kavram ve davranışlar incelenir. Bu *prosedürel* kategoriler *eylemsel* ve *algısal* olarak iki alt kategoride incelenmektedir. Böylece katılımcının ne yapıp ettiğine odaklanmakla birlikte bunların sembolize ettiği kavramlar ve değerler de belirlenmeye çalışılır. Sonraki bölümdeki betimleme de bu ritüel anlayış üzerine inşa edilmiştir.

Bölüm 3, “Ritüel Yapı”, ritüelin müzikolojik bir analizi ve dışarıdan nesnel bir betimlemesidir. Bu tasavvuf ritüeli bir *katılımcı-icradır* ve dışarıdan bir gözlemciye izin vermez. Bu, gözlemcinin doğal olarak zikir çemberinin bir parçası olduğu anlamına gelir. Yine de ayinin her detayı üçüncü bir kişinin gözünden anlatılmakta, yazıya geçirilmekte ve derinlemesine analiz edilmektedir.

Haftalık ayin, *Kuud* ve *Kıyam* bölümlerinden oluşmaktadır. Birinci bölüm olan *Kuud*, yaklaşık 15 dakika süren tek sesli ve eksenel bir grup icrası olan *Evrâd-ı Şerif* ile başlar. Bu metnin Kadirî tarikatının kurucusu pir Abdülkâdir Geylânî (vefatı 1165) tarafından bestelendiği bilinmektedir; Kur'an-ı Kerim'den bazı ayetlerle başlar ve geri kalanı Hz. Muhammed'e çeşitli salavatlardan oluşur. Daha sonra katılımcılar “La ilahe illallah” zikrine başlarlar. Dervişler bu esmayı zikrederlerken, zakirler zikrin ostinatosu üzerinde taksimler, ilahiler ve kasideler icra ederler. Son olarak bu Kelime-i Tevhitten sonra bir zakir, kıyam için ayağa kalkmadan önce katılımcılar dinlenirken bir durak ilahisi icra eder. Ardından tüm katılımcılar ayağa kalkarken bir cumhur ilahisi icra etmeye başlarlar ve ardından başka bir ilahî (kıyam durak) ile devam ederler. Bu noktadan sonra dervişler 5 esmayı (Hayyul Kayyum Allah; Hay; Allah Allah Hay; Allah ve Hu) ölçülü sallanmalarla art arda icra ederken, zakirler de yine bunların üzerine taksimler, ilahiler ve kasideler icra ederler. Ayin, Kur'ân-ı Kerîm'den Nur ayetinin (Nur 24/35) bir zakir tarafından okunması ile tamamlanır. Ayinin tamamı ortalama 70 dakika sürmektedir.

4. Bölüm olan “Ritüel Deneyim”de yazar, anlamın dinamiklerini ve ritüel duygusunu göstermek için öznel deneyimini paylaşır. Bu nedenle fenomenolojik betimleme, samimi bir anlatı biçimini alır. Bu öyküsel betimleme, tüm çok-duyulu ayrıntıları ve bunların çağrışımlarını da dikkate alır. Ayrıca, tüm metinler ritüel katılımın ve performansın içerisinden yorumlanır. Böylelikle ayinin öznel anlamı metinsel biçimde eş zamanlı olarak aktarılır.

Sonuç olarak, 5. bölüm tezin tüm bulgularını özetlemektedir. Ayin için temel motivasyon olan zikir kavramı hem yapıdan hem de deneyimden önce gelir. Tanrı ile İnsan arasındaki ilişki, zikreden ve zikredilenin karşılıklılığı ile sembolize edilir. *Hak* ile karşılaşma, zikrin nihai amacı olarak sunulur. Ayrıca ritüelin süreçsel formu, kişiyi Tanrı ile birliğe (vahdet) götüren edep (etik) ve güzelliğin (estetik) birlikteliğini sembolize eder.





1. INTRODUCTION

Bilirsin ruh-u ehlullahı kim sahib-i tasarruftur
Bu İsmail Rûmi meşhedidir eyle istimdad
(from the inscription of the tomb of İsmail Rumi)

All ethnography is part philosophy, and a good deal of the rest is confession.

Clifford Geertz, *The Interpretation of Cultures*, p.346

My interest for *tasavvuf* goes back to my high school years, through poetry and literature. However, at the same time my fascination for rock music have started, especially because of its somatic, visceral and immediate nature. After graduating from Turkish music state conservatory, I continued to study musicology and wrote my master's thesis on the topic of Anatolian Rock music. In the spring of 2014, while I was still a master's student, I heard that Ruhi Ayangil was holding *meşk* meetings—a method of teaching and rehearsing—in his studio at Kabataş. I have written my undergraduate thesis on the topic of *meşk*, and wanted to see this tradition in action. I also wanted to improve my musicianship in Turkish *makam* music.

When I first participated in the *meşk* session, I had no idea about the repertory. But then I realized that they were rehearsing two large-scale compositions (*miraciyye* and *uşşak âyin*) by famous *Mevlevî* composer Nâyî Osman Dede (d. 1729). I sat next to the oud player and followed the notation, trying to sing from time to time. I was quite impressed by experiencing these ceremonial/ritual pieces from the inside and decided to participate next week with my oud. Unlike Turkish classical music, this religious style gave me the feeling that I get from performing rock music, because of its prominent rhythmical aspect and climactic form. My fascination was also partly due to the ritual-like nature of these *meşk* sessions.

A few weeks later, in early May, I found myself performing in a *semâ* ritual at the Kadirîhâne. Then I attended in a few more private *semâ* rituals. After one of these, I witnessed a brief Kadirî *zikir* ritual for the first time. This event planted the first seed

about my doctoral research project. The following year I was accepted to the PhD program in ethnomusicology at Istanbul Technical University, MIAM Center for Advanced Studies in Music. I was still thinking about studying popular music. But I continued to visit the Kadirîhâne a few times a year. And slowly my interest started to shift to this field. I officially started fieldwork in 2018.

However, doing research in such an untouched field—*zikir âyini*—was intimidating me. This critical yet vulnerable subject and its methodological difficulties were other factors. Frankly, I am still not sure about the current legal status of *tekke*, *dergâh* and related rituals and ceremonies. All Sufi orders were abolished and places such as *tekke*, *dergâh*, *zaviye*; titles such as *şeyh*, *derviş* etc. and all gatherings, rituals and ceremonies were banned in 1925. However, after the 1950s, this ban was partly loosened to allow *Mevlevî semâ* ritual to be performed due to its cultural value. One of my hopes is that this text shows that the *Kadirî zikir âyini* is not inferior to the *Mevlevî semâ*, both culturally and artistically. Almost one hundred years after the abolishment, I would consider myself privileged if I was able to provide a neutral glance into this barely survived musical culture and its actors.

1.1 Literature review

In the field of ritual studies, two books in particular were very instructive at the beginning. Roland Grimes' book *The Craft of Ritual Studies* (2013) has been very inspiring for me, as it not only introduced me to ritual studies, but also provided methods and ideas for theorizing the ritual. Catherine Bell's *Ritual Theory, Ritual Practice* (2009), along with providing an overview of various ritual theories, led me to approach ritual as practice. This approach coincided with the fact that I was also examining the ritual from a participant's point of view.

Studies on the topic of Sufi rituals have been scarce. The earliest source I could find describing a Sufi ritual step-by-step is Yahya Agah Efendi's 18th century treatise (2020). As a *şeyh*, he describes the procedure of the ritual that he conducts, and occasionally specify the rhythmical structures of certain chants. However, it is difficult to understand what kind of structure he means by his verbal description. Feldman's article, *Musical Genres and Zikr of the Sunni Tarikats of Istanbul* (1992), describes the form and content of various Sufi rituals (as cited in Benlioğlu, 2017). In another article (2014), Feldman, in addition to introducing the various forms and song genres

in Sufi rituals and ceremonies, states that this tradition took its present form starting from 17th century. Irene Markoff, in her article, *Introduction to Sufi Music and Ritual in Turkey* (1995), describes such rituals as the expressions of certain doctrines and beliefs, and describes the common ritual procedures among *Rifâî*, *Kadirî* and *Halvetî* orders. She further introduces an album consisting the *Kadirî* ritual recorded by Kudsi Erguner, and describes its contents. The part of the mentioned album was recorded in Kadirîhane. The same album was also reviewed by Feldman (1993). Jean During, in his article, *What is Sufi music?* tries to define Sufi music by examining various features of it. In this article, he devotes special place to *zikr* and examines it in terms of its relation to other genres.

The most comprehensive study showing the varieties of Sufi rituals in Ottoman culture is İnançer's *Osmanlı Tarihinde Sûfîlik Ayin ve Erkânları* (2014). İnançer describes various Sufi rituals as well as other ceremonies and customs in *tekke* life. Same way, a recent master's thesis by Özen (2021) describes rituals, customs, ceremonies as well as *tekke* life and its organization in the Eşrefî and Rûmî branches of Kadirîlik based on both historical sources as well as the living witnesses of the tradition.

There are two master's theses describing firsthand the *zikir* ritual in Istanbul. Özkılıç (2014), introduces certain concepts, traditions as well as important actors in *Rifâî* order, and describe a certain ritual that was also recorded by the author. Similarly, Panya (2019) compares and analyzes *kıyam zikir* rituals of *Kadirî* and *Halvetî* orders in musical terms. In addition, there are many studies on musical genres in various forms performed in rituals (Uygun, 2014; Baloğlu, 2014). Öksüzoğlu's doctoral thesis *Şanlıurfa Dergâh Camii'nde Yapılan Tarikat Usûlleri ve Müzikal Analizleri* (2015) describes and analyzes a Sufi ritual in Şanlıurfa/Turkey.

Two seminal books, Rouget's *Music and Trance* (1985) and Becker's *Deep Listeners* (2004), examines the relationship between music and altered states of consciousness as a worldwide phenomenon. In a similar vein, a recent master's thesis, *Sonic Signification in Altered States of Consciousness: An Inquiry into Musical Trance* (Turan, 2017), examines various field recordings to characterize musical traits that cause trance-like states in conjunction with cognitive theories. Study suggests that beat regularity is the most distinctive musical characteristic for such states, along with other factors such as the use of percussive instruments, short melodies with clear structures,

and multi-layered and interlocking textures. The author also emphasizes the tempo variability and collective singing as secondary traits.

It is also worth mentioning some studies that touch on the psychological aspects of *zikir*. İbn Atâullah el-İskenderî's (d. 1309) treatise *Miftâhu'l-felâh ve mişbâhu'l-ervâh* (Key to salvation and lantern of souls) mainly focuses on *zikir* and discusses its significance, benefits, types and forms. Avery's book *A Psychology of Early Sama* (2004) traces the relationship between poetry, music, and trance based on early Sufi texts. It provides important information in terms of conveying the views on music and ecstasy in the formation and institutionalization process of Sufism. Lombard's article, *The Function of dhikrullâh in Sufi Psychology* (1999), examines the *zikir* (dhikrullâh: remembrance of Allah) as the central practice in Islam in general. By evaluating *zikir* from the point of view of an Islamic anthropology based on the Quran, the author presents *zikir* as the remembrance of the true nature of the Human and its divine origin. Then, he summarizes the concept of soul and its stages in Quran (the commanding soul, the accusing soul, and the soul at peace) and also mentions three types or levels of *zikir* (the *zikir* of the tongue, of the heart, and of one's inmost being) in the light of the early Sufi scholars. He further emphasizes the reciprocity and ultimate union between the *zâkir* (rememberer) and *mezkûr* (remembered). Similarly, Applebaum's article, *Remembrance: A Husserlian Phenomenology of Sufi Practice* (2019), starts from the understanding that *zikir* is the remembering of one's primordial ground and the means for encountering the Absolute. The author approaches *zikir* from a phenomenological point of view, focusing on the experience.

I would also like to state that the historical, theological, philosophical and literary works of many Sufi masters, poets and scholars spanning a thousand years have contributed to my understanding of the ritual in particular, and Islam and *tasavvuf* in general. This corpus and the immediacy of the ritual participation were two areas that I sometimes went back and forth between and sometimes I read together. Because, on the way to grasp the essence of ritual, I had to get closer to understand, and to get away to know. After wrestling with countless sources along with the semiotic depth of the ritual, What I'm quite surprised at when I look back is the contents and the poetics of Quran for deciphering the ritual in many aspects. Also, while completing this thesis, I had the opportunity to review one of Abdülkâdir Geylanî's book, *Sırrü'l Esrar* (al-

Jîlânî, 2014) that I had overlooked at the beginning, and surprisingly noticed the parallelism and overlap with many concepts and topics in my thesis.

1.2 Aims and objectives

This thesis is based on the question of “What in essence is *zikir âyini*?”. Due to the fact that this ritual is in the field of interest of many disciplines, this study aims to find answers to some other questions while trying to explain its nature.

- How the form and contents of the ritual relate to the culture?
- What is the structure of the *zikir* ritual and how does it work?
- How does the participant make sense of the ritual?

By trying to answer these questions, the study also aims to understand how musical practice and experience is contracted in the Sufi lifeworld, and its relevance to Sufism in general. It also aims to write and preserve the culture, which is the inherent purpose of every ethnography.

1.3 Methodology

This study acknowledges that researching religion through arts and expressive culture will yield significant insights for both religion and art. So, as an ethnomusicological project, it incorporates a phenomenological method along with fieldwork, transcription and analysis. Taking a phenomenological attitude inherently suspends all beliefs, knowledge and theory. While I admit the impossibility, I have sought to hold a perspective that conceals or at least makes negligible my beliefs. And this will often be the opposite of what the reader anticipates.

Phenomenology’s relevance for this study can be considered from different perspectives. It both influenced musicology and ethnomusicology within their formalization. On the one hand, Husserl, the founder of the phenomenology, was a student of Carl Stumpf, one of the pioneers of musicology (Fisette, 2019). On the other hand, especially the hermeneutical phenomenology has influenced ethnomusicologists (Titon, 2008) as well as many other scholars in humanities and social sciences. Phenomenology has made a profound epistemological contribution to these disciplines and has often transformed them significantly.

What this kind of approach would give is the lifeworld of Sufism. Bamyeh notes that this phenomenological concept, *lifeworld*, embraces the world as *experiences* rather than set of doctrines and structures. In this way, it highlights what is performed and perceived by the individual. According to Bamyeh, Habermas have also observed that trying to grasp religion as systems presents it in stasis and misses out the personal and dynamic nature of it. Thus, by contrasting these two approaches, systems and lifeworld, he emphasizes the analytical superiority of the latter. Further, Bamyeh points out the existence of these two approaches in the historical study of religion. The two are contrasted in a way that while the former, *rational*, deals with the divine rules, the latter, *mystical*, deals with divine substance. However, as Bamyeh describes in his book, the lifeworld is not limited to the mystical aspect but includes all practices as well (Bamyeh, 2019:5-6).

The phenomenological description has its own methodological steps and specific jargon. In this ethnomusicological project, I barrow this descriptive method specifically to convey my subjective experience of the ritual. Although phenomenology exists as an attitude in every chapter of the thesis, it is most evident in the fourth chapter. I believe that modifying the phenomenological method for ethnomusicology would contribute great deal to the ethnographic text. One reason to adopt this method was for a more accurate, emphatic, and deeper ethnography. Thus, the subject at hand required different levels of observation and being in the field: third person (observing), second person (interviewing) and first person (participation).

I'd like to provide a brief explanation on various terms and transcription methods. I transcribed all songs and performances according to their mode (*makam*) and tonic pitch (*karar perdesi*) in the conventional Turkish music notation (i.e., *Segah (B)*, *Hüseynî (A)*, *Rast (G)*, etc.). I indicate the actual tonic pitch of the performance in the text when necessary (i.e., C4). Also, to avoid confusion, I distinguish modes (*makam*, i.e., *Hüseynî*) and pitch (*perde*, i.e., *hüseynî*) by their first letter.

I translated all Turkish, Arabic and Persian texts into English. I prefer Turkish transliteration for Arabic texts. For the quotes from the Holy Quran, I used the translations of M. A. S. Abdel Haleem and Seyyed Hossein Nasr (eds.) and simplified them in some places as needed (Nasr, 2015). For the translation of the *Evrâd* my English translation is partly based on the republication of Müstakimzâde's *Şerh-i Evrâd-ı Kadirî* by Fettahoğlu (2014). For the full English translation and the musical

transcription see appendices. I also added a dictionary in the appendix to show layers of meaning as well as different transliterations of certain terms.

It is inevitable for each study to produce its own terminology. Especially if the language of the study is different from the language of the studied culture. For example, the term *zikir* means remembrance, repetition and invocation at the same time, not depending on the context. However, like most authors, I preferred each in different contexts. Also, I used and translated it to express the ritual itself. To emphasize an aspect of *zikir* as a collective musical performance and to distinguish it from singing, I chose the term *chant*, both as verb and noun. That way I contrasted the chant and song, therefore *derviş* and *zakir* as two different group of performers. Musically, while chant/chanting points out a vocal line within a small range (axial) and irregular beat, song/singing points out a wider range with a regular beat (melodic). They also contrast in terms of vocal style. As an exception, the *Evrâd-ı Şerif* incorporates both chanting and singing in different sections. The word *esmâ* denotes certain name or attribute of God that is being chanted. Therefore, it was used with chant interchangeably.

Finally, I should especially point out that the words expressing rank and duty such as *şeyh*, *derviş*, *zakirbaşı*, *mevdancı* etc. are not explicitly used in Kadirîhâne but can be noticed with a little effort. One reason for this is of course humility. Even the great-grandson of the *pîr* İsmail Rûmî, and the current *postnişin* in the rituals and ceremonies, Mr. Erkmenkul is mostly addressed as *Efendi*. This is clearly an expression of respect, both for him and his lineage, and is also used for others such as elders, scholars etc. Even when addressed to me, I was referred to as "Burçin Efendi" several times. Such titles mentioned above are politely and humbly rejected, especially when they imply a compliment or praise. However, I have used them inevitably in the text because they are important to understand the ritual process and procedure.

1.4 Overview

To describe the place where the phenomenon—the ritual—is embedded, Chapter 2 will present the culture categorically through certain concepts. This is obviously ethnography made with a phenomenological attitude. By bracketing a concept that I have observed and identified within the ritual, I reflect on it both in terms of ritual and in the surrounding culture. I have also briefly incorporated the relevant theory or

literature about the specific concept when needed. The first part of the Chapter 2 deals with the form of the ritual. Then in the following parts ritual procedure is examined by deriving concepts from the perception and performativity of the ritual participant.

After these concepts have been introduced in Chapter 2, in Chapter 3 I describe the ritual rather indifferently by trying to document especially every sonic aspect of it. Secondary information that may be deemed necessary such as ritual form, repertory, and the full translations and transcriptions of *evrâd* are presented in the appendix. This chapter extensively incorporates musicological tools and lays out the structure of the ritual. This structure provides the necessary form that the phenomenon is lived through. It defines the temporal, spatial and sensory boundaries of the ritual's field of experience.

Chapter 4 describes the phenomenon within the layers of meaning laid out by the previous chapters. This chapter attempts to convey the texture of the ritual experience. So, it tends towards the thickness and depth of the phenomenon. I wanted to free myself completely and convey at firsthand what the ritual made me feel, reminded and evoked after many years of experience.

2. RITUAL CONTENT

It is through my body that I understand other people; just as it is through my body that I perceive 'things'.

Maurice Merleau-Ponty, *Phenomenology of Perception*, p. 186

Before describing the *zikir* ritual in chapters 3 and 4, it is necessary to understand its contents in a wider context. The indexicality of the contents is extremely important to interpret the ritual. Most of the gestures, symbols and relations etc. can also be observed outside the ritual. Considering that ritual, in a sense, is a summary of culture in many ways, this is quite natural. Understanding those units first will provide a deeper sense of the ritual structure and its subjective experience. Also, this will eventually explain the surrounding culture in a categorical manner. So, to provide a general and as in-depth picture of the culture as possible, I take a descriptive stance from the perspective of a regular participant. The conceptual titles that I have chosen represent what this suppositional subject would perform and perceive; both of these are categorically presented and examined in their dedicated subchapters. These *procedural categories* attempt to explain certain things in the ritual, be it a symbol, a concept, or behavior, by taking into account all non-ritual activities and their literary or theological connotations. To reflect the ritual experience more directly, I differentiated between these two *procedural categories*: *performative* and *perceptual*. Although the distinction between performance and perception in participatory events is not entirely clear, I felt the need to make the distinction. My main purpose here was to keep the performative categories at the center. By this way, I positioned the *perceptual categories* around it, as *peri performatives*; a concept that I borrowed from Sedgwick (2003:68). Thus, the distinction between the two is softened, emphasizing their transitivity.

The expression "culture surrounding the ritual" is also a methodological choice. Because, as can be seen, although the ritual is assumed in the center, since it already includes the culture, the relationship between the two—ritual and culture—should be

considered intertwined. For this reason, before presenting the *procedures*, i.e., what is done and how, I analyze the ritual form and its constituents under *processual categories*. While processual categories determine the outer form and the field of experience, procedural categories describe the within.

2.1 Processual Categories

These following categories arrange the formal structures of the ritual. While being strategic actions, they also organize the ritual among three main actors. Specific ritual form (*usûl*) is chosen by *Şeyh* and conducted by him (1). Chants are performed by *derişler* (2). Singing, recitation, and playing various instruments are performed by *zâkirler* (3). But *Şeyh*'s control stretches out to the last two categories as well. Since he is responsible for the form, he chooses which *esmâ* to chant, or may recommend which song to be performed.

2.1.1 Form

Ritual form (*âyin usûlû*) is the most distinctive feature of a particular Sufi order (*tarikât*). The form is believed to be composed by the the founder (*pîr*) of the order or branch. The *şeyh* in service (pr. *postnişin*) symbolizes the *pîr*, and is responsible to maintain the order as it is. In ritual, *Şeyh* conducts the process while *zâkirbaşı* (head of musicians) undertakes the musical aspects such as repertory, vocal or instrumental improvisations, songs, and recitations. Being *zâkirbaşı* requires exceptional performance skills, vast knowledge of repertory and texts, as well as having a good command of various rituals. The words *âyin* (pr.) and *usûl* (ar.) are used interchangeably denoting ritual or procedure.

There are three main ritual forms categorized by their position and motion; *kuud* (ar. sitting), *kıyam* (ar. standing), and *devran* (ar. circling). These three forms are interrelated. In a weekly ritual, people make a circle (ar. *halka*) after the evening (or night) prayer and sit down for *zikir*. *Kuud* constitutes the first part of the ritual. It includes *Evrâd-ı Şerif* (litany), *Kelime-i Tevhid* (declaration [confession] of unity) *zikr* (chant), and *durak* (ar. rest; a solo singing). The rest of the *esmâ* can also be performed on *kuud*. But it is performed in its full form rarely or in situations in which standing up is not possible. While Kadirîhâne was under restoration in 2014, I observed *kuud*

rite on several occasions at the *konak* (tr. house) adjacent to *Tevhidhane* (ar. house of union; *tekke*). Later I learned that this was due to the small room capacity.

Kıyam starts with *kuud* and continues with standing up after the *durak* and proceeds henceforth. It has two different forms. They are associated with two *pir-i sani* of the *Kadirî* order in Anatolia and named accordingly; *Rumî kıyam* and *Eşrefî kıyam*. Though quite similar, in *Eşrefî kıyam*, different *Allah* chants are performed between the second and the third *esmâ*. *Eşrefî kıyam* is performed around special days such as *kandil* (ar.) or *bayram* (tr.). *Devran* is performed less often since it requires experienced participants. In *devran*, *zikir* starts with *kuud* and proceeds to *kıyam*. During the second *esmâ* (*Hayyul Kayyum Allah*) *şeyh* guides people to create a circle. Participants chant specific *esmâ* for *devran* while the circle rotates counterclockwise. The circle keeps expanding and dissolves at *Hay* chant. This dissolution leads back to *kıyam* naturally and the chanting continues. To eliminate confusion, figure 2.1 shows the comparison of four ritual forms. *Devran* includes *kuud*, *kıyam*, and *devran*; *kıyam* includes *kuud* and *kıyam*; *kuud* is both a standalone form and the first part of every form.

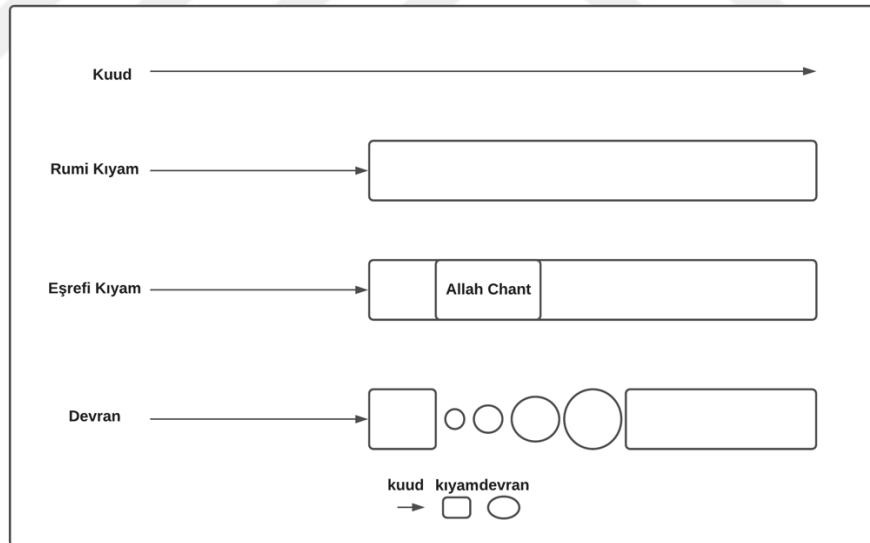


Figure 2.3 : Comparing ritual forms.

Şeyh decides on a particular form. Consecutive chants are performed in the order of a chosen form. Since the intendment of all ritual forms is *zikir*, chanting the *esmâ* is the main organizational motive. The diagram in figure 2.2 shows the orders of *esmâ* by comparing different forms. *Kuud* and *kıyam* have the same order. After standing up for *kıyam*, *Hayyul Kayyum Allah* is the strategic point that assigns the rest of the ritual

as one of the forms; *Rumî*, *Eşrefî*, or *Devranî*. The intertwinement of forms seems to allow for shifting to other forms as seen in figure 2.2. Considering the various forms ranging from simple to complex, *kıyam* holds a middle level. This position emphasizes the generative syntax that drives the ritual procedure. The word *usûl* already implies a procedure; several actions done successively towards a specific goal. Such forward-moving syntax defines the sense and structure of the ritual.

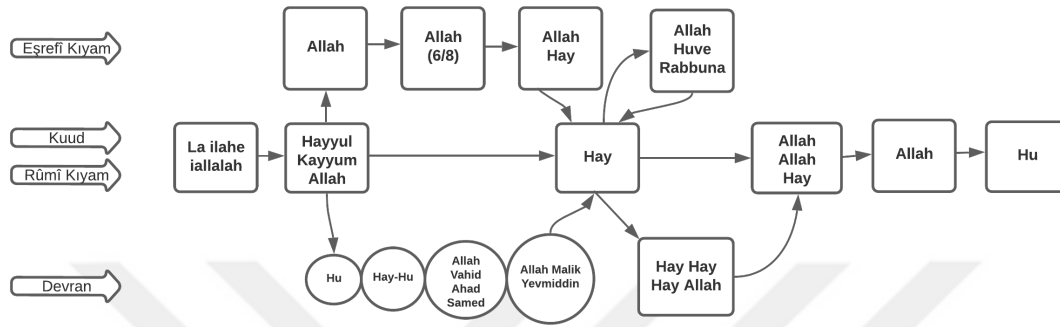


Figure 2.4 : Model for ritual process.

Rûmî kıyam represents the default form. It was composed by and associated with the founder İsmâil Rûmî. The order of *esmâ* in *Rûmî kıyam* is *La ilahe illallah*, *Hayyul Kayyum Allah*, *Hay*, *Allah Allah Hay*, *Allah*, and *Hû*. Their succession is coherent in terms of verbal meaning, temporal (and spiritual) direction, rhythm, breath, and physical movement. And the coherence is parallel among these temporal categories. For example, *ostinatos* proceed from complex to simple and the succession of divine names reaches *Allah* and eventually *Hû* (third-person non-gender pronoun). In this last *esmâ*, *ostinato* contracts into one beat and one breath. The heart and breath balance, until a long *Hû* finishes the chanting.

2.1.2 Chants

As a meditation, participants chant the divine names (*esmâ*) while directing the names to their hearts. Syllabic structures produce different rhythmic/melodic motifs for every *esmâ*. So, each chant is a combination of verbal, melodic, rhythmic *ostinatos* that coincide with the specific gesture and breathing rhythm. Meditating on the *esmâ*, controlled breathing, pounding of the heart, and moving the body bidirectionally are experienced as one *embodied ostinato*. Sonic, somatic, and visual elements mold into a holistic experience and converge performance and perception. Regulating the heartbeat and breath may also lead to exaltation.

The unique characteristic of this collective chant produces an unpitched and percussive timbre. This voice comes from the larynx and coalesces with the pounding of the heart in the subject's experience as if coughing. Usually, the last half of the duple meter contains inhalation that produces a contrasting sound. So, every *esmâ* ends up with a different ostinato. Also, in some of the *esmâ*, especially during the *kaside*, *şeyh* shouts out *kalbî!* (from the heart). This announces that the *esmâ* will be performed *from the heart*. As if humming, the *kalbî* chanting incorporates closing the mouth and fixing the tongue to the palate. This technique conceals the enunciation, and the rhythmic pulses of the syllables in the chest create a sensation as if the *esmâ* is uttered from the heart. The muffled sound of *kalbi* chanting also reduces the volume and intensity and suppresses the exaltation. Naturally, solo recitation (*kaside*) becomes more apparent in the sonic spectrum.

Combination of swaying, breath rhythm and syllabic structure creates unique ostinatos for each *esmâ*. Through their common meter, these *esmâ ostinatos* are capable of connecting consecutively. The only exception for this rule is *Kelime-i Tevhid (La ilahe illallah)*. Since the following part is an intermission (*durak*), this *esmâ* stands alone with its beginning and ending. In figure 2.3, the red-black dot shows the starting point, the first beat. Orange dots correspond to syllables and blue dots indicate inhalation points. Starting from the red-black dot while facing the right, the lower corner shows the third beat with the body in normal position. Lefthand corner shows the first beat of the next measure and starts facing left. The top corner shows the third beat of the second measure that completes the ostinato. As a result, in quadruple meter the first two beats correspond to facing right while the last two beats correspond to left. The meaning of the phrase (*La ilahe illallah*) is also embodied with these gestures¹. Facing right is an abnegative gesture emphasizing the first half of the phrase; *La ilahe* (there is no god). The next half responds to this by pointing the heart (left) with the head and directing the word *illallah* (only *Allah*) with a strong guttural accent.

This *esmâ* has two phases. In the first one (a), shown as a straight line, enunciation starts slowly on a specific pitch (C3). It is slow as 60 bpm (beats per minute). The ostinato is exhaled along with the measure. Throughout this (a) phase, *şeyh* raises the

¹ Similarly, *Kelime-i Tevhid; La ilahe illallah* is also called *kelime-i nefy u isbat*; statement of negation (*nefy*) and affirmation (*isbat*).

pitch three times while *ney* player improvises over the drone of the chant. This pitch raise is called *perde kaldırma* (tr.) and presents an ambiguous concept. It implies both raising the pitch and unveiling (*perde*: pitch, veil; *kaldırma*: raising, tr.) that might also signal the *şeyh*'s subjective-spiritual experience (M. Şahin, personal communication, March 5, 2021). After chanting the *esmâ* for about 5 minutes *Şeyh* goes up a whole step (D3) on the last syllable *-lah* and continues thereafter. Participants recognize this raise and attend to this new pitch. After a few minutes, *perde kaldırma* happens again (E3) and continues for a few minutes². These pitch raises increase the volume, and also change the timbre.

Suddenly *Şeyh* hits the floor and moves to the phase (b) with a sudden and dramatic emphasis on the first syllable *La*. Unlike previous raises where *şeyh* indicated the changes on the last beats, punctuation by hitting the floor does not only inform but affects as well. *Şeyh* hits the floor and the next ostinato produces a half-time feel. This abrupt hit on the first beat dramatically changes the vocal quality. The first phase's dronelike, slow chanting displays an apparent contrast with the loud and rhythmical accents in the second phase. This accentuation brings down the pitch almost an octave. Lower pitch (C2) and strained voice produce a timbre with a strong attack. Additional inhalation accents on upbeats (^) create a percussive and almost unpitched timbre. The Square in figure 2.3 (b) shows the ostinato at this second phase. As the notation indicates, the ostinato spreads to two bars. Half-time feel gives the impression of slowing down. But actually, it is a bit faster, and even gradually gets faster. As soon as phase (b) starts musicians start to sing over this ostinato. After the song is performed, a solo recitation (*kaside*) takes place while *dervişler* (dervishes) are still chanting the ostinato. This first *esmâ*, *La ilahe illallah* is followed with an intermission (*durak*); a solo singing.

² Sometimes he raises the second pitch to E♭ which results as C-E♭-F.

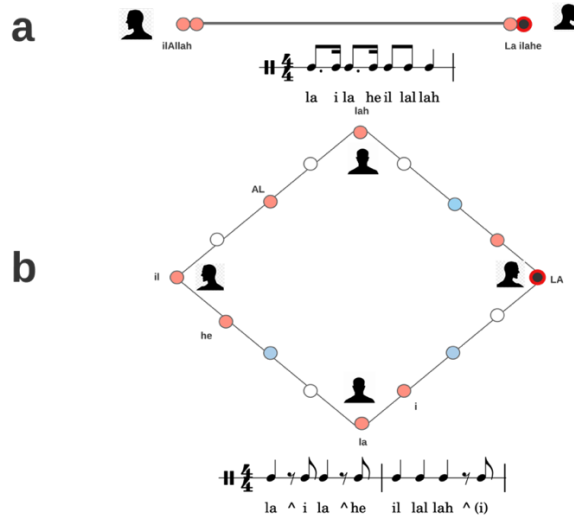


Figure 2.5 : Description of the first chant.

As the solo singing ends, *Şeyh* (and everyone) performs prostration by hitting his hands to the ground and stands up (*kıyam*). While standing up he starts to sing (*cumhur ilahisi*). Everyone joins him. This song as well follows another *ilahi* (*kıyam durak*). Chanting the *esmâ* continues on *kıyam* with the second *esmâ*; *Hayyul Kayyum Allah*. *Şeyh* chants the *esmâ* two times and everyone joins. After the *ney* improvisation, *zâkirler* (musicians, singular: *zâkir*) start to sing again. *Zâkirbaşı* takes the *bendir* (ar. frame drum) from the *Şeyh* and hands it to the player ceremonially.

In the rest of the ritual, every ostinato connects to the next one. Figure 2.4 shows consecutive ostinatos from *kıyam*; *Hayyul Kayyum Allah*, *Hayy*, and *Allah Allah Hay*. This time inner squares are added to show the drum rhythm. Comparing the first ostinato to the second, one can say that adding an eight-note to the last beat on the drum increases the intensity and makes the ostinato even more symmetrical. The first ostinato as having two movements (sways) divided between upper and lower parts of the square becomes four-parted in the second ostinato. Slight rhythmic changes and added breath points drive the tempo and intensity. When *Hay* (chant) reaches its fastest tempo orange dots merge with the heartbeat in the subject's experience. After this paramount experience fourth *esmâ* works as a cool-down phase with its *düyek* [12122] feel. But *düyek* rhythm is provided by the songs, not the chant itself.

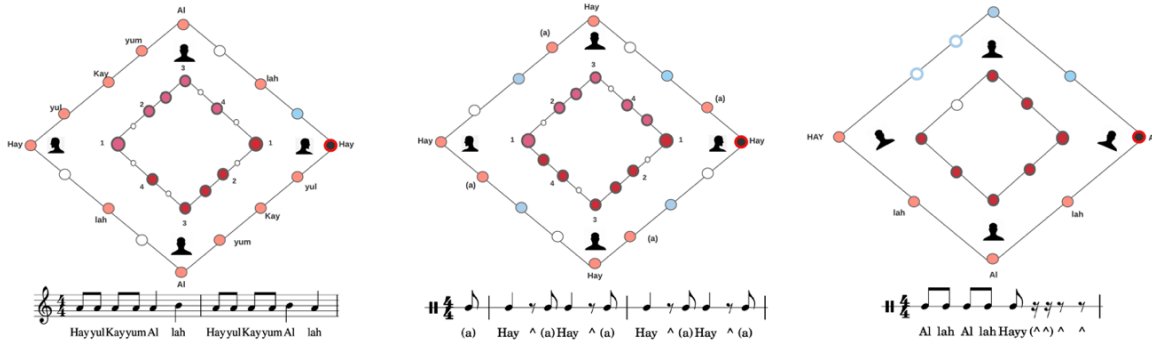


Figure 2.6 : Second, third, and fourth chants.

While intensity increases ostinato structures simplify. The last two ostinatos are shown below in figure 2.5. The first one, *Allah (ism-i celâl)* has two gestures and syllables in two beats. It starts by hitting the first syllable to the left (heart) on the first beat and turning to the right (or middle) on the last beat while inhaling on the last eight-note. This ostinato can be as fast as 160 bpm. It ends abruptly and follows with three long *Hû* accompanied with bowing. After these three initial *Hû* tempo anchors at 60 bpm. This ostinato (*Hû*) divides enunciation and inhalation equally as shown in figure 2.5. After it reaches the fastest tempo (160 bpm) as the previous one, a long *Hû* finishes the chanting. Silence. Everyone sits down and a *zâkir* recites the verse of light (24/35) from the Quran.

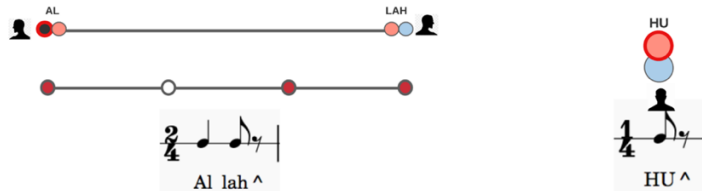


Figure 2.7 : Fifth and sixth chants

2.1.3 Music and Musicians

Zikir precedes music and provides ground for its performance. When consecutive *esmâ* are being chanted, musicians provide musical performances. Musicians' role in ritual spans several different tasks. During the chanting, *zâkirler* perform various compositions and melodic improvisations. This group of musicians varies in number. Usually, there are 5 to 10 musicians. *Zâkirbaşı* is responsible for choosing the right piece for particular situations. *Makam* (melodic mode), *usul* (rhythmic mode), textual content, author, or composer of the piece are factors that he should consider. It is also important which song is sung to which *esmâ*. Some songs were even composed for

certain *esmâ*. Usually, the two interlock through their rhythmic and melodic structures which is what is sought and desired.

Şeyh may also make suggestions for each new song (*ilahi*). The virtuosity of *zâkirbaşı* depends on his knowledge of repertory and various ritual forms as well as musical skills (M. Şahin, personal communication, March 5, 2021). When considered from this point of view, improvisation precedes performance. So much so that choosing songs within the process can be seen as a higher-order improvisation. *Zâkirbaşı* (and *Şeyh*) observes the processual energy of ritual and provides content for it. This, in turn, contributes to the formative ritual energy.

The musical instruments used in the ritual are *ney* (reed flute), *bendir* (frame drum), and *halile* (cymbals). These instruments are not used during the month of Muharram to respect the martyrs of Karbala. Similarly, no ritual takes place during the month of Ramazan except the one at Kadir Gecesi (Qadr night). The Prophet Muhammed retreated at Mount *Hira* during Ramazan and the Holy Quran was revealed to him on this particular night. So, the founder İsmâil Rumî reserved this month for reading and meditating on the Quran and didn't perform the weekly *zikir* ritual (E. Erkmekul, personal communication, December 26, 2020).

Şeyh conducts the ostinatos in terms of tempo and intensity. Firstly, the *ney* improvisation (*taksim*) starts on the drone of the ostinato. This stabilizes the tonic and serves as a preparation for singing. However, since the listening activity is always from the point of the ostinato which generates a buzzing sensation, *ney* improvisation enriches this meditative effect. After the improvisation introduces the *makam* and lands on its tonic, *zâkirler* start to sing an *ilahi*. During the singing, *ney* player may accompany the *ilahi* or provide drone.

Song types in sufi rituals and ceremonies vary. *İlahi* and *kaside* are two main forms of singing. Besides being musical forms, they are poetic forms as well. *İlahi* is composed from several couplet or quatrain. Each stanza repeats the same rhyme throughout the poem. These Turkish poems are measured in syllabic meter. Musically they are composed in A-B form. The first half of the stanza corresponds to tonic melody and the second corresponds to the dominant (figure 2.6). Usually, extra words like 'illallah' or 'Hû' are added at the end of the melodies to fill up as seen in the example.



Figure 2.8 : Transcription of the song (*ilahi*): *Cemî' enbiyalardan...*

These songs are performed over *zikir* ostinatos. Melodically, they are consonant with the drone that is provided by the chanting. Consisting of quarter and eighth notes, melodies usually emphasize the beats. This demands a clear enunciation and makes it easier to sing collectively. With minimal ornamentation, this sonorous singing is exciting for singers and chanters. And this interlocking texture, brings all participants together. Notation in figure 2.7 shows the first line of the *ilahi*. This line, by spanning over four measures, is completed in two ostinato cycles.

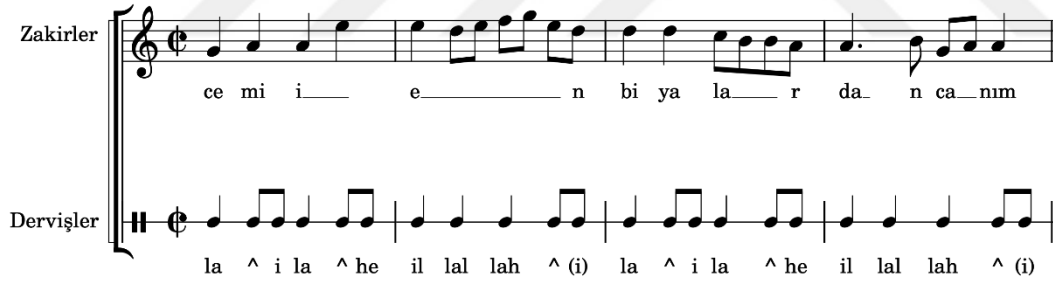


Figure 2.9 : Song-ostinato relation on the first chant.

Kaside is another poetic form and its improvised musical recitation. It is performed right after *ilahi*, following its melodic mode. *Kaside* performance is very similar to *taksim* in Turkish *makam* music tradition. Therefore, *ney* player may provide drones and melodic improvisations in between the lines of *kaside* recitation. While *ilahi* is performed in a low male vocal range, *kaside* is performed often in the high register. *Kasidehan* improvises the text and incrementally reaches the highest note possible. Textual contents usually emphasize longing for Prophet Muhammed and praise his virtues. This odic feature affects the very performance of the poem and may lead to mild exaltations among participants. For this reason, *kasidehan* pays attention to

textual content and tries to convey its emotional aspects. Also proceeding to the next *esmâ* occurs during *kaside*.

Having opposing qualities such as solo/group performance, low/high register, and composed/improvised melodies, *ilahi* and *kaside* contrast very well, therefore drive the overall ritual performance. As shown in figure 2.8, this succession of *taksim*, *ilahi*, and *kaside* over the *esmâ* ostinato establishes the overall musical strategy. This structure contrasts *derviş* and *zâkir* and their concurrence generates an *ostinato polyphony*.

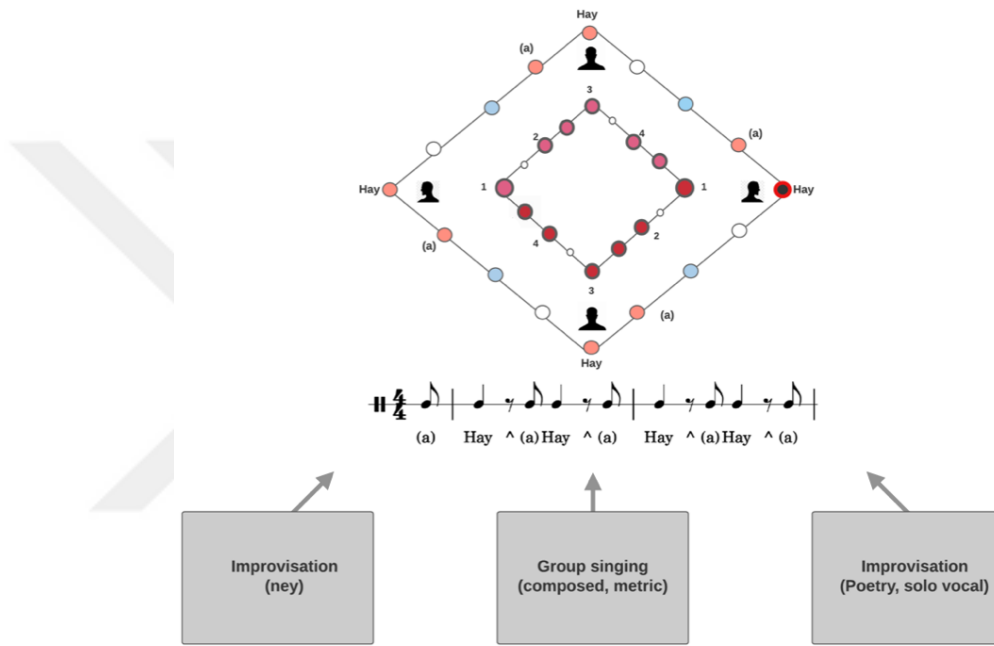


Figure 2.10 : Model for the musical procedure.

2.2 Procedural Categories

This category describes other performative, perceptual contents of the ritual. As procedures, their symbolism, execution, and recognition maintain the ritual process and establishes the sense of the ritual for the participant. To separate these two categories, we can visualize the processual as horizontal and the procedural as vertical. Also, some categories can be seen as both performative and perceptual. They maintain the necessary form and intention for constructing the ritual participation.

2.2.1 Performative

Doing, observing what is being done, and recognizing our own or others' actions brings along conceptual ambiguity. For example, listening, although perceptual, can be

categorized as performative. This is because listening can be expressed in a variety of behaviors. However, such concepts will be examined under the title of performative.

2.2.1.1 Speech

Utterances performed by *şeyh* organize the process and direct procedures. These are the only verbal contents of the ritual. From an external perspective, this privilege emphasizes *şeyh*'s authority. The most obvious of performative utterances are *âmîn*, *el-Fâtiha* and *salavat*.

For J. L. Austin, statements that describe conditions that are either true or false are called constative utterances. On the other hand, statements that are not constative therefore do not describe anything are called performative utterances (Austin, 1962:6). Usually, this type of utterance includes performative verbs such as *promise* as in "I promise". In this example, the subject does not inform the addressee, rather it performs the action by saying it. But in the ritual situation what makes a statement performative does not depend on the type of its verb. Likewise, Austin pointed to the context-dependency of performatives by asserting certain conditions. Although performative utterances are neither true nor false as statements, they are only successful in certain conditions (1962:12). Austin tries to make explicit the distinction between performative and constative by offering further concepts and categories. But whether there is a distinct category as performative is unclear.

Sedgwick addresses this issue in Austin's categories and suggests that all utterances are performative (Sedgwick 2003:4). She further suggests a different approach in which utterances like "I promise" are explicit performative utterances and are at the center. Other utterances are *peri performative* which means that they are around and about performatives (Sedgwick, 2003:68).

In ritual, utterances are performed as heightened speech. The tonic, contour, and rhythm of the utterances are fixed. The most well-known example is *âmîn*. Though it seems to share a common root in Semitic languages (*amen*), its etymologies vary. However, its etymologies and utterance emphasize it as confirmation. According to Erdem, linguists of classical Arabic language put *âmîn* either into the category of *esmâ'ü'l-ef'âl* (action word) or *ismü's-savt* (sound word, exclamation). Since *âmîn* is always uttered as an exclamation, its spelling was modified accordingly by adding an extra vowel to the first syllable (Erdem, 1991). *Âmîn*, therefore, is the most

performative of the utterances. In *namaz*, after the *imam* recites *Fâtiha*, participants enunciate *âmîn* aloud. This monotonous enunciation involves prolonging the vowels *â* and *î* and breaking the phrase into syllables *â* and *mîn*. Although the phrase *âmîn* is not used in the Quran, it was historically recognized as part of *Fâtiha* and is always recited at the end of it.

Âmîn is also performed by *Şeyh* more musically at the end of the *yatsı namazı* (night prayer). While everyone prays with open hands, *Şeyh* performs *âmîn* in a musical mode (*makam*). He cantillates the word on scale degrees up and down. And he concludes with “*E la inne evliya Allah*” (Indeed, for the allies of God) which is the first half of the 62. verse of the 10th chapter (Yunus). Participants join his melodic recitation in the second half “*la hayfun ve aleyhim ve la hum yahzenun*” (there is no fear over them nor will they grieve). *Şeyh*’s performance of *âmîn* gives participants assurance for their prayers.

El-Fâtiha on the other hand is another performative utterance that takes place in most religious situations. Performing the phrase *el-Fâtiha!* with heightened speech signals participants to recite the chapter *Fâtiha* silently. Usually, people open their hands while reciting, and rub their hands to faces on *âmîn*. Its utterance is also monotonous and involves prolonging both vowels *a*. In Kadirîhâne, before reciting the *Fâtiha* everyone chants the *salavat*; “*Allahümme salli ala seyyidina Muhammed*”. Here, bold letters represent prolongation. Its performance starts monotonously but the pitch is raised on the vowels “**a**” for the last two words. Similarly, during ritual *Şeyh* utters “*İsm-i pâk, Hazreti Muhammed Mustafa râ Salavat*” to signal the chanting of *salavat*³. And after the *salavat*, *Fâtiha* is recited silently. In short, both utterances, *salavat* and el-Fâtiha involves the other.

The utterance that starts the ritual also share the same fashion. While everyone gathered for the ritual, *Şeyh* recites; *Destur yâ sahibül makam, destur yâ sahibül meydan, destur hazreti pir-i sâni es-seyyid eş-şeyh İsmail Rumi kaddesallahu sırrıhu âli, rızalillah, rızayi pak-i Resulullah, rıza-i ricaül gayb, el-Fâtiha!* During his recitation participants chant a long *Hû*. And respond with *salavat* and el-Fâtiha before

³ Please refer to section 3.1 for the musical transcriptions.

sitting down for *kuud*. Similarly, at the end of the ritual, *Şeyh*'s salute “*es-selamu aleyküm*” is responded with “*ve aleykümselam ve rahmetullahi ve berekatu Hûûû*”.

The function of these utterances is two-fold. *Şeyh*'s utterance signals the necessity of an act. But it also structures the ritual. Austin analyzes performative utterances with terms such as locution, illocution, and perlocution (Austin, 1962:103). Locution is the act of saying the word, the utterance itself. Illocution is the act that is intended by the utterance. And perlocution is the effect that the utterance has accomplished in the world. In ritual, utterance; *Destur yâ sahibül makam...* (locution) performs taking permission that initiates the ritual (illocution), which in turn makes participants bow and chant “*Huu...*” (perlocution). Considering illocution and perlocution, utterances structure the ritual and construct the necessary manner that the participant should hold, thus generating and recognizing the ritual body.

2.2.1.2 Language

The language used by the people in the *Kadirihane* has certain grammatical differences. Most people don't use the first-person singular pronoun “I”. Instead, they replace it with *fakir* (i.e., *fakir gittim*: I went). This humbly emphasizes one's “not being”. It also works as a practice to get rid of the “self”. *Fakir* is added even in situations where using subject pronoun is not necessary since the verb gives the subject of the action (null subject) in Turkish grammar.

Some transitive words are replaced with other words. Instead of “*ışığı yak*” (burn the light) they prefer “*ışığı uyandır*” (wake up the light). Similarly, they prefer “*ışığı dinlendir*” (rest the light) rather than “*ışığı söndür*” (turn off [extinguish] the light). This is due to the preference for not using harsh or negative words. This delicacy expands beyond language to daily gestures. When handing something to someone, they both gently kiss the object, be it a cigarette, a music score, or a tea glass.

2.2.1.3 Body

Before understanding the ritual's effect on the body, we need to look at some other actions and behaviors that regulate bodies. Certain behaviors begin while entering the place. People gently kiss the main gate and proceed to the tomb of İsmail Rumi. They pray in front of the tomb before entering the *Tevhidhane*. While praying, people slightly bow, cross their arms, and put their right toe over the left. These two behaviors

are repeated on the way out as well. Respect for the place and the founder (*pir*) has utmost importance. We should also keep in mind that the place is officially a mosque. And ritual takes place on Tuesdays evenings. So, these behaviors are only performed by the ones who know the place, its history, or its tradition. However, people who are more familiar with *tasavvuf* or Ottoman culture know these behaviors and act voluntarily. These are not rules or obligations. Since they are semi- or non-ceremonial actions, I avoid calling them performance.

Corporeal submission such as daily prayer (*namaz*) requires purity (*abdest*, ablution). In most situations, the ritual takes place after the daily prayer. So, washing the parts of the body before *namaz* applies to ritual as well. If there is an intermission before the ritual begins, some participants perform ablution again (*abdest tazelemek*). The sanctity of the *Tevhidhâne* seems to encourage people to pay special attention to their purity. According to a story that was told by the *Şeyh*, there occur even more extreme purification instances. He recalls that during his childhood there was an old man who comes to the Kadirîhâne on ritual days. This old man used to take a drug (*müslî*) to cleanse his intestines and go to a bathhouse (*hamam*) before coming to Kadirîhâne. He believed that in order to come to the presence of İsmail Rumi, one needs not only to clean his exterior body but the interior as well. This story was told to emphasize inner purity.

Generally, *abdest almak* (ablution) is substituted with another expression: *çeyizlenmek* (preparation). The literal meaning of the word *çeyiz* as a noun describes dowery. And as a verb, *çeyizlenmek*, word denotes *to be equipped*. Since, *çeyizlenmek* means preparing the dowery, ritual preparation (*çeyizlenmek*) connotes preparing the dowery as well. But the word mainly describes *to be prepared*. This expression implies necessary preparations such as changing clothes. If someone performs ablution, fellows may greet him by saying, *Hayrını gör!* (benefit from it). On both senses, these expressions imply the parallelism between preparing for ritual and preparing for death. *Tasavvuf* doesn't qualify death as a bitter end but as the ultimate union. Mevlana Celaleddin Rumî has described the death as *şeb-i arûs* (wedding night). Ablution or any form of ritual purification does not only imply corporeal purity. It is performed as a preparation since the ritual is an attempt to meet God.

Acknowledging the sacredness of the place and behaving accordingly, cleaning the body (*abdest*), and showing respect to each other (*tâzim*) are main bodily regulations.

These prepare and shape bodies inside-out and outside-in and generates a state similar to what Catherine Bell calls “redemptive hegemony” (Bell, 2009:81). Bell synthesized this term by taking Antonio Gramsci’s “hegemony” and Kenelm Burridge’s “redemptive process”. Since the term hegemony may connote a top-down motion that recognizes dominance and subordination we should look at it from the person’s point of view. This process could easily be translated as *Islam* (submission). Recognizing Islam and its actions and practices as voluntary submissions indicate a bottom-up process. This process recognizes the person’s orientation toward the place, self, and other-selves.

Since *tasavvuf* is a voluntary, volitional, bottom-up, and non-mainstream way of religious life, it is non-hegemonic in its core. Volitional bodily regimes are not hegemonic. And this volition is different from the inherent consent of hegemony. Moreover, redemption or salvation has only secondary importance in *tasavvuf*. This aspect is repeatedly expressed in poetic texts. Sufi does not seem to be interested in heaven or hell but longs for the supreme being itself, and aims for annihilation to reach it. Sufi masters only act as a consultee in this process. So, submitting oneself to certain rules and behaviors toward sanctity emphasizes humility. All bodily regimes inside and outside the ritual have this volitional quality. Through *tâzim*, *abdest*, and other bodily actions, one recognizes the place, the self as well as other-selves. And those actions prepare bodies for the ultimate goal.

2.2.1.4 Chanting

I use the term *chant* to refer to the musical aspects of *zikir*. And I use *ostinato* as rhythmical and embodied formulas of certain chants.

In the simplest term, *zikir* is the repetition of certain verbal formulas. Besides meditating on certain words through repetition, *zikir* includes breath control and body movement. All of these are intertwined through rhythm. The collective voice that is generated by this verbal and respiratory repetition is the hallmark of *sufi zikir* ritual. This section will focus on the subjective and objective aspects of this voice.

In *tasavvuf*, meditating on the names of God can be individual or communal. Usually, the master (*şeyh*) gives the certain name(s) and the number of repetitions to the pupil. The Sufi *zikir* ritual is the collective version of this repetition. The unique characteristic of this collective repetition produces an unpitched and percussive sound. Accordingly,

“howling dervishes” was the name given by western visitors who contrasted them with “whirling dervishes” (Anderson, 1923). Although it sounds pejorative, howling is somewhat accurate. Especially to an outside observer who doesn’t understand what is being chanted. In a similar tradition in central Asia, (probably where this style of chanting has been formed) accents on certain beats with rough, throaty voice is called *zikr-i erre* (tr. *testere zikri*; en. saw dhikr) in Yesevilik (Tosun, 2021). Because, this chanting resembles sawing wood in duple rhythm. While describing the *Hay zikir*, Yahya Agah Efendi, a *Zenbûrî şeyh* in Istanbul in the 18th c., labels it as *zikr-i erre* and mentions it as the *zikir* of Zekeriyya (Agah Efendi, 2020:31).

This sound, however, is only a byproduct of a certain meditative technique, and not principally intended. Participants do not necessarily try to voice a certain sound. Rather they direct the name (*esmâ*) to their hearts (or other parts of the body) on certain beats and/or syllables. This unpitched voice comes from the larynx. And coalesces with the pounding of the heart in the subject’s experience. Usually, the next half of the duple meter contains inhalation which produces a contrasting sound. So, every *esmâ* ends up with a different rhythmical motif and produce metric beats. Regulating the heartbeat and breath may lead to exaltation as well.

Musically, meditating on the *esmâ*, controlled breathing, pounding of the heart, and moving the body bidirectionally are experienced as one embodied ostinato. Figure 2.9 shows the ostinato for *Allah* chant. In the image, the first line illustrates the chanting in duple meter. Two-beat is equally divided between the two syllables. The second line shows accompanying drum rhythm (*sofyan*; 211). Chant’s musical notation is also given for comparison. The last eight-note silence corresponds to inhalation (^) that is illustrated as a blue circle in the first line. Black-dotted red circles always show the first beats.

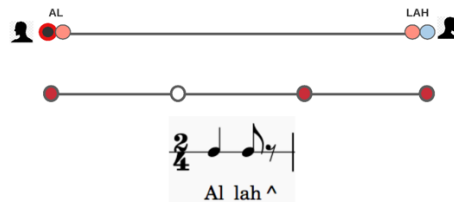


Figure 2.11 : Allah Chant.

Some chants (i.e., *La ilahe illallah*, *Hayyul Kayyum Allah*) start with a pitched voice and proceed to an unpitched voice gradually with intensity and acceleration. Pitched

ostinatos usually have two-note motifs. They provide drones for songs and improvisations. Since the *postnişin* initiates the chanting always around the same pitch (220-240 Hz), musicians (*zakhirler*) take it as the tonic and perform accordingly.

On some occasions, usually through the end of the ritual, *şeyh* gives a cue for a different chanting, *kalbî* (from/with[in] the heart). This chanting involves closing the mouth. Thus, enunciation is concealed. It weighs down the overall sound pressure while participants still chant the certain *esmâ* from the inside (their hearts). And it is more like a humming than enunciation. This *kalbî* chanting occurs only on *Hay*, *Allah* *Allah Hay* and *Allah* chants.

In sum, there are three ways of chanting the *esmâ*; pitched, unpitched and silenced. Their succession also implies a movement from the outside to the inside. As will be seen in the fourth chapter, though these techniques, the *Hay* chant highlights the breath while the *Allah* chant highlights the heartbeat.

2.2.1.5 Singing

Song types in Sufi rituals and ceremonies vary. *İlahi* and *kaside* are two main forms of singing that are performed by *Zakhirler*. Besides being musical forms, they are poetic forms as well. I start with these two forms since they are accompanied by the ostinato of the chants.

Song types are categorized under their poetic form. Musical pieces with lyrics may fall into categories such as *ilahi*, *evrâd*, *münacaat*, *durak*, *ilahi*, *tevşih*, *şuğul*. Also, since the earlier times, poetry has relation with singing and recitation.

İlahi (ar. divine, heavenly) as a sung religious poetry dates back to the 18th century. It is today a generic term for all religious songs. According to Fuad Köprülü, *ilahi* as a poetic form dates back to the 13th century. Early Sufi poets called their poems *ilahi*, *nutuk* (oration), *nefes* (spirit) to distinguish them from mundane texts (Uzun, 2021). In Sufi tradition, and generally in Turkish *makam* music tradition, there are different religious song types as well. According to Uzun, these poetic categories emerged in the historical development of Turkish literature.

İlahi is composed of several stanzas. Each stanza repeats the same rhyme throughout the poem. They are usually in Turkish and measured in syllabic meter. Arabic ones are called *şuğul*. Musically they are often composed in A-B form that which the first half

of the stanza corresponds to tonic melody and the second corresponds to dominant. *Zikir* (or *usul*) *ilahileri* are songs that are being performed over *esmâ* ostinatos. For this reason, they are relatively easy to sing. And melodically, they are consonant with the drone that is provided by this chanting. Melodies usually emphasize the beats and consist of quarter and eighth notes. This demands a clear enunciation and makes it easy to sing collectively. With minimal ornamentation, this singing is loud and excited for singers and listeners respectively. This is partly because the rhythmical structure of songs and chants interlock. Figure 2.10 shows an *İlahi* that is usually sung over *Kelime-i Tevhid* chant.

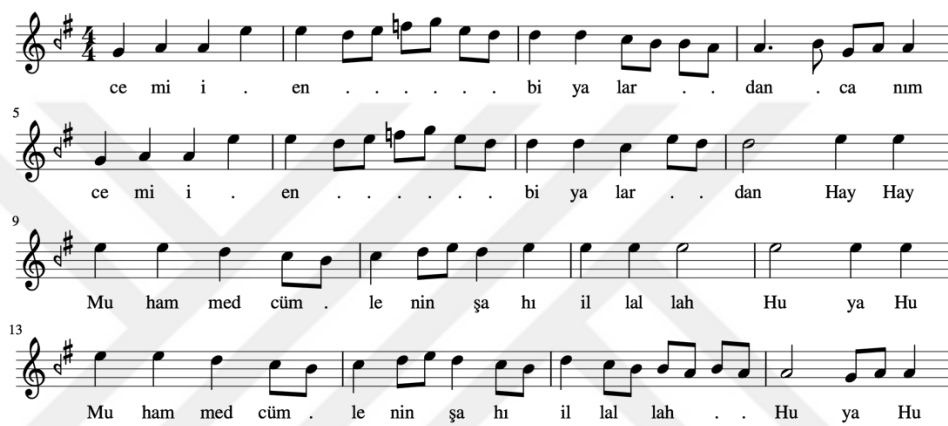


Figure 2.12 : *İlahi: Cem'i Enbiyalardan...*

Kaside is the name of a different poetic form and its improvised musical recitation. As a poetic form, it belongs to Arabic poetry that dates back to as early as the 5th century. *Kaside* is performed right after *ilahi*, following *ilahi*'s melodic mode. It is performed by one of the *Zakir*, and the performer is called *kasidehan*. *Kaside* performance is very similar to *taksim* in Turkish makam music tradition. Textual contents usually emphasize longing for Prophet Muhammed and praise his virtues. For this reason, *kasidehan* pays attention to textual content and tries to convey its emotional aspect. While *ilahi* is performed in a low male vocal range, *kaside* is performed starting from the tonic or an octave above it. *Kasidehan* improvises the text and incrementally reaches the highest note possible.

With opposite qualities such as solo/group, low/high, and composed/improvised, *ilahi* and *kaside* contrasts very well, therefore drives the overall ritual performance.

2.2.1.6 Improvisation

Vocal (*kaside*) and instrumental improvisations are placed before and after the *ilahi*. Therefore, improvisation has importance in the overall ritual form. Also, it is a tool to excite the listener as well as an expression of being excited. Improvisation is highly valued in Sufi music tradition as it is in Turkish music tradition in general.

As I mentioned earlier, the conductor of the ritual (*şeyh*, *postnişin*, *zakirbaşı*, or *zikir reisi*) improvises through the ritual form. He manages the tempo, intensity as well as transitions between successive chants. He occasionally makes suggestions to *Zakirler* for the next song. So, in a sense, overall ritual experience, arousal, and excitement are consequences of his large-scale improvisation.

2.2.1.7 Listening

At the beginning of the ritual, after the *Evrâd-ı Şerif* is performed, *zikir* starts with *La ilahe illallah*. At this point, lights are already dimmed. So, there is almost nothing to watch. This stresses the fact that there is only sound and movement in the heart of the ritual. These two sensory domains often merge as one. Movements, sways of the body emphasize the beats in a cyclical form. Sufi epistemology refuses the classic knower/known and subject/object dichotomy. Therefore, it constructs an epistemology that focuses on the subject and his/her experience (*irfan*; en. gnosis). It focuses on the knower (subject) rather than the known (object). In simple terms, the TRUTH cannot be known but experienced. For this very reason, the Sufi subject strives for purifying his/her soul for the TRUTH to manifest itself in him/her. Likewise, differentiating between listening and performing in the *zikir* ritual is hard. Usually, these two merges as one single experience. I will focus on this aspect in the fourth chapter through subjective experience. Here, I want to mention a few instances where listening is isolated and experienced.

Participant in the ritual is either among the *derviş* or the *zakir*. *Zakirler* are musicians and they are placed on the left side of the *Şeyh*. When I say *dervişler*, I mean everyone including visitors, newcomers, and other people that are placed in the semi-circle in front of the *Şeyh*. I had the chance to participate in both. In my earlier visits, I was among the *dervişler* but since I am a musician and performed with the *Mevlevî* ensemble during *semâ* in the Kadirîhâne, *Şeyh* put me among the *zakirler*. I started to join singing as I learned the songs and texts. But still, I had the chance to stay quiet

between songs and listen to the sounds. Since I record the ritual, I have the privilege to listen back and reflect on the experience. I will talk about these sonic aspects of the ritual in another section. My listening is deliberate and objective most of the time and this analytical listening may not represent others' listening experiences. But here, I want to share my observations of the various behaviors related to listening.

During unmetered solo singings or recitations such as Quran recitation, *durak*, or *kaside*, I hear some participants' short monotonous humming. This usually occurs on silent fermatas between musical phrases. Such monotonous humming reflects the affection or mild arousal because of the textual content or the coalescence of the textual and musical expressions. This humming can be described as a mouth-closed *hmm*. Often, the listener repeats the last note that the performer has just landed on. This can also be performed verbally with vocatives such as *Ah!*, *Allah*, *Hay*, or *Hay Hak*. When it is verbal, the pitch is less prominent. These are the only instances that the listening and performing are radically separated. During the rest of the ritual, it takes the form of *listening while performing*. This describes the chanting while hearing/listening to the songs and recitations or vice versa. Having this two-part performance throughout most of the ritual establishes a gestalt effect. The constant motion between figure and background makes each participants' experience (either listening or performing) unique.

2.2.1.8 Semâ

Semâ has been traditionally used to describe Sufi gatherings. The spiritual importance of hearing (rather than seeing) gave *semâ* the primary importance in terms of accessing the divine truth (Ceyhan, 2021). The importance of *word* and its aestheticized utterance might lead the listener to ecstasy. This ecstatic state could manifest itself as crying, tearing one's clothes, or whirling silently. So, listening and whirling are ritualized in the *Mevlevî* order based on the founder Mevlana Celaleddin Rumî's practice. Although the literal meaning of *semâ* (ar.) is listening, the word is now associated with the whirling Sufi dance. Early Arabs and later Islamic culture used *gna*, *teganni* (ar. singing) for performing music. When discussing the scientific aspects of music in an academic setting, the Greek-derived term *mûsiki* (music) was used. However, to exclude the mundane connotations of the term *mûsiki*, early Sufi culture preferred the word *semâ* to denote listening to music and poetry

Defending *semâ* by distinguishing it from music and dance, in general, has been a perpetual theme in many texts. In a 17th-18th century text “*Mevlevilik Müdafası*”, Abdülganî en-Nablusî (1641-1731) advocates musical performances in Sufi gatherings and usage of reed flutes and frame drums by separating them from amusement (ar. *melâhî*). He brings evidence from the Prophet’s tradition in which music is allowed and praised, and discusses circumstances of its allowance (En-Nablusî, 2019:61). In another chapter, he defends *semâ*. Here, he presents it as an ecstatic dance using the term interchangeably with *devran* (En-Nablusî, 2019:79). For en-Nablusî, *semâ* symbolizes the circular motion of heavens in the universe and perpetual creation in divinity⁴. Today, the *semâ* describes the *Mevlevî* ritual and its whirling dance. But, *devran* describes a circular *zikir* ritual that is associated with *Halvetîlik*, and partly *Kadirîlik*.

Besides, *Mevlevî* ritual is also performed in the Kadirîhâne twice a year. This is how I first participated the ritual in 2014. I was attending the rehearsals of Ruhi Ayangil’s ensemble in which the repertory consisted of *Mevlevî* music. I was doing research for my term paper about the *meşk* tradition and ended up joining the ensemble with my oud after a couple of weeks. Ayangil is a professor of music and a renowned virtuoso of *kanun* (trapezoid zither). Since his retirement, He rehearses and teaches various ensembles in his *meşk* studio.⁵

The first *Mevlevî* ritual that I attended took place at the adjacent house since the *Tevhidhane* was under restoration. This *semâ âyin* (ritual) was performed in memory of Nezi̇h Uzel who had passed away in 2012. Uzel is an international figure in Sufi music and is responsible for reviving the *Mevlevî* music and ritual in the 1950s.⁶ He and previous *Kadirî şeyh* have helped to revive the *Mevlevî* music since the abolishment in 1925. So, Kadirîhâne is also important in terms of *Mevlevî* music and culture. Since then, all *Kadirî şeyh* have the *icazet* (permission) to conduct the *Mevlevî* ritual.

⁴ “Semâ, halk (yaratılış) âleminde feleğin dairesel hareketleri ve emir âleminde teceddüdi (sürekli yenilenme) devirleri remzeder” (En-Nablusî, 2019:80).

⁵ For more information about Ayangil meşk studio, see Akter (2014).

⁶ Uzel is also a journalist, writer, and translator. He translated Edward W. Said’s *Orientalism* (1978) to Turkish in 1982.

In addition to this, I have occasionally observed a *semazen* (ar. listener, whirling dancer) at the center of the *zikir* circle during the *Kadirî* ritual. It turns out that this might be a common practice among other Sufi orders such as Rifaîlik (Anderson, 1923:186). Tuğrul İnançer, a musician, scholar, and current *postnişin* in *Halvetî-Cerrahî* order, mentions a similar practice in *Kadirîlik* but emphasizes its difference by labeling it as *Kadirî semâ* in his article about the Sufi rituals and ceremonies (İnançer, 2014:155). In this version, a *derviş* whirls clockwise at the center of the circle without opening his arms. So, *Kadirî semâ* is different from *Mevlevî semâ* in terms of direction and hand position. In my observation, a whirling dancer in the center of the *zikir* circle was practicing the *Mevlevî semâ*. And particularly one *semazen* was performing *Mevlevî semâ* with the proper costume as well. İnançer also mentions *Mevlevî semâ* in *Kadirî* ritual. According to him, the presence of a *semazen* in the *zikir* circle have always been welcomed by *Kadirî* order since it intensifies the whole ritual.

2.2.1.9 Ecstatic Expressions

The difference between *semâ* and *zikir* generates two distinct mental states. Gilbert Rouget makes the distinction between trance and ecstasy by associating the former with active, whereas the latter with passive practices. We can compare *semâ* and *zikir* based on Rouget's differentiation of ecstasy and trance (Table 2.1). When I include *semâ* in the first category, ecstasy, I also consider the audience's listening experiences because the *Mevlevî* ritual and the building that it takes place allow for a special place for the audience. However, there is no separate audience in the *zikir* ritual; even a tourist or researcher would be included in the *zikir* circle. So, the ecstatic effect of *semâ* may include the audience as well.

Table 2.1 : Rouget's distinction between ecstasy and trance.

Ecstasy	Trance
Immobility	Movement
Silence	Noise
Solitude	In Company
No crisis	Crisis
Sensory deprivation	Sensory overstimulation
Recollection	Amnesia
Hallucination	No hallucination

Rouget comes up with the above distinction after examining various inconsistencies among the usages of these two words (Rouget, 1985:11). But since it is useful for our

differentiation between *semâ* and *zikir*, I will build on that. In some situations, the states of consciousness might fit both categories. For example, some parts of the *zikir* ritual are based on listening to what is being recited or sung whereas other parts involve singing, chanting, or dance. However, it is also impossible that a few of the features might be missing. Likewise, Rouget suggests that ecstasy and trance are therefore two poles of the same continuum (Rouget, 1985:11). Although I put *zikir* into the category of trance, when the whole ritual is considered we might encounter most of the states in the above table.

Rather than delving into the comparative studies on trance, we need to position ourselves before the *zikir* ritual as a whole. Since comparison simplifies the parties, it blurs the topographies of subjective experiences throughout the ritual. As mentioned earlier, in some parts of the ritual participants listen exclusively. However other times they sing, chant, or move. Even there are situations where they listen while they chant. Endless combinations that can be derived from Rouget's table make every subject's experience unique. And in terms of mental states, there are no standards.

In the Sufi tradition, there are many concepts that point to the experiences of the Sufi. When we examine the encyclopedia of Islam, we encounter words such as *vecd* (ecstasy), *istiğrak* (rapture), *cezbe* (enthusiasm), *sekr* (intoxication), *galebe* (possession), *gaybet* (get lost), *şüurb* (drink), *zevk* (enjoyment), *fena* (annihilation), *cem* (collection), *arbede* (riot), *varid* (inspiration). Most of these words describe the states that a Sufi might (or should) experience. Ironically, the word *hâl* (ar. state) is also one of the states, and points to the discoveries and inspirations that a Sufi reached without deliberate effort. We should keep in mind that not only the Sufi ritual itself but the whole of Sufism is an effort for such states. According to Kenneth S. Avery's work, it seems that words such as *vecd* and *fena* are the ones that were used heavily in the early Sufi treatises and are more accurate regarding the state of mind that the *zikir* brings. Although the word *vecd* connotes ecstasy today, its literal meaning is to find, to encounter (Avery, 2004:65). Therefore, *vecd* also implies the forward-moving character of the ritual.

In my field experience, I have witnessed mild expressions that seems to be a state similar to such expressions that I have mentioned above in the listening section. But in fact, all the singing and chanting are expressions of various states (*hâl*). There is only one man in particular, who seems to experience a deep state through the end of

the ritual. When the chant *Allah Allah Hay* ends and *Allah* begins, this man acts like he has been hit by something and behaves as if he tries to wake up or avoid drowning. His cries of *Allah* affect others as well. When *Hû* chant starts he seems trying to pull himself together.

As a matter of fact, expressing rapture or ecstasy is considered improper in *tasavvuf*. Thus, one should hold themselves back during *zikir*. This naturally keeps one on the edge; one constantly strives for *fena*, but at the same time, try to hold oneself until a point where the ecstasy is undeniable. This has been a general behavioral code from the beginning of Sufism. Generally speaking, people that I met are staid and serious, and don't show any intemperance. I didn't observe behaviors such as fainting, tearing clothes, or heavy groaning which have been mentioned in the early Sufi histories. Strictly speaking, these sorts of behaviors in the literature belong to middle ages and cannot be expected from people who are educated, polite, and tempered. In fact, it is seen that the word *tevacüid* (ar. faking ecstasy) is used as a disgrace in the literature.

Considering ritual in general, and also the relationship between music and ecstasy, ecstatic states are often the result of a *communitas* (Rappaport, 1999:380). Also, Turan points to the socio-psychological effects of communal chanting. As she summarized, communal chanting, often monophonic, causes the participant to be absorbed within the community along with the help of other musical qualities such as low pitch register and tempo variation (2017:67).

2.2.2 Perceptual

I have named these categories *peri performatives* (Sedgwick 2003:68). Since perceptual categories are generally indistinguishable from performatives, and performativity is a continuum in all categories, perceptual categories must also be considered somewhat performative.

2.2.2.1 Light and Scent

At the beginning of the ritual, after the *Evrâd-ı Şerif, Kelime-i Tevhid* chant starts, and lights are dimmed. Since it avoids visual stimulants, focusing and meditating become easier. This makes the participants more comfortable. The only light comes from the corner in which a greenish light dissipates with the help of green paint on the walls (Figure 2.11). This corner also has an oil lamp that was lit before the ritual. This corner

symbolizes the *pir* (founder). The dark atmosphere also emphasizes the privacy of the ritual. Naturally, this makes the ritual a non-spectator activity. Overall, these features stress the sonic and meditative aspects of the Sufi *zikir* ritual.

Although not visible during the ritual, a drawing at the niche has a visual symbolism that refers to God as Light (Figure 2.12). The niche depicts the famous “Verse of Light” from the Quran. Today a calligraphy of the verse is hanging at the door, facing the niche. The English translation of the verse is as follows.

Allah is the Light of the heavens and the earth. The example of His light is like a niche within which is a lamp; the lamp is within glass, the glass as if it were a pearly [white] star lit from [the oil of] a blessed olive tree, neither of the east nor of the west, whose oil would almost glow even if untouched by fire. Light upon light. Allah guides to His light whom He wills. And Allah presents examples for the people, and Allah is Knowing of all things. (Nur 24/35)

This verse along with others such as “Allah is the Outward and the Inward (Hadid 57/3)” is considered for having mystical values because of its allegoric style. However, Light symbolism has been a central subject in Islamic philosophy. Among many, famous philosopher and Sufi Gazzali (d. 1111) wrote a text dedicated to the Verse of Light in which the verses were interpreted and commented in terms of esoterism, mysticism, and metaphysics (Gazzali, 2020).



Figure 2.13 : The corner symbolizing the *Pîr*.



Figure 2.14 : Drawing at the niche.

According to the current *postnişin* Mr. Erkmenkul, the verse of light has importance in Sufism and especially in Sufi rituals. Ayangil also told me that in his earlier visits to the Kadirîhâne, late Misbah Erkmenkul asked him for *aşr-ı şerif*, a recitation of few, usually ten verses from the Quran. Ayangil responded to this request with the Verse of Light since it includes the word *misbah* (ar. candle). This seems to become a tradition in which the verse is being recited at the end of the *zikir* ritual. During my earlier visits, I noticed the verse and the drawing at the niche. And the recitation of the verse at the end of the ritual made perfect sense for me because of the light symbolism, its contrast with the dim atmosphere, and the emphasis on God's immanence in the verse. Today, while the verse is being recited at the end, people listen in reverence. And when the words *Nur ala Nur* (Light upon Light) are heard they rub their praying hands to their faces and bodies as if they practice ablution with Light.

All the ritual objects have both functional and symbolic values. *Buhurdan* (pr. incensory) is one of the few ritual objects along with *bendir* (frame drum) and *post* (sheepskin). The presence of *buhurdan* has first a visual value since it signals the beginning of the ritual and marks certain points in the first half of the ritual. Usage of incense (*buhur*) as a ritualistic and ceremonial device is universal and spans almost all geographies, religions, and cultures. Incense in rituals and ceremonies may represent purification, prayer, or an offering that ascends to the sacred realm (Auboyer, 2015).

In the *zikir* ritual, while the gesture of burning or handing over the incensory mark certain points visually, these visual points are also parallel with the emission of the odor. My first impression was that the incense symbolizes the Prophet Muhammed. This is because the odor smelled like rose even though it is not. The reason for this impression for me is because the rose traditionally symbolizes the Prophet and incense burning moments correspond to praising him in the text of the *evrâd*. However, like all ritual objects incense makes the event special and ceremonial by framing it with scent and associated gestures. The fragrance freshens the air for a moment and intensifies the focus.

2.2.2.2 Sound and Silence

Don Ihde presents a genealogy of the ocularcentrism in western thought (Ihde, 2007:6). For Ihde, this reduction of experience to vision lies in the ancient Greek language. The word for “to know”; *eidomai* comes from “to see”. It is very much like the English usage of “I see” as a substitute for “I understand”. This visualism has been expressed by philosophers such as Heraclitus (“eyes are more accurate witnesses than ears.”) and Aristotle (“Above all we value sight... because sight is the principal source of knowledge and reveals many differences between one object and another.”) (Ihde, 2007:7). In Aristotle’s account “we” expresses the general perspective for the superiority of vision over sound in Greek culture in general. The sight *objectifies*. This means that since the objects are visual, the reality is also visual, therefore objective.

But what is the status of sound in the face of both reality and the sacred? Despite the dominance of visualism in western culture and philosophy, sound seems to be more important in Islamic culture. According to Quran, God said to Moses “*len teranî*” (“You will never see Me” [Arâf 7/147]) as a response to Prophet’s demand to see God. In the Sufi interpretation of this verse, Moses couldn’t see God because seeing involves subject and object which constitute a duality (Pala, 2021). Since duality is against God’s nature, the sacred defies visuality therefore cannot be seen. But prophets and mystics hear God. Hearing allows divine inspiration to manifest in the heart. And both ethnomusicologists and Sufis agree that listening/hearing can lead to ecstasy (Ceyhan, 2021; Rouget, 1985; Avery, 2004). There is a way from ear to heart. The Islamic tradition is full of countless accounts of hearing in which people pass out or even die when the divine words are heard. But for 11th century Sufi writer Hücûrî, it’s not the

sound that leads one to ecstasy or divine inspiration but meaning (Ceyhan, 2021). As a result, these early Sufis used the word *semâ* to distinguish themselves from others who listened to the music for amusement.

What are the sounds in the ritual then? When singing, it is the words -meanings- that touch one's heart. When chanting, however, it is the breath -air- that fills the space. The piercing sound of rhythmical sound has a gestalt effect. When the voices become one, I can shift my focus between performing and perceiving. What pierces one's heart while listening may not be the sharp accents of communal breathing-outs. It might also be the impression that chanting comes from the heart; and it pierces the heart. This sounds paradoxical, but it is this very effect that breaks the subject/object dichotomy. The subjective experience in the fourth chapter will make this clear.

It was stated earlier that the communal sound of *zikir* was likened to sawing wood. A *Kadirî-Eşrefî şeyh* Abdülkadir efendi (18th c.) also uses *zıkr-ı erre*, acknowledging this sonic aspect. He further uses it in a symbolic sense; Sufi separates from everything but God by using *zikir* as a saw (Kara, 2000).

The instruments used in the ritual are reminiscent of breath (*ney*; flute) and heart (*bendir*; drum). They don't stand out as "musical instruments" but act like meditative aids. Their contrasting sonic aspects also frames the ritual and they sink into the overall sound. Being embedded into the ritual, they are perceived as the breath and hearth of the communal body. Besides being ritual devices, they are ritual objects as well. Meaning that their presence and performance have ceremonial values.

Methodologically, the phenomenology of sound starts with considering the silence. In silence, space shows itself to our consciousness. Although most of the time left unnoticed, silence takes up the majority of the Sufi lifeworld. We often listen silently to songs, chants, recitations, or nothing... Besides being silent, we listen to the silence. In the room that the ritual takes place, the horizon of the auditory dimension is defined by the silence (Ihde, 2007:16). Silence makes feel the space and its volume. And silence places ourselves in its spatiality. Little sounds coming from our body, our clothes, or elsewhere echo in the room. Even in the darkness, silence (almost) "sheds light" onto the objects although they are "invisible". The shift of attention between the body and the room is in constant flux. These sounds hit your ear after traveling every surface in the room. Since you feel the space bodily, you listen bodily as well. Ears act

primarily as the organ of focus (Ihde, 2007:44). Silence does not only amplify space but the body as well. It makes our body perception clear; the breath that comes out from our nostrils, the heartbeat in our chests. These feelings often have an overwhelming effect. In my experience, the intensity of silence can easily be compared to the loudness of the ritual, both have equal weight.

2.2.2.3 Tonality and Harmony

In various parts of the ritual, *Şeyh* starts the chant or a song from a specific pitch area, with semitone deviation. When I told him about this fact, he was surprised. He thought that this was some sort of accustomedness. In every part of the ritual; singing, chanting, reciting, or playing, there is always a tonal center. One of duties of *zakir* as a group is to maintain this tonality. The consistency of tonal centers sometimes depends on the number of participants. This is a universal phenomenon; in some music cultures, there is an optimal number of singers for desired loudness and steady pitches (Merriam, 1964:73). If the number of people is lower, the participant might shy away from performing. If the number is higher, it might be hard to conduct. The ratio between the *derviş* and *zakir* is also crucial. Since they perform in an interlocking manner there must be a balance between the two. But none of these are official necessities. So, other than me, people don't seem to pay much attention to these and don't warn each other. They also don't criticize aesthetic quality of a ritual on a certain day in any way. Only in a few situations, a *zakir* commented on a recording of the performance by expressing how great it was. It seems that they don't have the necessary recollection after the ritual to criticize or comment on it. Recordings provide them a different perspective so that they can listen from a distance. But still, their recollection of the event and listening to the recordings are not the same thing. They don't seem to approach it as an aesthetic performance but a religious service. Their aesthetic appreciation is more related to, for example, the enthusiasm in ritual.

In terms of a musical performance, the Sufi ritual is what Thomas Turino calls a “participatory performance” in his book, *Music as Social Life* (2008:26). As opposed to the “presentational performance” in which a group of people performs for the other, “participatory performance” doesn't involve an audience. Therefore, there is no performer/audience distinction. This standpoint is crucial for the analysis of the ritual. Since we are all accustomed to understanding aesthetics with some sort of

representation, it is necessary to notice that all the aforementioned aesthetic values in ritual are non-representational. This means that qualities such as singing in pitch or chanting in synch are for the sake of the communal union. Therefore, the aesthetic effect that they awake is different than any other representational art. This, as well, includes the *Mevlevî semâ*. So, from this point of view, the sense of harmony in ritual differs from representational music. In Sufî *zikir*, harmony reduces the number of stimulants and allows the participant to meditate better. When all the participants are in harmony, all sonic and spatial layers of ritual converge. But still, it allows every experience to be unique in itself.

2.2.2.4 Rhythm, Hearth, and Breath

Zikir is essentially the repetition of certain words. This repetition shapes the rhythmic and syllabic form of the repeated word. The emerging form regulates the breath. After we start to sway our bodies right and left, the subtle sound of the drum synchronizes us. But I have also been to sessions without the drummer. Without it, there is no deficiency in the sonic spectrum. Rather, it helps to synchronize and makes the beats of the *esmâ* slightly more prominent. These beats are felt with the body rather than being heard. When chanting, one meditates on that certain word (*esmâ*). After all these beats align and the rhythmical layers coalesce, the *esmâ* is fully embodied.

The throaty voice and its accents on strong beats with exhalations bring all energy of the *esmâ* to one point, the heart. At this point, subtle beats coming from the drum give the impression as if it is coming from the heart. So, when pounding of the heart merges with other layers, the border between perceiving and performing disappears. I hope that this phenomenon can be understood when the ritual experience is described in the fourth chapter.

Since the heart (*kalp*) is the focal point of all ritual energy, it also has significance in Sufî psychology. *Kalp* is not only a physical organ that is responsible for pumping blood into the circulatory system, it is also the spiritual organ through which the divine wisdom reveals. In fact, the central purpose of *tasavvuf* is cleaning or polishing the heart, so that the Truth manifests itself in it. The often-quoted verse from the Quran says “Unquestionably, by the remembrance of Allah hearts are assured” (Rad 13/28). The calligraphy on which this verse is written hangs over the door, facing the *mihrab*

in the Kadirihâne. One day when I was invited to dinner, I saw an even larger version of it at a *zakir*'s house.

Şeyh occasionally conducts the tempo either by clapping, or hitting his heel to the ground. When he wants to accelerate, clapping one or two times before the beat onset is enough to reach the desired tempo. Hitting his heel hand not only accelerates the tempo but increases the intensity and volume of the whole ritual. *Şeyh*'s clapping works as a synchronization tool as well. If he senses any fluctuations, he claps on upbeats to pull together the chanting. Preference for upbeat seemed to me odd at first. But it is so effective that on a crowded day if the chanting of a particular group desynchronizes, say, thirty percent, a few claps on the upbeats is enough for re-synchronization. I also observed that clapping or shouting (*Hay!*) on upbeats excite and increase the intensity.

Few times, I witnessed individuals who seem to have beat-deafness. But in such cases, most of these people were foreign first-time visitors and only a few were natives. It's also unthinkable for someone with beat deafness to regularly attend and enjoy rituals. In a few situations, where I have to examine them visually, I noticed that they don't seem to chant the *esmâ*. So, maybe internalizing the verbal and respiratory formulas is crucial for one to blend in the communal bodily groove.

3. RITUAL STRUCTURE

Structures are lived rather than known and therefore can never be apprehended passively; but only by living them, assuming them and discovering their immanent significance.

Maurice Merleau-ponty, *Phenomenology of Perception*, p. 258

In this chapter, I describe the *âyin* with its form and contents as observed with a neutral look. What I mean by this is that I will save my personal impressions and the affectivity of the ritual for the next chapter. So, I tried to transcribe and illustrate each part as detailed as possible. I have recorded roughly 60 *âyin*. The number of events that I have participated is even more than this. The narration that I provide below is an idealized version. This version represents the essence of the ritual, its structure and its invariant features. However, the repertory⁷ in this description is based on a single recorded *âyin* that took place on March 10th 2020.⁸

In order to maintain the balance between subjective and objective, my personal accounts will be included in the fourth chapter. The description in this chapter is limited to an observer's point of view. As a result, a step-by-step procedure of the event is depicted throughout. As a secondary purpose, this prescription serves the purpose of preserving the ritual in its present condition.

The illustration below in figure 3.1 is the preview for the ritual. Blue areas represent collective singing and chanting. Red areas represent two-part singing and chanting.

⁷ Please refer to the appendix for the general repertory. I added the most performed.

⁸ I focused on this particular ritual for almost a year. This last pre-Covid19 gathering was pretty crowded and included great performances. It was just before the restrictions since the first case of infection in Turkey was reported in March 11th 2020. Before the official shutdowns began, *şeyh* advised people not to come the following week. When the restrictions were loosened, I visited the *şeyh* and gave him a copy of the recording (see appendix). He liked it and decided to upload it to their YouTube page. He also invited me to the brief *âyins* that they continued to perform in Tuesday afternoons with a few people observing the social distancing, in order not to break the tradition. I recorded all these *âyins* as well. While describing and analyzing this particular recorded event, I had the chance to compare it to the previous “normal” events as well as these obligatorily private ones. This gave me opportunity to see the structural essence and invariant features of the *âyin*. This should also be remembered that the examining a phenomenon by discarding unnecessary things in order to spot what is essential is called “negative phenomenology” and actually constitutes an earlier methodological step.

And yellow areas represent solo singing and recitation. The lengths of the boxes represent their relative durations. The waveform depicts the amplitude and the dynamic distribution of the whole ritual. *Kuud* and *Kıyam* sections are also divided into two lines; sitting and standing. They are described in their dedicated subchapters in the text. As an exception, the Verse of Light and the *Dua* are described as parts of the *Kıyam*, despite the fact that they are performed after sitting down.

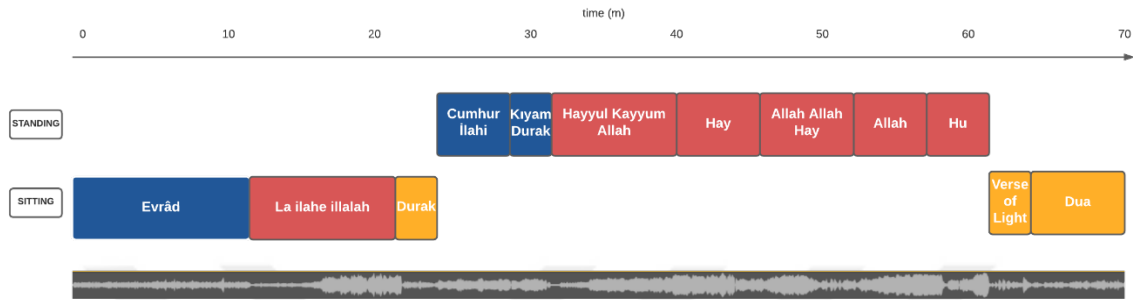


Figure 3.1 : Ritual Process.

3.1 Setting and Beginning

*Meydancı*⁹ holds the incensory (*buhurdan*) at the *tevhidhâne* door. *Şeyh* takes some incense and sprinkles it on the ember while saying “*El-Fatiha!*” (figure 3.2). This is a very common vocative that instructs everyone to silently recite *el-Fâtiha*, the first chapter of the Quran.



Figure 3.2 : El-Fâtiha.

In Sufi gatherings before silently reciting *Fâtiha*, people chant *Allahumme Salli ala Seyyidina Muhammed* with a specific rhythmic formula on a single tone with the exception of the last phrase, *seyyidina Muhammed* (figure 3.2). The last word, *Muhammed*, is uttered with this $\hat{2}-\hat{3}-\hat{1}$ motif. We will see this melodic motif being used with the Prophet’s name throughout the *evrâd*. This is also accompanied with a specific gesture; people cross their arms on their chests and gently bow in respect. While

⁹ *Meydancı* is a dervish who is responsible for taking care of the ritual space. Usually, the *Şeyh*’s young son is undertaking this task.

standing, the right toe is placed on the left toe. This gesture, *niyaz vaziyeti*, expresses submission, loyalty, and respect.¹⁰



Figure 3.2 : Salavat.

After reciting *Fatiha*, people follow him inside. *Zakirbaşı* lays sheepskins (*post*, pr.) for *Şeyh* and other *zakirs*. *Şeyh*'s *post* (*makam postu*) has a red-brown color while the others are white. *Şeyh* stands at the right side of the mosque, facing left (figure 3.4). People make a semi-circle. *Meydancı* places the incensory in front of the *Şeyh* and goes to his place (shown in green). If there are more people, *Şeyh* makes additional lines behind dervishes. He carefully observes the order and puts people in proper places in the *halka* (circle). When the *halka* is completed, *Şeyh* goes back to his *post*¹¹ (sheepskin). If there is a guest *Şeyh*, he sits on the right side of the *Şeyh*. Until this moment everyone is standing respectfully with their hands clasped in front of them.

The figure 3.4 illustrates the ritual space (*meydan*) and the setting. In the diagram, (a) indicates the corner that symbolizes the *pîr İsmail Rûmî* and contains items that belong to him; (b) is the place called *maksure* which is a common place in the Islamic mosque architecture; (c) is the place where women sit during the ritual. The light blue circle among the musicians represents me. Also, the hypothetical point in the middle of the circle is called *kutub*.

¹⁰ A similar gesture is also known as *dara durmak* in *Alevî-Bektaşî* traditions.

¹¹ This *post* (small sheepskin rug) symbolizes the post (*şeyhlik makamı*). Therefore, *şeyhs* are also called *post-nişin* (pr.; 'one who sits on sheepskin').

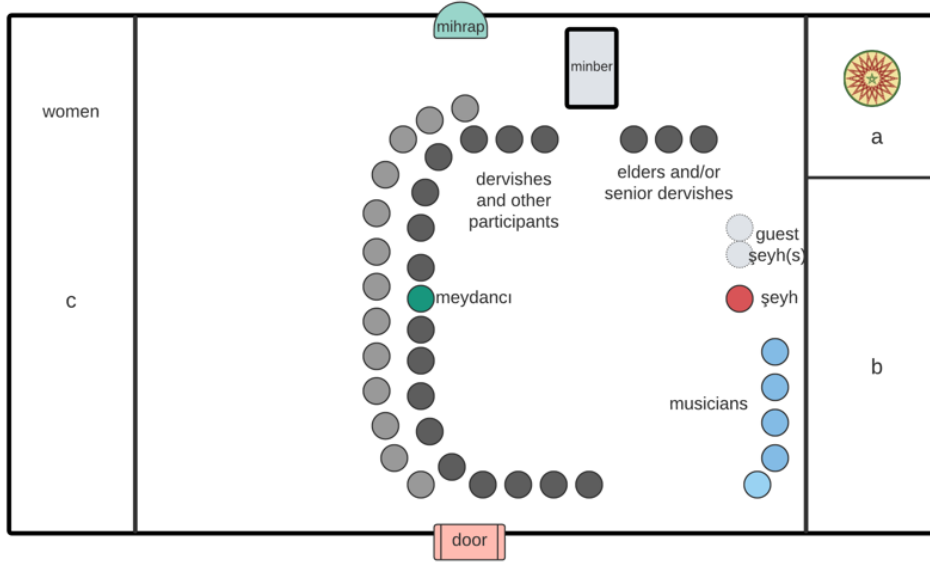


Figure 3.4 : Tevhidhâne plan and ritual setting.

When everyone takes their place and forms the circle, *Şeyh* initiates the ritual (*meydan açmak, meydan uyandırmak*) by taking (spiritual) permission. *Şeyh* crosses his arms, slightly bows and recites:

Destûr yâ sâhib-i makâm. Destûr yâ sâhib-i meydân. Destûr yâ hazret-i pîr-i sâni es-seyyid eş-şeyh İsmâil-i Rûmî kaddesallahu sırruhu's-sâmî. Rızâenlillah, rızâ-ı pâk-i Resûlullah ve bi- ricâl-i ilâhi'l-gayb, el-Fatihâ

[Make way O master of dignity. Make way O owner of the place. Make way the excellency, second(ary) founder, seyyid and şeyh İsmail Rûmî -may God sanctify his supreme soul. For the consent of God, for the consent of the innocent Messenger and God's hidden men, el-Fatihâ]

Bold letters in the text are usually heightened and elongated. While *Şeyh* recites, others also bow and chant along a low-pitched *Hû* in the background. Then, they open their palms up and silently recite el-Fatihâ. Everyone wipes their faces with their hands and sits down after finishing their prayer. Whenever they sit down or before standing up, they prostrate (*secde etmek*) and kiss the floor (*yerle görüşmek*).

3.2 Kuud

Kuud means sitting. People sit on their legs and put their hands on their knees/thighs. This phase lasts approximately 25 minutes. The lights are dimmed (*ışık dinlendirilir*). The *âyin* begins with chanting of the *Evrâd-ı Şerif*. Then, the first *zikir* begins with

Kelime-i Tevhid (La ilahe illallah). After that, during a brief rest, a *zakir* recites a *durak ilahisi* before standing up for *kıyam*. Figure 3.5 shows these parts, their relative duration, and dynamic range and distribution.¹²

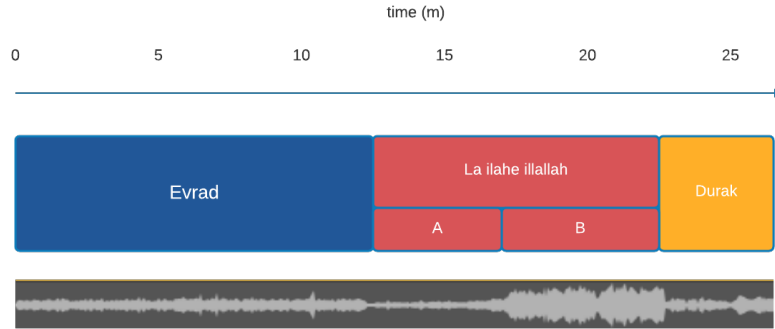


Figure 3.5 : Kuud Process.

3.2.1 Evrâd-ı Şerif

I¹³ - *Kadirî Evrâdı* starts with *Fâtiha*.¹⁴ It is the first chapter of the Quran consisting of seven verses. *Fâtiha* means “opener/opening”.

Euzubillahimineşşeytanirracim^{15, 16}

[I seek refuge with Allah from Satan, the accursed]

1. Bismillahirrahmânirrahîm

[In the name of God, the Compassionate, the Merciful.]

2. Elhamdülillâhi Rabbil’alemîn,

[Praise be to God, Lord of the worlds]

3. Errahmanir’rahim,

[The Compassionate, the Merciful]

4. Mâlikî yevmiddin

[Master of the Day of Judgment]

5. İyyâke na’budu ve iyyâke neste’in

[It is You we worship and You we ask for help]

6. İhdinessirâtal mustakîm

¹² Please see appendix for the linear scheme of the *kuud* section.

¹³ *Evrâd* is described in parts for convenience. Roman numerals match with the full score (see appendix).

¹⁴ *Fâtiha* is the best known and the most recited “prayer/verse” in muslim culture.

¹⁵ This phrase (*istiâze*) is not part of the chapter, but is recited before Quran recitations.

¹⁶ I prefer Turkish transliteration for Arabic texts. For the verses of the Quran, I used the translations of M. A. S. Abdel Haleem (2005) and Seyyed Hossein Nasr (2015) and simplified as needed. For the rest of the *Evrâd* my English translation is partly based on the Turkish translation of *Evrâd-ı Kadiriyye* by Fettahoğlu (2014). For the full English translation and the musical transcription see appendices.

[Guide us upon the straight path]

7. Sirâtellezîne en'amte aleyhim, ğayrilmağdûbi aleyhim ve leddâllîn

[The path of those upon whom You have blessed, not of those who incur anger, nor of those who are astray]

Şeyh starts to chant the *evrâd* and everyone joins him in unison at the second bar. He starts around C3. On bar 4, people wipe their faces with their hands as an act of gratitude referring to the second verse (*elhamdülillâh*). Melody alternates between the tonic (î) and the second (ê) degree. During the *evrâd*, this second degree is 1/5 whole tone flatter (namely *segah perdesi*) than the tempered counterpart. It's even closer to B $\flat$ (bê) in some places. The tempo in this section ranges between 150 and 160 bpm.

I

e u zu bil la hi mi neş şey ta nir ra ci m

bis mil la hir rah mâ nir ra hîm

el ham dü li lâ hi ra bil a le mîn er rah ma nir ra him

mâ li ki yev mid din iy yâ ke na bu du ve iy yâ ke nes te in

ih di nes sı râ tal mus ta kîm sı râ tal le zî ne en am te a ley him

ğay ril mağ dû bi a ley him ve led dâl lîn

Figure 3.6 : Part I of *Evrâd*.

II - Next part is the 56th verse of the chapter *Ahzab* (33). As it's clear in the text, this verse assures and offers sending peace and blessings to the Prophet.¹⁷

56. İnnallâhe ve melâiketehu yusallûne alân nebiyyi, yâ eyyuhâllezîne âmenû sallû aleyhi ve sellimû teslîmâ (amîn)¹⁸

¹⁷ For a discussion on the meaning of this verse, and *salat* in general, see Patton (2009), chapter 9.

¹⁸ An 18th century text containing the *Evrâd-ı Kadiriyye* (Fettahoğlu 2014) shows “*amin*” at the end of the *Fâtiha* which is traditionally accurate. However, a recording from the Ayni Ali Baba Tekkesi suggest that they perform the *amin* at the end of the *Fâtiha*. According to another video recording, they sway front and back while reciting the *evrâd* independently of the melody.

[Indeed, God and His angels invoke blessings upon the Prophet. O you who believe! Invoke blessings upon him, and greetings of peace (amîn)]

Melody continues to alternate between the first and the second degrees. But the verse is divided into two as seen on bar 11-12. Both phrases start on the third degree and end on the second. At the end, people cross their arms on their chests and bow, referring to the word *âmîn*.

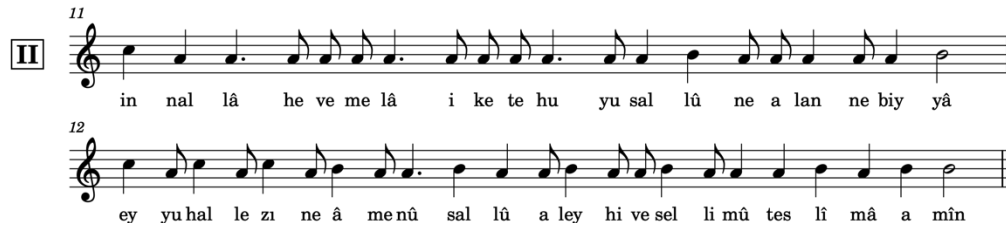


Figure 3.7 : Part II of *Evrâd*.

III – As expected, this verse (*Ahzab* 56) is followed with the first *salavat*.¹⁹

Allahümme salli ve sellim ve bârik ‘alâ seyyidinâ Muhammedin ve ‘alâ âlihî ve sahbihî ecme’în.

[O God²⁰, send blessings and peace and benediction upon our master Muhammed, and upon His People and Friends.]

In this part, the two-note alternation goes back and forth between the tonic and the third degree. On bar 14, people cross their arms and bow in respect, referring to the phrase “*seyyidinâ Muhammed*” (our master Muhammed). Going down to the seventh degree appears to be associated with this respectful gesture.



Figure 3.8 : Part III of *Evrâd*.

¹⁹ *Salavat* is so important that when Prophet is remembered, mentioned, or even His name is written believers say or write “peace be upon him”. Throughout the centuries, different forms of *salavat* are composed and compiled in books as a literary tradition.

²⁰ Literal translation of *Allahümme* would be “My God”. But I preferred “O God” to emphasis it being a vocative case.

IV - This *salavat* is followed with another verse from the Quran; Chapter *Saffat* (37), verses 180-182.²¹ These verses are always recited as a conclusion after Quran recitations, prayers or supplications.

180. Subhâne rabbike rabbil izzeti ammâ yasifûne

[Exalted is your Lord, the Lord of Might, of above what they ascribe]

181. Ve selâmun alâl murselîne

[Peace be to the messengers]

182. Vel hamdu lillâhi rabbil âlemîn

[All praise be to God, Lord of all the worlds]

Referring to the verse 182 (*vel hamdu lillâhi rabbil âlemîn*), people wipe their faces with their hands again on bar 17 as an act of gratitude. Conclusion with this gesture and landing on the tonic makes the parts I through IV a section. This whole section provides integrity with its textual content, melodic range and rhythmic motion. The tempo is slowed down to 120 bpm in the final verse. After a brief pause next part starts.



Figure 3.9 : Part IV of *Evrâd*.

V - This nineteen-line *salavat* with a distinct melody takes up one-third of the entire *evrâd*. The rest of the *evrâd* is a number of *salavats* in which prophet Muhammed is praised. Based on the text and melody, it appears that there are three distinct types of *salavat*, each with their own variants. First one is “*es-salâtü ve’s-selâm aleyke yâ Resûlallâh*”. This *salavat* is repeated nineteen times²² with the same melody. The last phrase changes with each repetition. Each new phrase at the end emphasizes a different aspect of the Prophet's character and virtues. As a result, each new word has a unique melodic and rhythmic motif.

es-salâtü ve’s-selâmü aleyke yâ Resûlallâh

²¹ First verse exonerate God from the idolaters’ conception of god and label those as allegations. Traditionally, these three verses are recited after petitions or Quran recitations.

²² The number 19 has a significance in Islamic culture.

[blessing and peace be upon you, O Messenger of God]
es-salâtü ve's-selâmü aleyke yâ Habîballah
[blessing and peace be upon you, O Beloved of God]
es-salâtü ve's-selâmü aleyke yâ Halîlallah
[blessing and peace be upon you, O Friend of God]
es-salâtü ve's-selâmü aleyke yâ Nebiyallah
[blessing and peace be upon you, O Prophet of God]
es-salâtü ve's-selâmü aleyke yâ Safiyallah
[blessing and peace be upon you, O Purified by God]
es-salâtü ve's-selâmü aleyke yâ Hayre halkillah
[blessing and peace be upon you, O Beneficent of God's creations]
es-salâtü ve's-selâmü aleyke yâ Nûre arşillah
[blessing and peace be upon you, O Light of God's Heavens]
es-salâtü ve's-selâmü aleyke yâ Emîne Vahyillah
[blessing and peace be upon you, O Trust of the Revelation of God]
es-salâtü ve's-selâmü aleyke yâ Men zeyyenehullah
[blessing and peace be upon you, O beautified by God]
es-salâtü ve's-selâmü aleyke yâ Men şerrefehullah
[blessing and peace be upon you, O honored by God]
es-salâtü ve's-selâmü aleyke yâ Men kerremehullah
[blessing and peace be upon you, O Generous by God]
es-salâtü ve's-selâmü aleyke yâ Men 'azzemehullah
[blessing and peace be upon you, O Sacred by God]
es-salâtü ve's-selâmü aleyke yâ Men 'allemehullah
[blessing and peace be upon you, O Acknowledged by God]
es-salâtü ve's-selâmü aleyke yâ Seyyide'l-mürselîn
[blessing and peace be upon you, O Master of all Messengers]
es-salâtü ve's-selâmü aleyke yâ İmame'l-müttekîn
[blessing and peace be upon you, O Leader of cautious ones]
es-salâtü ve's-selâmü aleyke yâ Hâteme'n-nebiyyîn
[blessing and peace be upon you, O Last (the seal) of the Prophets]
es-salâtü ve's-selâmü aleyke yâ Rahmeten li'l-'alemîn
[blessing and peace be upon you, O Grace of all worlds]
es-salâtü ve's-selâmü aleyke yâ Şefi'a'l-müznibîn

[blessing and peace be upon you, O Intercessor of sinners]

es-salâtü ve's-selâmü aleyke yâ Resûle rabbi'l-'alemîn

[blessing and peace be upon you, O Messenger of the Lord of all worlds]

These *salavats* are chanted with the following melody. This part is more melodic and rhythmically stable than the previous parts. Because of the equal note value, the beat is noticeably more prominent.



Figure 3.10 : Melodic *salavat*.

On the last bar of the first line (bar 21), arms are crossed and bodies are bowed as in bar 14. While everyone bows, *meydancı* prostrates, then stands up and walks to the *Şeyh* ceremonially. He bows on every two steps. He takes the incensory and gently kisses its edge before presenting it to the *Şeyh* (or the guest *şeyh*). *Şeyh* takes some incense dust and sprinkles it on the ember. With smoke, it emits a beautiful fragrance. *Şeyh*'s son kisses and puts the incensory back to the ground and goes back to his place ceremonially without turning his back to the *Şeyh*. When he is back (usually on the 5th or 6th line of this *salavat*), he gently kisses the shoulders of the two dervishes at his sides. These dervishes respond with the same gesture by kissing his shoulders as well.

Throughout this section, the melody and rhythm of the last words change depending on the number of syllables chanted. For longer words that begin with *men*, such as "*men kerremehullah*," the chanting follows the formula shown below. The accent on the second note emphasizes the word and leaves out the "*men*" because it is only a pronoun. The following accent also emphasizes the word "*Allah*."



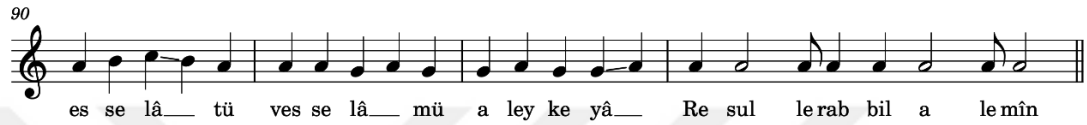
Figure 3.11 : Ending variation.

Another example for a variation in melody occurs in the next few lines. For example, on "*Hâteme'n-nebiyyîn*" melodic range goes up to the fourth degree, as shown in the notation below.



Figure 3.12 : Ending variation 2.

On bar 85 people turn their palms up briefly on the phrase “*Rahmeten li’l-‘alemîn*” implying the God’s mercy, compassion, and grace. Two lines later on “*Resûle rabbi’l-‘alemîn*” (bars 90 to 93) arms are crossed and bodies are bent again. This gesture continues on the next part of the *evrâd*. Also, these last words are recited rhythmically but without changing the pitch.



VII - The next two *salavat* are chanted with similar melodies. They are also believed to be composed by the *pîr* Abdülkâdir Geylânî (Yücer, 2005:262). These two *salavats* are performed three times each. The related gesture is performed on “*seyyidina Muhammed*”, except the second and the third repeats. These two *salavat* also differ with their more melodic yet irregular character. Accents on certain beats give this section a hetero-rhythmic sense. These abrupt accents also expand the dynamic range of the *evrâd-ı şerif*.

Allahümme salli ‘alâ seyyidinâ Muhammed abdike ve nebiyyike ve habîbike
ve resûlike’n-nebiyyi’l- ümmiyyi ve ‘alâ âlihî ve sahbihî ve sellim.

[O God send blessings to our master, your servant, your prophet, your lover,
your unlettered messenger Muhammed and his Progeny and his Friends]

VII

97 1. Al la hüm me sal li a la sey yi di na

99 X mu ham me din ab di ke ve ne biy yi ke ve ha bi bi ke ve re su li ke

101 ne biy yi üm miy yi ve a la a li hi ve sah bi hi ve sel lim

103 2. Al la hüm me sal li a la sey yi di na

105 mu ham me din ab di ke ve ne biy yi ke ve ha bi bi ke ve re su li ke

107 ne biy yi üm miy yi ve a la a li hi ve sah bi hi ve sel lim

109 3. Al la hüm me sal li a la sey yi di na

111 mu ham me din ab di ke ve ne biy yi ke ve ha bi bi ke ve re su li ke

113 ne biy yi üm miy yi ve a la a li hi ve sah bi hi ve sel lim

Figure 3.15 : Melodic *salavat* 2.

On these *salavats* the pitch range goes up to the fifth degree. Also, certain syllables are chanted with strong accents. Here as well, “*seyyidinâ Muhammed*” is emphasized the lower leading tone ($\hat{7}$). This is the point where we can conclude that “*Muhammed*” is always recited with these pitches: $\hat{7}$ - $\hat{3}$ - $\hat{1}$. But the related gesture is performed on the first repeat only. On the second and third repeats the first phrase of the *salavat* “*Allahumme*” is chanted differently with abrupt accents on higher pitches.

Throughout the performance of the *Evrâd*, overall volume of the sound is incrementally increased. When higher scale degrees such as $\hat{4}$ and $\hat{5}$ are introduced, reaching these pitches (often with accents) naturally increases the overall volume and brighten the collective timbre of the voices.

VII - The first half of the melody of this third melodic salavat is identical to the previous one. But the first phrase's accents are not retained in the second and third repeats. In the previous salavat, the melody concludes on the fourth degree and this is followed by the accent on the fifth degree before descending down to the tonic (bars 102-103). In this salavat, however, melody ends on tonic, and the repeats continue from the tonic without the accented motif. Again, the related gesture is performed for “*seyyidina Muhammed*” on the first repeat.

Allahümme salli alâ seyyidinâ Muhammedin en-Nebiyi'l-melîh Sâhibi'l-makâmi'l-âlâ ve'l-lisâni'l-fasîh.

[O God send blessings to our master Muhammed, the ranked, the beautiful prophet, the one with clear language.]

VIII 115

1. 

118

2. 

120

3. 

123

125

128

Figure 3.16 : Melodic salavat 3.

The rest of the *evrâd* is one long *salavat*²³. I will explain it in parts IX through XII.

IX - This part starts identical to the beginning (bar 125) of the previous *salavat*. But after the first phrase (*Allah*) strong accents separate this part from the previous parts. The pitches of these accents are not clear. While *Şeyh* and some others jump an octave

²³ This part of the *evrâd* is attributed to a later compiler (see 2.3.3).

(8), others either stay on the tonic (î) or jump to the fourth (4) or the fifth (5). I, having a baritone voice, usually stay on the tonic.

Then, next two lines are performed with similar melodies. Also, on the second line, people turn their palms up referring to the phrase (*berekâtike*). Glissandos in these lines are not performed when the *evrâd* is chanted in a faster tempo.²⁴ In terms of meaning, this part constitutes the subject and verb of the *salavât* (*O God send supreme prayers...*).

Allahümme'cal efdale salavâtike ebeden ve enmâ berakâtike sermedâ ve ezkâ
tahiyyâtike fadlen ve adedâ
[O God, send supreme prayers endlessly and make your infinite abundance
constant and increase your purest benedictions]



Figure 3.17 : Part IX of the *Evrâd*.

X - Next part mentions the object of the *salavât*; Prophet Muhammed with his virtues. In terms of meaning, each line refers to the Prophet by emphasizing his significance, uniqueness, purity, and naivety. This part has a different melodic skeleton which is modified slightly according to the syllabic structures of the lines.

On bar 135, the longest note in the *evrâd*, a whole note coincides with the word *tûr*; the Mount Sinai.

alâ eşrafi'l-halâîkî'l-insâniyyeti
[upon (him) the most honorable of the mankind]
ve mecmai'l-hakâyîkî'l-îmâniyyeti

²⁴ I have observed this when the *evrâd* was performed outside of the ritual such as *bayram namazı* or *aşure* ceremony.

[and the assemblage of the truths of the creed]
ve tûru't-tecelliyâti'l-ihsâniyyeti
[and mount Sinai of manifestation of beneficence]
ve mehbiti'l-esrâri'r-rahmaniyye
[and the destination of the secrets of the Compassionate]
ve arûsi memleketi'r-rabbâniyyeti
[and the groom (the most beautiful) of the divine land]
ve vâsitati ikdi'n-Nebiyyîn
[and the clasp of the necklace of prophets]
ve mukaddemi ceyşi'l-mürselîn
[and the commander of the army of messengers]
ve kâid-i rakbi'l-enbiyâi'l-mükerramîn
[and the leader of the caravan of esteemed prophets]
ve efdali'l-halkı ecmaîn
[and the most excellent of the created]
hâmili livâi'l-ızzı'l-a'lâ
[the bearer of the flag of benevolence]
ve mâliki ezmineti'l-mecdi'l-esnâ
[and the keeper of the leash of excellence]
şâhidi esrâri'l-ezel
[and the witness of the eternal secrets]
ve müşâhidi envâri's-sevâbıkı'l-üvel
[and the observer of the lights of forerunners]

133

X a lâ eş ra fil ha la___ i kıl in sa___ ni yet

134

ve mec ma il ha kâ___ yi kıl i ma___ ni yet

135

ve tû rı te cel li yâ til ih sâ___ ni yet

136

ve meh bi til es râ___ rir rah ma___ niy ye

137

ve a rû si mem le ke tir rab ba___ ni yet

138

ve vâ sı ta ti ık din Ne biy yin ve mu kad de mi cey şil mür se lîn

140

ve kâ i dil rak bil en bi yâ___ il mü ker ra mîn

141

ve ef da lil hal kı ec ma in___ hâ___ mi li li vâ il ız zil a lâ

142

ve mâ li ki ez mi ne til mec dil es nâ___ şâ___ hi di es râ rı e zel

143

ve mü şâ hi di en va___ ris se va___ bi kıl ü vel

Figure 3.18 : Part X of the *Evrâd*.

XI - Here, the first line starts as the previous one but stays on the $\hat{4}$ for the second part of the phrase. This prepares for the second line that involves the pitch accents in bars 145 to 147. These accents and the accents on the bar 130 are the loudest parts of the whole *evrâd*. Throughout the ritual pitches from $\hat{1}$ to $\hat{5}$ are also scaled from low to high in terms of amplitude. This shows a correlation of frequency and amplitude for the most part of the *evrâd*.

On bar 147, a gesture is performed for *ve insâni ayni 'l-vücûdi 'l-ulviyyi ve 's-süfliyyi*. After the accent on $\hat{3}$, for the rests of the phrase *vücûdi 'l-ulviyyi ve 's-süfliyyi*, people wipe their faces with their hands. This wiping (more accurately scanning without touching) gesture continues downward smoothly to body, upper legs and ends on

knees. After the hands the knees, a small hand motion finishes the gesture. This whole gesture is done in nine beats. Here, the gesture seems to refer to the divine and the mundane, the double nature of the human existence.

The phrase *rûhî'l-cesedi'l-kevneyn* is performed three times from bars 148 to 150. A similar gesture is performed for each repeat. This time aforementioned gesture is performed quicker (*rûhî'l*). Then right hand wipes the left arm and the left arm wipes the right (*cesedi'l*). and lastly first gesture is repeated again (*kevneyn*). Again, this whole cluster of gestures is performed in nine beats. Here, the gesture refers to a similar thing but this time the signified is modified as “both worlds”.

On the next phrase, *ve ayni hayâtî'd-dâreyn* (life of two worlds), people put their fists together and kiss their thumbs and rub them to their eyes three times. After the last time they wipe their faces as well.

All these gestures coincide with the double/opposed words; the divine and the mundane; the material and the spiritual; the life and the afterlife. I witness the last of these gestures -kissing thumbs in the daily prayers and other situations. For instance, people perform this gesture when Prophet Muhammed is mentioned in the call to prayer. So, all these gestures seem refer to the Prophet Muhammed and his essence as ‘embodying’ both realities, the divine and mundane; the seen and the unseen. On the other hand, while the prophet is displayed by these qualities, the gestures point to the human body, implying that this praise for the Prophet is also for the Human.

On the last line, participants cross their arms and bow on the phrase *makâmâtî'l-istifâiyyeti*. The $\hat{1}$ to $\hat{3}$ motif matches with the phrase and the related gesture.

ve tercemâni lisâni'l-kıdemi

[and the interpreter of the Quran]

ve menba-i'l-ilmi ve'l-hılmi ve'l-hıkemi

[and the fountain of the knowledge and the gentleness and the wisdom]

mazharı sırrı'l-cûdî'l-cüz'ıyyi ve'l-küllıyyi

[the appearance of the particular and the universal generosity]

ve insâni ayni'l-vücûdî'l-ulviyyi ve's-süfliyyi

[and the human that reflects the superior and the inferior being]

rûhî'l-cesedi'l-kevneyn (x3)

[the spirit of the flesh of the two realities (material and spiritual)]

ve ayni hayâti'd-dâreyn
[and the life of the two residences (life and afterlife)]
el-mutehakkıkı bi a'lâ rûtebi'l-ubûdiyyeti
[the one who has proven for the highest creation]
ve mütehallıkı bi ahlâkı'l-makâmâtı'l-ıstıfâiyyeti
[and the one who has embodied the purest character]

XI

144 ve ter ce mâ ni li sâ nil kı de mi

145 men ba il il mi vel hil mi vel hi kem

146 maz ha rı sır rı cû dil cüz ziy yil ve kül liy yi

147 ve in sâ ni ay nil vû cû dil ul viy yi ves suf li

148 rû hıl ce de dil kev neyn rû hıl ce de dil kev neyn

150 rû hıl ce de dil kev neyn ve ay ni hâ ya ti dâ reyn

152 el mü te hak kı kı bi a la rû te bil u bu di yet

153 ve mü te hal lı ki bi ah la kıl ma kâ mâ til ı s tı fâ iy yet

Figure 3.19 : Part XI of the *Evrâd*.

XII - The gesture still continues on this last part of the evrâd. These lines spread the *salavât* over all prophets, messengers, angels, and devout creatures, infinitely. The *evrâd* ends once again with the petition of peace and approval of God upon Prophet Muhammed and his friends.

el-halîli'l-a'zam el-habîbü'l-ekrem
[the greatest friend, the glorious beloved]
Seyyidinâ Muhammed ibn Abdullâh bin Abdülmuttalib
[our master Muhammed ibn Abdullâh bin Abdülmuttalib]

ve alâ sâiri'l-enbiyâ-i ve'l-murselîn
 [and upon all prophets and messengers]
 ve alâ melâiketike'l-mukarrabîn
 [and upon closest angels (to God)]
 ve alâ ıbâdillahi's-sâlihîn min ehli's-semâvât-ı ve ehli'l-aradîn
 [and upon the God's devout creations in the heavens and the earth]
 küllemâ zekerake'z-zâkirûn
 [as long as the invokers invoke]
 ve gafele an zikrike'l-gâfilûn
 [and the negligents neglect]
 ve selem ve radıyallahu an ashâbi rasûlillâhi ecmaîn.
 [and peace and approval of God be upon all friends of the Prophet]
 (then, Şeyh says:) âmin

XII

154 el ha lî lil a zam el ha bî bül ek rem sey yi di nâ
 157 Mu ham medin ib ni Ab dül lâh ib ni Ab dül mut ta lib ve a lâ
 158 sâ i ril en bi yâ i vel mür se lî ne ve a lâ
 159 me lâ i ke ti kel mu kar ra bîn_____ ve a lâ
 160 i ba dil la his sa li hî nemin eh lis sema va ti ve eh lil a ra dî ne kül le mâ
 161 ze ke re ke zâ ki rû ne ve ga fe lan zik ri kel ga fi lu ne ve sel lim ra di yal lah____
 162 an as hâ bi ra sû lil lâ hi ec ma î n

Figure 3.20 : Part XII of the *Evrâd*.

3.2.2 Kelime-i Tevhid²⁵

A - After a brief pause, *Şeyh* says (quietly) *efdali zikrullah* (the most superior *zikir* is...). And he continues silently *falem ennehu*, and then begins to chant *La ilahe illallah*,²⁶ gently turning his head right and left, resulting in a drone around C3²⁷. On the second repeat, people join him. The chanting is quiet, and the tempo is slow as 40 bpm. Below figure shows this chant. I wrote the chant in quadruple meter rather than duple meter because I have seen *Şeyh*'s beat keeping, either through his subtle hand movement or the sound of his ring or wristwatch. This section does not have a breathing rhythm. Ostinato is chanted with a long exhale.



Figure 3.21 : First phase (A) of *Kelime-i Tevhid*.

After a few ostinato cycles, *ney* player begins to perform a *taksim* (improvisation) in *Segah (B) makamı*, over the drone of the ostinato. The transcription below shows the first few measures of this *ney* improvisation.



Figure 3.22 : The beginning of the *ney* improvisation.

Once again, *meydancı* prostrates, stands up and walks to the *Şeyh* ceremonially. He takes the incensory and presents it to *Şeyh*. *Şeyh* sprinkles some incense on the ember. After about 5 minutes, *Şeyh* raises the pitch by a whole tone (or sometimes a minor third) and holds it for another 3 minutes. This is known as *perde kaldırma*. It means both ‘raising the pitch’ and ‘unveiling’. Depending on the mood, *ney* improvisation

²⁵ The *zikir* (chanting the esmâ) starts in this section. I will divide *Kelime-i Tevhid* into two parts, A and B, for convenience.

²⁶ He recites the first half of the verse “Falem ennehu la ilahe illallah” (Muhammed 47/19); “Know, then, there is no god but Allah”. Reciting this verse before *Kelime-i Tevhid* zikir has become a tradition in Islamic culture in general.

²⁷ Although *şeyh* is not an impeccable singer, he has some sort of innateness for choosing the same pitch as the tonic. There may be a half-tone deviation at the most.

either ends or follows the pitch change after the first *perde kaldırma*. For the last time, *Şeyh* raises the pitch by a whole tone. As the pitch rises, the amplitude and tempo gradually increase. The tempo reaches 70 bpm.

B - *Şeyh* hits the ground with his hand, which signals the next *perde kaldırma*. When he hits the ground, the rhythm slows down to 40 bpm, creating a half-time feel. The comparison is shown below in figure 3.23.



Figure 3.23 : Comparing the first (A) and second (B) phases.

On this final *perde kaldırma*, the pitch either stays the same or goes up a whole step.²⁸ The timbre of the voice changes. Sudden and voiced inhalations add to the ostinato. Voices become louder and growly as a result of laryngeal tension. Pitch drops to a lower octave and becomes ambiguous. This voice, on the other hand, has a discernible pitch. Singing and *ney* accompaniment help to keep the drone's pitch consistent.

The pattern is depicted in the illustration below (figure 3.24). In the notation, (^) represents inhalation, and (i) is an extra vowel to complete the ostinato cycle. The cycle begins with the red circle on the right. Each dot represents an eighth note. The orange dots represent each voiced syllable, while the blue dots represent inhalations (^). Turning the head to the right and left transforms into swaying the body in both directions. This two-measure ostinato is broken down into three different body positions/motions. People bow to the right-forward for half a measure at the start of the cycle. For the remainder of the first measure, they return to a neutral position. Each gesture lasts four eighth notes. People bow to the left-forward and return to neutral position for the next measure, mirroring the first. These motions represent the same meaning as in the A part. Dervishes sometimes chant the second measure of the ostinato (*illalah*) with a higher voice within the joy of chanting.

²⁸ I am told that there were three pitch raisings. However, on the last one, it is not perceivable. They might consider the raising of the amplitude instead.

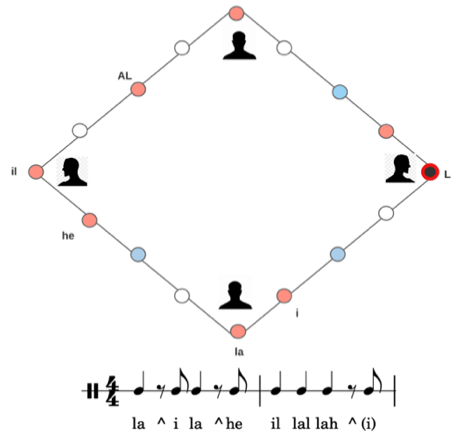


Figure 3.24 : Second phase (B) of *Kelime-i Tevhid*.

In this chant, the inhalations are not as loud as the syllables. So, I labeled them as eight note silences. When we compare the two halves of the ostinato, we can see that the first is more punctual, whereas the second is more linear. The distribution of the ostinato accents over beats causes this sensation. The first and third beats of the first measure are particularly strong. In contrast, the first, second, and third beats of the second measure are all strong beats. Looking at the ostinato from this angle, it appears that all eighth notes are anticipations for the following beats. The percussive noise produced by this chant is depicted in the figure below, beneath the melody of the singing. In addition, the pickup note sounds like the start of the rhythmical motif. However, as soon as the *ilahi* begins, the first beat of the singing and the first beat of the chant align.

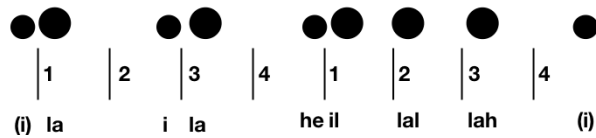


Figure 3.25 : Perceived accents of the chant (listener).

Inhalations, however, are felt as equal as the syllables by the chanters (*dervişler*). As a result, inhalations and exhalations (syllables) serve as the rhythmic formula's two contrasting units. As a result, the ostinato is felt in the manner depicted in the figure 3.26 below.

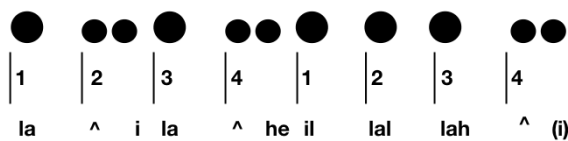


Figure 3.26 : Perceived accents of the chant (chanter).

İLÂHÎ – In the B section, *zakirs* begin to perform the following *Hüseyinî (A) ilahi* over the ostinato. They begin after two ostinato cycles. I've been among these singers, and I've felt the joy of singing over this one-of-a-kind ostinato. Sometimes I didn't sing, but instead chanted the ostinato, either as an experiment or because I didn't know the lyrics. If I knew the poem, however, I could anticipate the melodies and sing along. Alternatively, I quickly learned the melody in the first few lines and joined in later. With this *Kelime-i Tevhid* chant, *zakirs* frequently sing the following *ilahi*. *Zakirs* perform the chant's bodily motions while singing. When they don't sing, they join in on the chanting.



Figure 3.27 : Transcription of *Cemî-i Enbiyalardan...*

Cemî'-i enbiyâlardan Muhammed cümlemin şâhı

[Among the prophets Muhammed is the king of all]

Yüzü nûrundan almışlar felekler şems ile mâhı

[Heavens have taken the light of the sun and moon from the light of his face]

Bu Eşrefoğlu Rûmî'nin günâhı çok dürür gâyet

[This Eşrefoğlu Rûmî has many sins]

Şefâ'at kıl yâ Muhammed yüzün şems ü kamer mâhı

[Intercede O Muhammed, your face is the light of the sun and the moon]

The text of this *ilahi* belongs to Eşrefoğlu Abdullah Rûmî, a fifteenth century Turkish poet and the founder of the *Eşrefî* branch of the *Kadirî* order. The poem has seven couplets, but only the first and the last ones are sung in ritual. The first couplet (*beyit*) depicts Prophet Muhammed as the king of all messengers; and praises him by saying that the spheres created the moon and sun from the light of his face. As a filler, *cânım*, *illallah*, and *Hû* are added to the melodies. In the final lines, the poet describes himself as a sinner and prays for the Prophet's intercession for forgiveness, emphasizing once more the light of his face as the light of the sun and moon. When the poet's name is

mentioned in the final line, we either cross arms and bow in respect, or place right hand on the heart.

Later in the *âyin*, a particular *ilahi* can also be performed with other *esmâ* ostinatos. Because each ostinato has a different rhythmic balance, each combination has a distinct feel. The notation below represents the first line of the *ilahi* and the accompanying chant as heard (figure 3.28). Since the *ilahi*'s mode (*makam*) is *Hüseynî* (*A*), the second degree (*segah*) is slightly flatter. On ascending lines, the sixth degree (*acem*) is slightly sharper (*dik acem*).

The figure shows four systems of musical notation for a duet between Zakirler (Z.) and Dervişler (D.). Each system consists of a vocal line and a chant line. The lyrics are in Turkish and include 'ce mi i e n bi ya la r da n ca nım', 'la ^ i la ^ he il lal lah ^ (i) la ^ i la ^ he il lal lah ^ (i)', 'Mu ham med cüm le nin şa hı il lal lah Hu ya Hu', and 'la ^ i la ^ he il lal lah ^ (i) la ^ i la ^ he il lal lah ^ (i)'. The notation is in 2/4 time and uses a key signature of one flat (B-flat).

Figure 3.28 : *Cemî-i Enbiyalardan* with the accompanying chant (listeners).

Dervishes, as previously stated, have a different sensation of rhythmic pulses. This duet could be written differently depending on how they hear themselves, as shown below in figure 3.29.

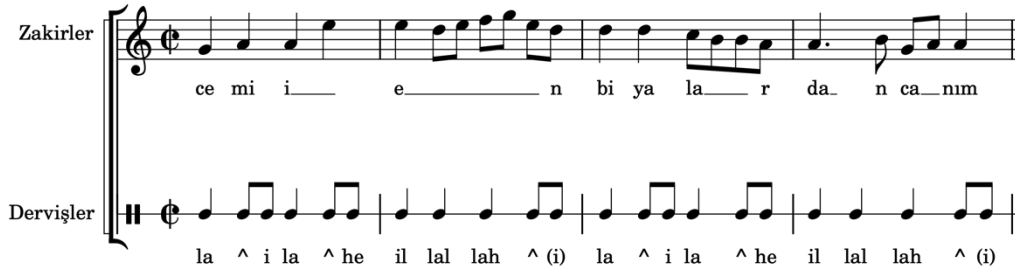


Figure 3.29 : *Cemî-i Enbiyalardan* with the accompanying chant (chanters).

The chants' beat dynamics influence the melody's singing. For example, the two opposing sections of this chant ostinato create two distinct areas of tension and release. Accents on the first and third beats mark two points of tension. These accents have an effect on the singing. Contrastingly, instead of creating tension in the second measure, three beats merge smoothly and creates release, giving the impression of flowing (figure 3.30).

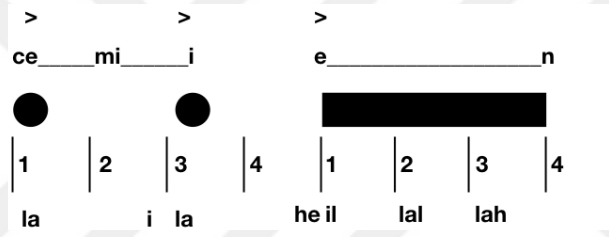


Figure 3.30 : Tension and release between song and chant.

Most importantly, adding accents to the singing lines results in this distinct vocal style. These accents are frequently performed by singers with a quick and subtle glissando.²⁹ In the eighteenth-note groups, they isolate each syllable with staccatos and even divide a syllable in half by adding a vowel at the end. In the tenth measure of the *ilahi*, for example, instead of sustaining the syllable "*nin*" for two eighth notes, they add a vowel and change it to "*nini*." They use two syllables for each eighth-note and perform them with staccato.

KASİDE – After the *ilahi*, one of the singers begins to perform a *kaside*. It is a poetic form with a specific rhyme scheme and meter that originated in early Arabic literature. *Kaside* is categorized into several subtypes based on its content. Most notable form of

²⁹ This style of singing has been called *gaygaylı* in Turkish music tradition. Having a religious background, this style is adopted especially by male singers in Turkish classical music. In the early nineteenth century, artists like Mesud Cemil (in his choirs) and Münir Nurettin Selçuk (as a singer) abandoned this style and favored a more clean, smooth singing style, reminiscent of bel canto.

kaside is *naat* (or *naat-ı şerif*) which which Prophet Muhammed. The performers are known as *kasidehan* and *naathan*.

These poems are recited with improvised melodies. The recitation continues in the melodic mode (*makam*) of the previous *ilahi*. The melodic conduct resembles instrumental *taksim*. *Kasidehan* needs to recite with a sonorous voice in order to be heard. In fact, performing in the higher register naturally raises the voice amplitude. They also, alter their voice slightly to a nasal timbre, which increases the middle frequencies and help them to be heard above the pulsative noise of the chanting.

The performer recites the poem in a syllabic style through free rhythm with long melismatic lines. He also, puts long silences in between lines. These silences are sometimes filled with counter-melodies by the *ney* player. This gives the *kaside* performace a question-and-answer manner. *Kaside* performances are typically higher in register than the songs. These vocal improvisations, which have no fixed variables other than the text and the melodic mode, give each performer a distinct style.

Every *kaside* recitation starts with this phrase; *medet yâ sahibe'-meydan* (help me, O owner of the place). There are also other versions of this phrase such as; *medet yâ tabibe'l-kulûb* (help me, O healer of the hearts), *medet yâ sahibe'l-imdat* (help me, O helper), and *medet yâ sahibe'l-makâm* (help me, O master of dignity). This phrase is used to request permission to recite the *kaside*. Because the lyrical content is more important than the musical expression, both performers and listeners pay close attention to the texts. These texts are chosen and recited with care. The following lines are from an example of a recited *kaside* text. Like *ilahis*, the performer chooses and recites only a few couplets. The text's subject addresses the Prophet directly by depicting him as the spirit of the universe and praising his beauty.

Serâser kâinâtın cânı sensin yâ Resûlallah

[You are the spirit of the whole universe, O Messenger of God]

Yine bu cânların cânânı sensin yâ Resûlallah

[You are the lover of all spirits, O Messenger of God]

Güzellikte nazîrin yok bütün âlem sana âşık

[You are matchless in beauty; whole universe is in love with you]

Melâhat mülkünün sultânı sensin yâ Resûlallah

[You are the king of the land of beauty, O Messenger of God]

The transcription below illustrates the pitch class and melodic contour for the *kaside* (in *Hüseynî (A) makamı*). These two phrases may give an idea about the rest of the *kaside* performance. The performer put long silences in between phrases. These silences last about an ostinato cycle. Mild moans, cries, and howls can be heard occasionally during these silences, in response to the text and its musical expression.

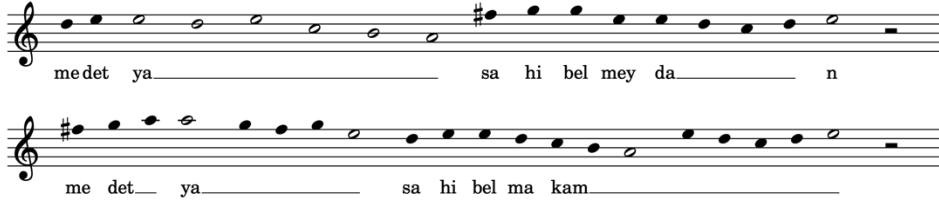


Figure 3.31 : Transcription of the beginning of the *kaside* recitation.

Chant's tempo and volume reach its peak during the *kaside*. After it ends, the chanting continues for a couple of cycles or more. To finish the chanting, *Şeyh* emphasizes the last *illallah* loudly, and completes³⁰ the *kelime-i tevhid*;

Muhammeden resulullah, Aliyyen veliyyullah, hakkan ve sıdka, hak dost³¹

[Muhammed is the Prophet of God, Ali is the friend of God, the truthful and the trustful, True Friend]

3.2.3 Durak

This last phrase, *hak dost*, gives the *zakir* the cue to begin the *durak ilahisi*. *Durak* means break or rest. While the *zakir* performs this special *ilahi* form, this break allows people to rest and relax before standing up for *kıyam*. Because people had been singing and chanting on their knees for 20-30 minutes. While the *zakir* performs the *durak ilahisi*, *Şeyh* refreshes (*uyandırmak*) the incense last time and closes (*sırlamak*) its lid.

As the Turkish classical music repertory was being documented with the development of modernism in the early nineteenth century, the *durak* form was transcribed in a particular metric mode known as *durak evferi*. *Durak* as a musical form may sit in between *ilahi* and *kaside*, considering the various musical forms in the ritual. It is unmetered, and composed in free rhythm. However, first time listening would give the listener as if the piece is improvised because of its highly melismatic style. The

³⁰ La ilahe illallah, Muhammeden resullullah.

³¹ This last phrase (*hak dost*) both means “true friend” and “friend of the Truth” (God).

following notation shows the transcription of the most performed *durak ilahi* in Kadîrîhâne.³² This composition (*Hicaz (A) durak*) is attributed to Hammâmîzâde İsmâil Dede Efendi (d. 1846). However, some other scores show Hacı Ârif Bey (d.1885) and Zekâî Dede (d. 1897) as composers of the piece.³³ All three of these composers are leading figures in the late nineteenth century Turkish classical music.

Do st se nin a şı k

la rı n kıl ma z

na za r fir de v

si a la ya

ne hu ri de n

ha be r sö y le r

ne me y ley

le y

mu sa f fa ya

Figure 3.32 : Transcription of the *Hicaz Durak*.

Dost...

Senin aşıkların kılmaz nazar *fırdevs-i âlâ*'yâ

[Your lovers do not look at the highest paradise]

Ne huriden haber söyler ne meyleyler *musaffâ*'yâ

³² The composition consists of two couplets from the poem (the first and the last), and is composed in AB CB form. However, the performer here only performs the first couplet (AB). Usually, the first line of the second couplet (C) starts from the octave of the tonic (*miyan*), and the upper tetrachord modulates to a new mode (*makam*).

³³ The performer of this piece asserted Hammâmîzâde İsmâil Dede Efendi as the composer.

[They neither mention houries³⁴, nor desire for its purified foods (of paradise)]³⁵

Durak compositions often start with this call to God as *Dost* (friend, love). The rest of the text belongs to Âşık Paşa (d. 1332), a fourteenth century Sufi poet. *Durak ilahileri* are composed from the poetry that praises God. This poem, for example, emphasizes the subject's disdain for heaven, and whatever it promises; Allah is the ultimate desire for the lover. After chanting *La ilahe illallah* this text fits perfectly to the situation. Since people have concentrated on "nothing but God" during the *kelime-i tevhid*, the content of this text touches everyone's hearts. During the silences at the end of the lines, I often hear people hum or sigh, echoing the last note in unison. This *durak*, with its textual and musical content, sets the mood for the remainder of the *âyin*.³⁶

3.3 Kıyam

As the last note of the *durak ilahisi* fades away, *Şeyh* prostrates and stands up for *cumhur ilahisi*. All participants do the same. This marks the beginning of the *kıyam*. The figure below shows the ritual process with the relative duration of each unit.

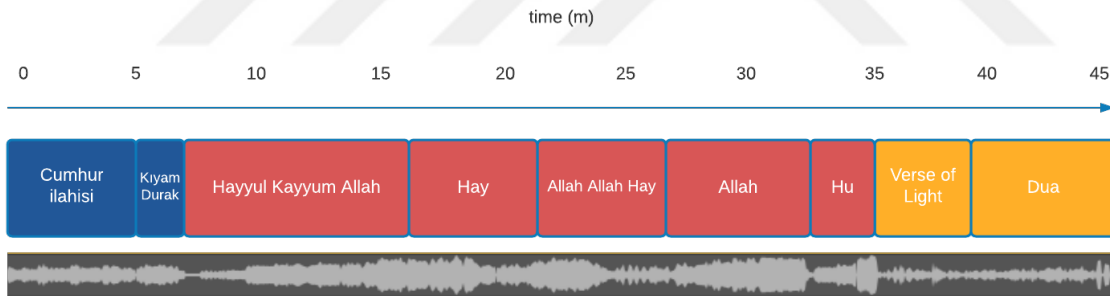


Figure 3.33 : *Kıyam* process.

I notated all chants in 2/2 meter. This helped to spread the ostinato to two measures. Otherwise, songs would stick into one measure, which is contrary to songs' slow pace.

³⁴ *Huri*: A beautiful woman that accompanies the faithful in the heaven.

³⁵ Considering that the last couplet is the conclusion of the poem, I think it would be helpful to include it here:

Gel ey miskin gözün yum sen cemâl-i mâsivallahtan
[Come O poor, close your eyes to everything but Allah]
Bugün gör bunda didarın ne hacet va'd-i ferdâya
[See the beloved today, what is the need to delay].

³⁶ However, in another *durak ilahi* (Kapuna Geldiler...), the subject of the poem addresses the Prophet and prays for His mercy and compassion.

Throughout this section, tempo marks show half note duration. In this way, strong beats are aligned with the swaying of the body.

3.3.1 Cumhuri İlahisi

Şeyh prostrates and stands up.³⁷ While prostrating, he begins to sing the first line of the *cumhur ilahisi*.³⁸ Everyone joins him. For the first note (*hüseynî*), the dominant of the scale, Şeyh begins around E4, a minor third higher than the tonic of the *durak ilahisi*. The first measure has only three beats.

People stand in the *kıyam* position (both hands on the navel, right hand is over the left) for the rest of the ritual, until they sit down again for the verse of light. Starting from the third line (bar 9), everyone begins to sway right front (RF) and left front (LF) while stopping at the center (C) in between these motions. These sways bring out the beats and allow people to sing together in such a slow tempo. After this moment *mevdancı* (Şeyh's son) walks to Şeyh ceremonially, bowing on every two steps. He takes the incensory and places it to somewhere near the corner that symbolize İsmail Rûmî.³⁹ And he goes back to his place ceremonially as he did before, kissing the shoulders of his friends. On the last couplet, when the poet Eşrefzâde Rûmî is mentioned, participants bow in respect.

This poem is written by Eşrefzâde Abdullah Rûmî, one of the two (secondary) founding fathers of the *Kadirî* order in Turkey. In the text, Eşrefzâde addresses Abdülkadir Geylani, the founder of the *Kadirî* order. In the first lines, the text states that his dervishes have assembled.

³⁷ There is also another version of this called *nısfî kıyam* (half stand) in which people stand on their knees. I witnessed only once.

³⁸ In practice, there are two types of *ilahi*. *Usul ilahisi* or *zikir ilahisi* is the one that is performed over *esmâ* ostinatos. Others are known as *cumhur ilahisi* because they are not accompanied and are performed by congregation. The second *ilahi* in *kıyam* is also a *cumhur ilahisi*. To distinguish it, it is referred to as *kıyam durak*. The name *cumhur durak* or *kıyam durak* comes from the fact that they are performed while the chanting "stops" (*dur -mak*).

³⁹ There is a sheepskin on the ground, and a gaslight on the corner, along with some other items. This place symbolizes the founder İsmail Rûmî. Every day, before the sunset this candle and the lamp is lit until sunrise. Because, *evliyaullah* (friends [allies] of God) are believed to be alive ever after.

$\text{♩} = 30$

cem ol mu ş der viş le ri

5 sul tan A b du l kâ di ri

9 RF C LF C RF C LF C

yo lu n da sa dı k la rı

13 RF C LF C RF C LF C

pî ri m Ab dül ka di ri n hak kun

17 RF C LF C RF C LF C

la i la he i l la al lah (Hay Hay)

21 RF C LF C RF C LF C

i l la al lah (Al lah) i l la al lah (Al lah)

Figure 3.34 : Transcription of the *Cumhur İlahi: Cem olmuş Dervişleri...*

Cem olmuş dervişleri
 [Gathered are the dervishes]
 Sultan Abdülkâdir'in
 [of Sultan Abdülkâdir]
 Yolunda sâdıkları
 [Loyal to the way of]
 Pîrim Abdülkâdir'in
 [my pîr Abdülkâdir]
 Hakkun La ilahe illallah
 [Verily. These is no god but Allah]

Elim verdim eline
 [I gave my hand to his]
 Kurban oldum diline
 [I sacrificed myself for his heart]
 Canlar fedâ yoluna
 [Lives be sacrificed for his way]
 Pîrim Abdülkâdir'in

[my pîr Abdülkâdir]
Hakkun La ilahe illallah
[Verily. These is no god but Allah]
Sana direm ey kişi
[I tell you O human]
Çıkar kalpten teşvişi
[let go the confusion from the heart]
Ateşte yanmaz dervişi
[Those who don't burn in fire are the dervishes of]
Pîrim Abdülkadir'in
[my pîr Abdülkâdir]
Hakkun La ilahe illallah
[Verily. These is no god but Allah]

Hak katında uludur
[He is empyreal in the presence of the Truth (God)]
İki cihan doludur
[Filled with two-worlds]
Eşrefzâde kuludur
[Eşrefzâde is his servant]
Pîrim Abdülkadir'in
[my pîr Abdülkâdir]
Hakkun La ilahe illallah
[Verily. These is no god but Allah]

3.3.2 Kıyam Durak⁴⁰

When the *cumhur ilahi* finishes, *Şeyh* begins to sing another *ilahi* and *zakirs* join him. *Şeyh* choses from a dozen of *ilahis* that are sung for this part. These songs are categorically not *durak*. These *ilahis* may also be in odd meters such as 7/4. They are usually in ABCB form, in which the C part constitutes the modulations in the upper register (*miyan*) of the mode. The *Rast (G) ilahi* below was composed by Zekâi Dede (d. 1897). The text is attributed to Şeyh Kamil Efendi (d. 1820). In this piece, the

⁴⁰ Such a form or genre is not found in the literature.

modulation happens in the bars 13 to 16. In this modulation, the tetrachord on the dominant (*güçlü*) D, becomes D, E $\flat$, F $\sharp$ and G. In western musical terms, this turns the major tetrachord to a harmonic tetrachord (or major scale to harmonic major scale). On the first note of the piece (*çargah C*) *Şeyh* begins a half step higher (F3) than the last note of the previous piece (*hüseynî E*). This makes the tonic of this piece (*rast G*) C3.

$\text{♩} = 50$

The musical score is written in 4/4 time with a tempo of 50 beats per minute. It consists of 23 measures across 11 staves. The melody is written on a treble clef staff. The lyrics are in Turkish and are written below the staff. The score includes a modulation in measures 13 to 16, where the tetrachord on the dominant D changes to D, E $\flat$, F $\sharp$, and G. The piece begins on the first note of the piece (*çargah C*) and ends on the last note of the previous piece (*hüseynî E*).

te v be i de lim ze n bi mi ze

tüb tü i la l lah ya Al l la h

lüt fu n la bi ze me r ha me t e y

le a man A l lah ya Al l la h

fa z lı n la bi ze me r ha me t e y

le a man A l lah ya Al l lah

se n i t me zi se n bi z le ri ki m

af fe der a l lah ya Al l la h

lüt fu n la bi ze me r ha me t e y

le a man A l lah ya Al l la h

fa z lı n la bi ze me r ha me t e y

le a man A l lah ya Al l lah

Figure 3.35 : Transcription of *Kiyam Durak*: Tevbe Edelim Zenbimize...

Tevbe edelim zenbimize *tübtü ilallah* (Yâ Allah)
[Let's repent for our wrongdoings; we repented O God]
Lütfunla bize merhamet eyle aman Allah (Yâ Allah)
[Show relentment through your grace, O God]
Fazlınla bize merhamet eyle aman Allah (Yâ Allah)
[Show relentment through your excellence, O God]

Sen etmez isen bizleri kim affeder Allah (Yâ Allah)
[If you don't, who would forgive us, O God]
Lütfunla bize merhamet eyle aman Allah (Yâ Allah)
[Show relentment through your grace, O God]
Fazlınla bize merhamet eyle aman Allah (Yâ Allah)
[Show relentment through your excellence, O God]

When the *ilahi* finishes, *Şeyh* bows and invites everyone to invoke *salavat* for Prophet Muhammed with a monotonous yet recitative utterance.

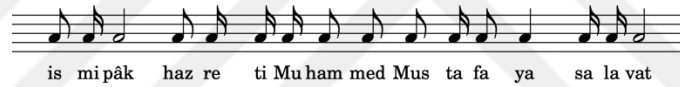


Figure 3.36 : Call for *salavat*.

İsmi pâk Hazreti Muhammed Mustafa'ya [râ] Salavat⁴¹

[Let's invoke blessings for his holiness Prophet Muhammed, who has immaculate name].

Everyone bows along with *Şeyh* and invokes *salavat* for Prophet with the following melody.

⁴¹ In the month of *Muharrrem*, *Şehitler Serçeşmesi* is performed as *cumhur ilahisi*. Then, instead of this *salavat*, *şeyh* recites the following.

Düştü Hüseyin atından sahrâ-yı Kerbelâ'ya
Cibril haber ver Sultan-ül Enbiya'ya
Sallu aleyhi Cedd'el Hasaneyn
Kıl şefaât ya İmameyn
Sallu aleyhi ve sellimu teslimâ
El-Fatiha!



Figure 3.37 : Salavat.

Allahümme salli ‘alâ seyyidinâ Muhammed

[O God send blessings to our master Muhammed]

People open their palms up, recite *Fâtiha* silently and rub their faces. And then, they wait respectfully for *Şeyh* to begin the next *esmâ*.

3.3.3 Hayyul Kayyum Allah

Şeyh begins to chant *Hayyul Kayyum Allah*⁴² very slowly. Notation below shows the transcription. He bows to right front on the first beat. Then, he returns to the normal position and stay there during the phrase *Allah*. He repeats the same gesture for the next measure to the left front. There is no perceptible beat. Tonic pitch is C3 for the rest of the *âyin*. Also, following transcriptions should be considered an octave below.



Figure 3.38 : Beginning of *Hayyul Kayyum Allah*.

Then, all participants join him on the second repeat. Accents on the first phrases; *Hayyul* and *Kayyum*, heightens the pitches as shown in the notation below. *Ney* player may play along with the chant.

⁴² This *esmâ* formula can be translated as “Allah, the Living, the Self-Subsisting”. These two divine names (*esmâ*) are mentioned in the Quran as pairs in three places (Bakara 2/255, Âl-i İmran 3/2, and Tâhâ 20/111). First of these (Bakara 2/255) is known as Ayet el-Kürsî (Throne Verse); it is one of the most recited verse in the Quran. It consists of ten phrases, the first of which is “God, there is no god but He, the Living, the Self-Subsisting”. Etymologically, *Kayyum* has also the same root with *kıyam* and *makam*. While *Kıyam* means “standing” or “standing up”, *Kayyum* refers to God as the one that stands (subsists) by itself. And *makam* (station) denotes the place of *kıyam*. It is also quite remarkable that, the first phrase of this verse, “*Allâhü lâ ilâhe illâ hüvel hayyül kayyûm*” contains all six of the *esmâ* in Kadiri/Rûmî âyin.

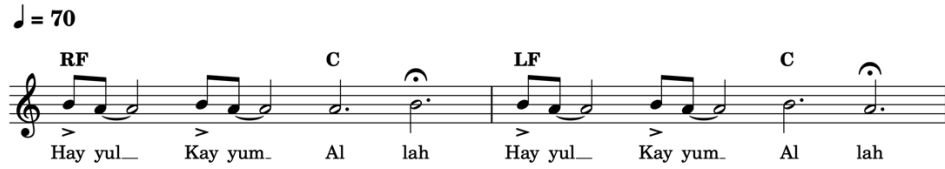


Figure 3.39 : Slow section of *Hayyul Kayyum Allah*.

This slow chant is performed a few times and *Şeyh* give accents on the first beat to signal the transition to the faster version. *Şeyh* told me that, there are three pitches in this chant. But when I listen to it, I hear it as shown below in figure 3.40. The C note in the second measure is not clear. As I stated earlier, higher pitches sound like the result of accentuations, and not coherent among the participants.

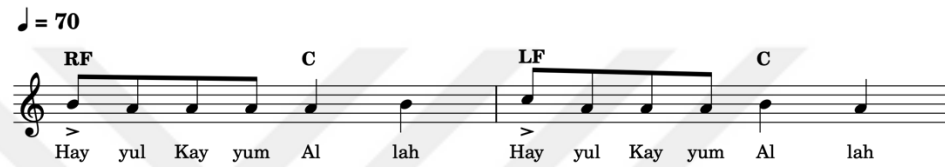


Figure 3.40 : Fast section of *Hayyul Kayyum Allah*.

Ney player takes the A (*dügah*) as the tonic and performs an improvisation in the *Hüseynî (A) makam*. There is a *bendir* (frame drum) in front of *Şeyh*. Generally, *zakirbaşı* reaches for the *bendir*, kisses it, present it to *Şeyh*. Then *Şeyh* or *zakirbaşı* give it to the player. Player as well kisses it and starts to play, facing *Şeyh*. This all give and take is acted quite ceremonially. *Halile* (a pair of hand cymbals) can also be used along with *bendir*. Following notation shows the ostinato of the chant and the *bendir* rhythm (figure 3.41). *Bendir* is played very softly. It stays in the threshold of hearing. By this way, it merges with the beats of the chanting. Beats of the *Bendir* help all participants to stay in synchrony.

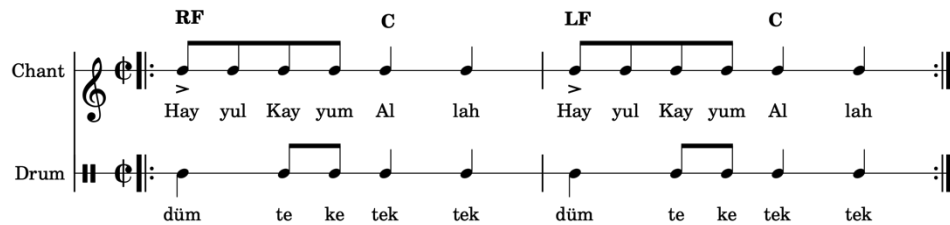


Figure 3.41 : Drum pattern on *Hayyul Kayyum Allah*.

After the improvisation. *Zakirs* start to sing an *ilahi*. In the following example, I notated the accompanying chant with two notes only. The composer is unknown. Each

line is sung with the same melody. The text of this famous *ilahi* belongs to Yunus Emre (d. 1320).

$\text{♩} = 35$

Zakirler

bu ak h fik riy le

Dervişler

Hay yul Kay yum Al lah Hay yul Kay yum Al lah

3

Z.

mev la bu lu n maz

D.

Hay yul Kay yum Al lah Hay yul Kay yum Al lah

Figure 3.42 : Transcription of the *ilahi*: *Bu akl-ı fıkır ile...* with the *esmâ* ostinato

Bu akl-ı fıkır ile Mevlâ bulunmaz

[You can't find the Lord with such a mentality]

Bu ne yâredir ki merhem bulunmaz

[What kind of wound is this, it has no cure]

Yâ Allah Yâ Allah Allah Allah Allah

Yâ Allah Yâ Allah Allah Allah Allah

Kamunun derdine derman bulunur

[People find remedy for their troubles]

Şu benim derdime derman bulunmaz

[But I can't find any, for my trouble]

Yâ Allah Yâ Allah Allah Allah Allah

Yâ Allah Yâ Allah Allah Allah Allah

Aşkın pazarında canlar satılır

[Lovers sell their lives]

Satarım canımı alan bulunmaz

[I sell mine, but no one buys]

Yâ Allah Yâ Allah Allah Allah Allah

Yâ Allah Yâ Allah Allah Allah Allah

Yusuf'u kaybettim Kenan ilinde
[I lost Yusuf in the city of Kenan]
Yusuf'um bulunur Kenan bulunmaz
[He can be found, but Kenan can't]
Yâ Allah Yâ Allah Allah Allah Allah
Yâ Allah Yâ Allah Allah Allah Allah

Yunus öldü deyu salâ verirler
[You hear the salâ, announcing "Yunus is dead"]
Ölen hayvan imiş aşıklar ölmez
[Body dies, lovers don't die]
Yâ Allah Yâ Allah Allah Allah Allah
Yâ Allah Yâ Allah Allah Allah Allah

As the *ilahi* ends, a *Kasidehan* begins his recitation. Tempo reaches to 40 bpm. While the performer recites the phrase; *medet yâ sahibe'l-meydan*, *Şeyh* shifts the chanting to the next *esmâ*. He punctuates the last eighth-note of the measure.

Ey Gönül bakma cihâna gün gelir seyran gider
[O my heart, don't look at the World, one day it ends before you know it]
Durma ağla gözlerim gel bu kafesten can gider
[My eyes! Don't stop crying. Rescue the spirit from this cage]⁴³

3.3.4 Hay

This last eighth-note voice follows with a clap that indicate the first beat of the new chant: *Hay*.⁴⁴ Following notation shows the transition between these two chants.

⁴³ Last line can also be translated as "spirit leaves this body" (cage).

⁴⁴ "The-Living".

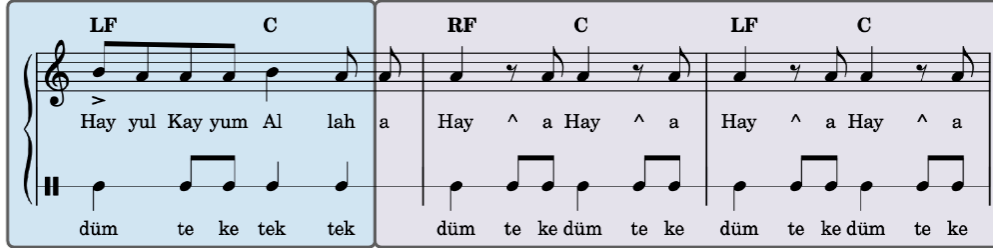


Figure 3.43 : Transition to *Hay*.

With this transition tempo jumps to 50 bpm. *Ney* player performs a brief *taksim*. In the first few minutes of the chanting, there is a perceptible pitch and a subtle downward glissando on the *Hay* words. But the pitch of the drone becomes unrecognizable gradually towards the end. The word *Hay* is uttered from the throat and voices become more growly. This voice resembles the grating sound of a wood saw.⁴⁵ However, I prefer to notate it in the tonic pitch of the *singing*.

After the *taksim*, *zakirs* begin to sing. The following example shows the melody and the chant alignment for the first couplet.

⁴⁵ For this reason, it is also called *zıkr-i erre* or *testere zıkr-i* (saw[ing] *zıkr-i*). *Zıkr-i erre* is attributed to Ahmed Yesevî, a twelfth century Sufi poet and the founder of the Yesevî order in Kazakhstan. According to the early sources, Ahmed Yesevî performed and prescribed it for his dervishes. He adapted it from Prophet Zekeriyya, who is the originator of *zıkr-i erre*. When Prophet was being executed with a saw, he continued to invoke *zıkr-i*, and those present in the execution witnessed the sound of *zıkr-i erre* (Kunt, 2019:128, Tosun, 2006:30). Either way, considering the throat singing traditions in that geography, this style of chanting seems to have a Central Asian Turkic origin.

Çağa çıplak, baş açık, yalın ayak geldim garîb
[Naked, uncovered, barefoot, I came to this world poor]
Tac u tahtım, mâl ü mülküm, hânümânım kandedir?
[where is my crown and throne, goods and residence?]

Gafilem düştüm tuzağa, bende düştüm nâgehân
[I am unwary, I fell into trap, suddenly]
Bülbülem efgana geldim gülistanım kandedir?
[I am nightingale, I came for the cry, where is my rose garden?]

Bunda geldim Eşrefoğlu Rûmî diyeler bana⁴⁷
[Here, they call me Eşrefoğlu Rûmî]
Bundan özge dahi benim ad-u sâním kandedir?
[Other than this, what is my name and reputation?]

After the *ilahi*, another *zakir* begins to a *kaside*. To increase the tempo, *Şeyh* claps a few times. During the *kaside* tempo reaches 80 bpm.

Gönül hûn oldu şevkinden boyandım Yâ Rasûlallah
[My heart is bloodstained for your desire, O Messenger of God]
Nasıl bilmem bu nîrâne dayandım Yâ Rasûlallah.
[I don't know how I bear this fire of separation, O Messenger of God]
Ezel Bezmi'nde dinmez bir figândım Yâ Rasûlallah
[I was an inconsolable lamentation in the day of creation, O Messenger of God]
Cemâlinle ferahnâk et ki yandım Yâ Rasûlallâh
[Refresh with your (face) beauty that I am burning, O Messenger of God]

Yanan kalbe devâsın sen, bulunmaz bir şifâsın sen
[You are the remedy for the burning heart, a heaven-sent cure]
Muazzam bir sehâsın sen, dilersen rû-nümâsın sen (performer skips this line)

⁴⁷ The composer of this piece is Ali Ufkî Bey (Albert Bobowski) (d. 1675). In his manuscript, the last couplet includes his name, giving the impression that the text as well was written by him. But this poem is known to belong to Eşrefzâde Abdullah Rûmî.

[You are an enormous generosity, you can come in sight if you will]
Habîb-i Kibriyâ'sın sen, Muhammed Mustafâ'sın sen
[You are the lover of the Ever-Great, you are Muhammed Mustafa (chosen)]
Cemâlinle ferahnâk et ki yandım Yâ Rasûlallah
[Refresh with your (face) beauty that I am burning, O Messenger of God]

The fast tempo changes the utterance of the *esmâ*. Second beats involve quick breath in and out. If the tempo is even faster, breathing in and out become almost impossible. Instead, two breath-ins are preferred (figure 3.45). In the end, the word *Hay* disappears and the whole ostinato is chanted only with rapid respirations.

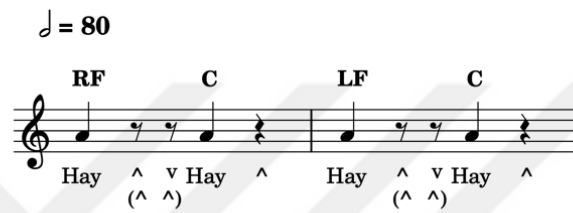


Figure 3.45 : Fast version of the *Hay* chant.

3.3.5 Allah Allah Hay

While *kasidehan* recites the last phrase, *Medet Yâ Sahibe'l-Meydan*, *Şeyh* moves to the next chant: *Allah Allah Hay*.⁴⁸ He hits the ground with his foot on the second beat of the second measure (the last C position in the purple area in figure 3.46). This declares the new *esmâ* as well as its tempo.

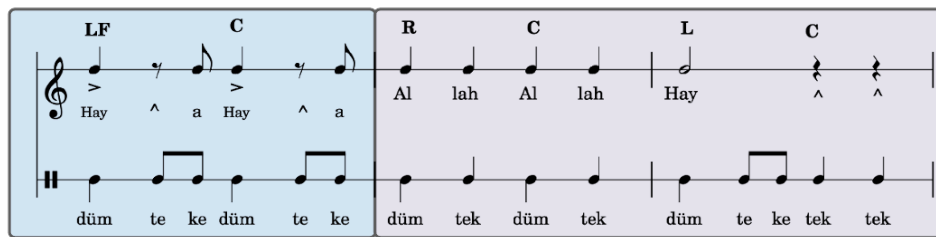


Figure 3.46 : Transition to *Allah Allah Hay*.

In this chant, bodies are bowed to the right and left without turning the head. When moving from one position to the next, they follow the groove of the rhythm. Bodies lightly spring up and down between positions. This ostinato has a more relaxed feeling. The tempo doesn't change much, but this chant gives the impression that it is being

⁴⁸ "Allah, Allah, The-Living".

performed half-time. Because eighth-note breaths are replaced with quarter-note breaths. This shows that the sense of tempo depends on the duration of the inhalations, as much as the rhythm of the body sways.

Ney player performs a brief *taksim*. During the *âyin*, *Zakirs* whispers each other about the next *ilahi*. Also, they inform the *neyzen* about the *makam* or *karar* (tonic) of the next *ilahi*. After the *taksim*, *zakirs* begins with the following *ilahi*. The theme of this *ilahi* is similar to the previous one, *Bahr-i umman*. Both texts express the longing for another world and show discontent for this world. However, the mood of the latter is more hopeful. This is partly due to the mode of the piece, as well as the “tone” of the poem. This *ilahi* is in *Neva (A) makamı*. It starts from the upper tetrachord of the scale and displays a descending character. The composer is unknown, but the poem belongs to the famous poet and Sufi writer İbrahim Hakkı Erzurûmî (d. 1780).

$\text{♩} = 50$

Zakirler

Can el le rin den gel mişem fa ni ci ha nı ney le rem

Dervişler

R C L C R C L C

Al lah Al lah Hay ^ ^ Al lah Al lah Hay ^ ^

5

Z.

Ol mül ke mey— lim sal kı şam— ben bu ci ha— nı ney le rem

D.

/: /: /: /: /:

Figure 3.47 : Transcription of the *ilahi*: *Can ellerinden...* with the esmâ ostinato.

Can ellerinden gelmişem fâni cihanı neylerem

[I have come from the land of the spirit, what would I do with this perishable world]

Ol mülke meylim salmışam ben bu cihanı neylerem

[I run for ‘that world’, what would I do with this world]

Vahdet meyinin cür’asın maşuk elinden içmişem

[I drank the wine of unity, from the hands of the lover]

Ben dost cemalin görmüşem huri cinanı neylerem

[I saw the face of the Friend, what would I do with the houries of heavens]

Dünyaya geldim gitmeye, ilm ile hilm yetmeye

[I came to this world to pass, to become gentle with the knowledge]

Aşk ile ân seyretmeye, ben in ü ânı neylerem

[To watch the beauty with love, what would I do with this or that]

Dilden dile bin terceman varken ne söyler bu lisan

[While there are thousands of prayers from heart to heart, what does this tongue tell]

Çün cân u dildir hem-zebân nutk u beyânı neylerem

[Since the heart and the soul have the same tongue, what would I do with the language and speech]

Through the end of the *ilahi*, *Şeyh* shouts out “*kalbi!*”. This informs the *dervîş* to chant the *esmâ* by closing the mouth. They chant the syllables of the *esmâ* by fixing the tongue to the palate. By this way, they replace all syllables with “hm” sound. They continue to chant the *esmâ* from their heart, hence it is called *kalbî*. While hitting the *esmâ* from the heart, they exhale from the nose. Beats of the drum merges with the chanting of the heart. They exhale on the last half of the second measure. This lowers down the overall sound volume and gives a sense of rest. Also, it leaves more sonic space for the *kaside*. The following *kaside* praises Prophet Muhammed. Contrasting to the previous *kaside* in which the mood was the longing for the Prophet, this one focuses on his place in the divine reality. This poem belongs to the famous eighteenth-century poet Şeyh Galib (d. 1799), who was the *şeyh* of Galata Mevlevîhânesi.

Sultân-ı rusul şâh-ı mümeccedsin efendim

[You are the sultan of messengers, the glorified king, my lord]

Bî-çârelerle devlet-i sermedsin efendim

[You are the endless bliss for the helpless, my lord]

Dîvân-ı ilâhîde ser-âmedsin efendim

[You are the first to come on the day of judgement]

Menşûr-i "le 'amrük" ile müeyyedsin efendim

[You are confirmed with the dissipation of "le 'amrük"⁴⁹, my lord]

Sen Ahmed ü Mahmûd u Muhammedsin efendim

⁴⁹ ‘By thy life’. This phrase (*le amrük*) is from the Quran; Chapter Hicr (15), verse 72. God swears on the life of Prophet Muhammed.

[You are Ahmed, Mahmud (praised) and Muhammed, my lord]

Hak'dan bize sultân-ı müeyyedsin efendim

[You are supported by the Truth (God) for us, my lord]

Hutben okunur minber-i iklim-i bekâda

[Your lesson is taught in the land of eternity]

Hükmün tutulur mahkeme-i rûz-ı cezâda

[Your verdict is valid in the court of the day of judgment]

Gül-bâng-ı kudûmün çekilir Arş-ı Hudâ'da

[You are praised in the presence of God]

Esmâ-i şerifin anılır arz u semâda.

[Your blessed name is mentioned in the heavens]

Sen Ahmed ü Mahmûd u Muhammed'sin Efendim

[You are Ahmed, Mahmud (praised) and Muhammed, my lord]

Hak'dan bize sultân-ı mü'eyyedsin Efendim.

[You are supported by the Truth (God) for us, my lord]

3.3.6 Allah

After the *kaside*, the muffled *kalbi* chanting continues for a while. Suddenly, *Şeyh* emphasizes the phrase *Allah*⁵⁰ aloud (*cehrî*). In the first beat, head is turned to the left (heart) which is counter to the flow of the *kıyam* so far. This reins back the chanting and slows down the tempo for this new *esmâ*. The *kalbi* chanting of the previous *esmâ* has already prepared the heart for the invocation. Finally, in the *Allah* chant, participants hit the *esmâ* to their hearts with sudden utterances in the first syllable, and intensify this by turning the head to the left (L) along with the chanting. Here, “two beats and a rest”, imitates the regular beating of the heart. This supports the impression that the “the heart invokes *Allah*” which, from the perspective of the participant, is real.

⁵⁰ This *esmâ* is also known as *ism-i celal* (grand name). Some scholars think that the name, Allah, has no etymological root and is the proper name of the God. However, linguists of Arabic have asserted three possible roots of this divine name; 1) *el-İlah*, the-God. 2) *leyh*, unknowable. 3) *el-Lât*, a pre-islamic idol and Aramaic *elâhâ* (Topaloglu: 2022).

Figure 3.48 : Transition from *Allah Allah Hay (kalbî)* to *Allah*.

In a weekly *âyin*, there might be guest *şeyhs*. And for their honor, *zakirs* sing an *ilahi*, especially during this *esmâ*. They choose an *ilahi* that belongs either to their *pîr* or to a poet from their order/branch. In this event, the *şeyh* of another *Kadirî* branch was present. *Zakirs* performed the following *ilahi*. The text belongs to Mustafa Resmî Âhî, the founder of the *Resmiyye* order of *Kadirîlik*. Since, turning the head suddenly to the left with emphasis is performed by the *zakirs* as well, they sing the first beats of every measure with accents.

Figure 3.49 : Transcription of the *ilahi*: *Âhî-ül Devran* with the *esmâ* ostinato.

Şuhud-u ilahi Âhî-ül Devran

Sâd-ı zemin rah-ı Âhî-ül Devran

Mihmandâr-ı kulub, Kerim-ü Rahman

Nazm-ı ayat şah-ı Âhî-ül Devran

Nehr-i Âli Aba, Mahbub-u Sübhan

Fadl-ı alem mah-ı Âhî-ül Devran

Cedd-el İmameyni sahib-el Aman
Gavs-i habib ah-ı Âhî-ül Devran

Sırrı Alevi ayn el Şah-ı Merdan
Resm-i Hakk vallahi Âhî-ül Devran

During the performance, the tempo increases gradually. As long as it finishes, they begin to the following *ilahi* without gap. This *ilahi* belongs to Muzaffer Ozak (d. 1985). He was the *şeyh* of the *Cerrahî* branch of *Halvetîlik*.

$\text{♩} = 70$

Zakirler

Dervişler

5

Z.

D.

13

Z.

D.

Figure 3.50 : Transcription of the *ilahi*: *Meded Yâ Gavsü'l-A'zam...* with the *esmâ*

Meded Yâ Gavsü'l-A'zam Pîr Sultân Abdülkâdir

[Help O the great helper, Pîr Sultân Abdülkâdir]

Mevhibe-i mu'azzam Pîr Sultân Abdülkâdir

[The great gift, Pîr Sultân Abdülkâdir]

Nesl-i pâk-i Mustafâ, Hânedân-ı bâ-safâ
 [Descendant of the innocent Mustafa (chosen), Family of joy]
 Dürr-i yektâ-yı vefâ pîr Sultân Abdülkâdir
 [the matchless pearl of eternal faithfulness, Pîr Sultân Abdülkâdir]

Aşkî kurbân yoluna dergehinde buluna
 [Aşkî would die for your way, wishes to be in your dergâh]
 Himmət eyle kuluna Pîr Sultân Abdülkâdir
 [Favour your servant, Pîr Sultân Abdülkâdir]

When the *ilahi* ends, tempo reaches 100 bpm. Chanting continues for a while. *Şeyh* shouts out “*illallah!*” to finish.

3.3.7 Hû

Everyone bows along with the *Şeyh* and performs a long *Hû*⁵¹, three times. Then he raises the pitch up a minor third. Participants continue to the *Hû* chant. They cross their arms on their chests, bow down (F) on each repeat and straighten up slightly while inhaling (c). *Bendirzen* stops playing, holds the drum on his chest, bows and performs the *Hû* chant with the rest of the participants or sing along with *zakirs*.

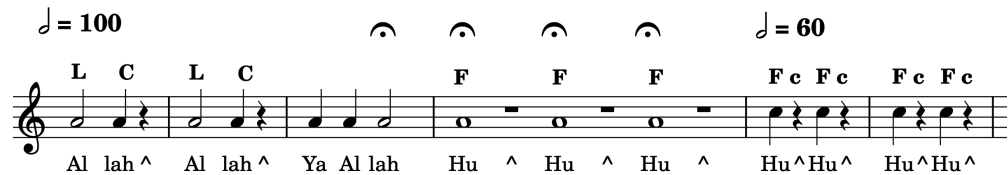


Figure 3.51 : Transition to *Hû*.

Around the third measure of the chant, *zakirs* begin to perform the following *ilahi*. Its *makam* is *Bestenigar* (F#). This *makam* takes the C (*çargah*) as the focal point and eventually ends on F# (*ırak*). Alternately, at other times, they perform *Gelin ey aşıklar gelin* in *Saba* (A) makamı. *Bestenigar* (F#), *Saba* (A) and *Çargah* (C) are all modes of the same scale that incorporates D♭. The *ilahi* below is based on Hâfız Kemal Tezergil's⁵² (d. 1996) composition. The first two lines belongs to the founder of the

⁵¹ Hû is not among the divine names. It is basically the singular, third-person pronoun in Arabic and have been especially used in sufi traditions to denote God. According to Schimmel (1994: xvii), God is experienced as either “Thou” (Deus revelatus; the revealed God) or “It” (Deus ipse/absconditus; the hidden God) in Islam. The latter (It, Hû) refers to the absolute unity.

⁵² Muzaffer Ozak's nephew.

Şemsiyye branch of *Halvetilik*, Şemseddin Sivasî (d. 1597). However, in Kadirîhâne, the same melody is repeated with additional text after the first two lines.

$\text{♩} = 60$

Zakirler

Dervişler

Ca nan i li nin gül ler ri ni

Hu ^ Hu ^ Hu ^ Hu ^ Hu ^ Hu ^ Hu ^ Hu ^

5

Z.

D.

ba ğı gö rü n dü Al lah

Hu ^ Hu ^ Hu ^ Hu ^ Hu ^ Hu ^

8

Z.

D.

Dost ik li mi nin la le si ni n

12

Z.

D.

ha li gö rü n dü

Figure 3.52 : Transcription of the *ilahi*: *Canan ilinin...* with the *esmâ* ostinato.

Cânân ilinin güllerinin bâğı göründü

[The garden of the roses of the land of the Beloved is seen]

Dost ikliminin lâlesinin hali göründü

[The condition of the tulip of the land of the Friend is seen]

Kadirîyiz biz, pirimizin dergâhı göründü

[We are Kadirî, the *dergâh* of our pîr is seen]

Cümle tarikat pirlerinin dostluğu göründü

[The friendship of *pîrs* of all orders is seen]

Dervişlerinin dostluğunun kemali göründü

[The perfection of the friendship of their dervishes are seen]

Following *Çargah* (A) *Kelime-i Tevhid* and *salavat* continues as if it is a part of the previous *ilahi*. I labeled it as *Çargah*, but it doesn't go beyond D $\flat$. Ending on the C give the impression of a half cadence.

♩ = 90

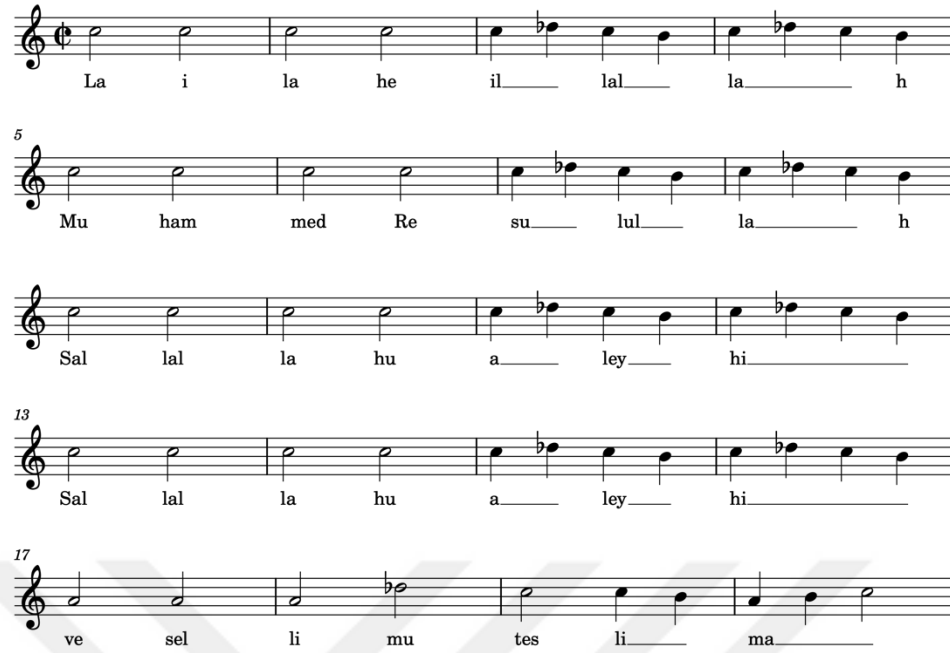


Figure 3.53 : Transcription of *Çargah Kelime-i Tevhid*.

La ilahe illallah Muhammeden Resulullah

Sallallahu aleyhi ve sellimu teslimâ

At the end, the chanting accelerates and reaches 100 bpm. While the last note of the melody fades out, *zakirbaşı* recites the following *salat*. In the end, it lands on A.

♩ = 100

Solo

ve sal li ve sellim a la es sa di ve eş re fi nu ri ce mi al en bi ya yi vel mür se n

Dervişler

F c F c

Hu ^ Hu ^

2

Group

vel ham dü lil la hi rab bil a le mi n

Dervişler

Figure 3.54 : Ending *salat*.

Ve salli ve sellim alâ eşrefi ve es'adi nûr-i cemî'l-enbiyâ-i ve'l-mürselîn ve âlihîm ve'l-hamdülillâhi Rabbi'l-âlemîn.

This was once practiced in a rehearsal (*meşk*). Following notation is the part of the notation that Ruhi Ayangil has prepared. This is the ending of *cuma ve bayram salatı*.

However, in the ritual this melody is moved to a different mode. But it still preserves the intervallic content.



Figure 3.55 : Excerpt from *cuma ve bayram salâtı*.

After this *salat*, chanting continues for a couple of times. *Şeyh* finishes the chanting by saying *illallah*. People bow for the last time and chant a long “*Hû*”. Then, everyone sits down.

3.3.8 The Verse of Light

After seventy minutes of chanting and singing, participants feel tired but peaceful. They enjoy the tranquility of the moment. One of the *zakirs* recites the verse of light (Nur 24/35) from the Quran. When the phrase “Light upon Light” recited people briefly rub their hands first to their face and then to their body, as if bathing with light.

Euzubillahimineşşeytanirracim

[I seek refuge with Allah from Satan, the accursed]

Bismillahirrahmânirrahîm

[In the name of God, the Compassionate, the Merciful]

35. Allâhu nûrus semâvâtî vel ard, meselu nûrihî ke mişkâtîn fihâ mıs bâhun, el mıs bâhu fî zucâcetin, ez zucâcetu ke ennehâ kevkebun durriyyun, yûkadu min şeceratin mubâraкетин zeytûnetin lâ şarkîyyetin ve lâ garbiyyetin, yekâdu zeytuhâ yudîu ve lev lem temseshu nâr, nûrun alâ nûr, yehdillâhu li nûrihî men yeşâu ve yadribullâhul emsâle lin nâsi, vallâhu bi kulli şey'in alîm.

[35. God is the Light of the heavens and the earth. The parable of His Light is a niche, wherein is a lamp. The lamp is in a glass. The glass is as a shining star kindled from a blessed olive tree, neither of the East nor of the West. Its oil would almost shine forth, even if no fire had touched it. Light upon light. God guides unto His Light whomsoever He will, and God sets forth parables for mankind, and God is Knower of all things.]

As a tradition every Quran recitation ends with the following phrase.

Sadakallâhul'l-Azîm

[Allah told the truth]

And it is concluded with the following verses (Saffat 37/180-182).

180. Subhâne rabbike rabbil izzeti ammâ yasifûne

[Exalted is your Lord, the Lord of Might, of above what they ascribe]

181. Ve selâmun alâl murselîne

[Peace be to the messengers]

182. Vel hamdu lillâhi rabbil âlemîn

[All praise be to God, Lord of all the worlds]

3.3.9 Dua and Ending

After the Quran recitation, *Şeyh* says *âmîn* and then one of the *zakirs* recites the ending supplication (*dua*). The text is not fixed. But when different people recite the *dua*, texts still revolve around some common themes. A thematic analysis may reveal the essential contents of the *dua*. More importantly, this ending *dua* illustrates how people articulate “what they have been doing in/as ritual” from their perspective. The first Arabic part of the *dua* is also a part of what is known as the *hatim duası*; the prayer that is recited after finishing reading the whole of the Quran. So, this part asks for the acceptance of the prayers and repentances for the sake of the Quran and Prophet Muhammed. It praises God as the Hearer of All, The Generous, The All-Knowing, the All-Merciful.

Eûzu billâhimine's-şeytani'r-racim

Bismillahirrahmanirrahîm

El-hamdülillâhi Rabbi'l-âlemîn.

Es-salâtü ve's-selâmü 'alâ resûlinâ Muhammedin ve 'âlihî ve sahbihî ecma'în.

Rabbenâ tekabbel minnâ inneke ente's-semî'u'l-'alîm.

Ve tûb 'aleynâ yâ mevlânâ inneke ente't-tevvâbü'r-rahîm.

Vehdinâ ve veffiknâ ile'l-hakkı ve ilâ tarîki'l-müstakîm.

Bi beraketi'l-Kur'âni'l-'azîm.

Ve bi hürmeti men erseltehû rahmeten lil-âlemîn.

Va'fü 'annâ yâ Kerîm, va'fü 'annâ yâ Rahîm.

Vağfir lenâ zünûbenâ bi fadlike ve keramike yâ ekrame'l-ekramîn ve Yâ erhame'r-râhimîn.

Allâhümme zeyyinnâ bi zîneti'l-Kur'ân.

Ve ekrimnâ bi kerâmeti'l-Kur'ân.

Ve şerrifnâ bi şerâfeti'l-Kur'ân.

Ve elbisnâ bi hil'ati'l-Kur'ân.

Ve 'âfinâ min külli belâi'd-dünyâ ve 'azâbi'l-âhireti bi hürmeti'l-Kur'ân.

El ahyâi minhüm ve'l-emvât.

Yâ kâdiye'l-hâcat ve yâ mucîbe'd-de'avât.

İstecib duâ enâ birahmetike yâ erhame'r-râhimîn (x3)

Ve selâmun ale'l-mürselîn, ve'l-hamdü lillâhi rabbi'l-'âlemîn.

The next part in Turkish continues the petitions, and through the end, includes the Prophet, his friends, his family, as well as a number of *pîrs* into the prayers. Here, the participants send the cumulative blessing of the ritual to all those people. From the beginning of the *dua*, participants say *âmîn* at the end of every phrase with open hands. While the names of the various people mentioned, they bow and chant a short *Hû*.

Îlâhî yâ Rabbî, Îlâhî yâ Rabbî! Şu güzel [Recep] gecesinde, şu güzel meydân-ı şerîfte huzûruna geldik, ellerimizi açtık, boyunlarımızı büktük, bizleri huzûrundan boş geri çevirme yâ Rabbî. Rızânı umuyoruz, bizleri rızâna ulaştır yâ Rabbî. Günâhlarımızı affeyle, kusurlarımızı mağfiret eyle, bizi rızâna muvâfık kulların zümresine dâhil eyle yâ Rabbî. Bir an olsun bizi nefsimizin eline bırakma. Şeytan-ı aleyhim lanetin'in mekrinden emin eyle ya Rabbî. Hânelerimize huzûr ver, evlâtlarımızı hayırlı eyle, kazançlarımıza bereketler ihsan eyle. Dertli olanların dertlerine dermân ol yâ Rabbî. Îlâhî yâ Rabbî işi olmayanlara hayırlı işler, eşi olmayanlara hayırlı eşler ihsan eyle yâ Rabbî. Îlâhî yâ Rabbî milletimizi memleketimizi huzûr içerisinde emîn eyle yâ Rabbî. Îlâhî yâ Rabbî güvenlik güçlerimizi, askerimizi, polisimizi, dâimâ mansûr ve muzaffer eyle. Havada, karada, denizde yurtiçinde, yurtdışında mansûr ve muzaffer eyle yâ Rabbî. Ayaklarına taş değdirme yâ Rabbî. Îlâhî yâ Rabbî,

hâsıl olan ecr u mevsûbatı evvelen bi'z-zât, hulâsay-i mevcûdât, Hazret-i Muhammed Mustafa sallallahu aleyhi ve sellem hazretlerinin ravzay-i mübârekelerine hediye eyledik, haberdâr eyle yâ Rabbî. Rûh-i Seyyidi'l-enâm'ı cümlemizden hoşnut ve sâye-i şefâ'atini üzerimizde sâyebân eyleye. İnd-i Resûlullâh'da makbûliyet ve mahbûbiyet müyesser eyleye. Ve sâir enbiyây-i kirâm ve rusûl-i 'izâm aleyhimü's-salâti ve's-selâm hazerâtının ervâh-i şerîflerine ikrâm eyleye.

Âl ü ezvâc-ı tâhirât, ashâb-ı güzîn, ensârîn, muhâcirîn, tâbi'în, e'imme-i müctehidîn rıdvânullahi te'âlâ aleyhim ecma'în hazerâtın rûhlarına ikrâm eyleye.

Âl ü evlâdı resûl, ezvâc-ı resûl, etbâ'-i resûlün rûhlarına hediye eyledik, mevlâmız vâsıl eyleye. Ebû Bekir es-Sıddîk, Ömer el-Fâruk, Osmân-ı Zi'n-nûreyn, Aliyy'ül-Mürteza kerremallâhu veche.

İmâm Hasan, İmâm Hüseyin, İmâm Zeyne'l-âbidîn

Es-seyyid eş-şeyh pîrimiz Abdülkâdir Geylânî

Es-seyyid eş-şeyh pîr-i sâni Eşrefzâde Abdullah Rûmî

Es-seyyid eş-şeyh pîr-i sâni İsmail Rûmî

Es-seyyid eş-şeyh pîr-i sâni Mustafa Resmî Âhî

Es-seyyid eş-şeyh pîrimiz dest-gîrimiz Mehmed Misbah Efendi hazretleri

Es-seyyid eş-şeyh pîr-i sani Hasan Hüsâmedin Uşşakî

Es-seyyid eş-şeyh pîr-i sani Hasan Burhâneddin Cihangirî

Ve bütün meşâyih-i kirâm efendilerimizin rûhlarına hediye eyledik, haberdâr eyle yâ Rabbî! Ma'neviyâtlarını üzerlerimizde dâim eyle. Himmetlerinden bizleri mahrûm bırakma. Onların yolundan bizleri ayırma. Kıyâmete kadar onların açtıkları bu meydânları açık tut yâ Rabbî. Evlâtlarımızı da bu büyük velîlerin yollarıyla tanıştır, zikrullâhiyle buluştur yâ Rabbî.

The rest of the *dua* sends blessings to the participants, absent friends, families, ancestors, sick or deceased friends, and eventually all the people.

İlâhî yâ Rabbî! Uzaktan, yakından buraya teşrîf etmiş bulunan mürîdânın, muhibbânın, bacıyânın, 'âşıkânın, sâdıkânın, hâzirûnun, hâdimûnun cümle

geçmişlerine rahmet eyle yâ Rabbî. Hastalarına şifâlar ihsân eyle yâ Rabbî. İlâhî yâ Rabbî dertlerine dermân ol yâ Rabbî. İlâhî yâ Rabbî, gelemeyip de gönlü burada olan kardeşlerimizin de geçmişlerine rahmet eyle yâ Rabbî.

Bu azîz cennet vatânı bizlere yurt olarak bırakan azîz şehîtlerimizin ve gâzilerimizin de rûhlarına hediye eyledik vâsıl eyle yâ Rabbî. Hayatta olan gâzilerimize âcîl şifâlar ihsân eyle, şehîtlerimizin âilelerine sabr-ı cemîlinle (inaudible).

Muhammed Mustafa aleyhi's-salâtu ve's-selâm senden hangi hayırları murâd ettiyse bizler de istiyoruz, ihsân, eyle yâ Rabbî. Nelerden sığındıysa bizler de sana sığınıyoruz; hıfz-ı emînle muhâfaza eyle. Âfât-ı arâziyyeden, âfât-ı semâviyyeden sen muhâfaza eyle. Yurdumuzu, yuvamızı, hanemizi, milletimizi, memleketimizi, 'âlem-i İslâm'ı muhâfaza eyle yâ Rabbî. Dualarımızı kabul eyle, duâlarımızı Ka'be-i Mu'azzama'da, Arafat'ta, Mina'da, Müzdelife'de, huzûr-ı Resûlullâh'ta, Kudüs-i Şerîf'te yapıp da müstecâb olan duâlara dâhil eyle yâ Rabbî.

Es-salâtu ve's-selâmu aleyke yâ Resûlullâh,

Es-salâtu ve's-selâmu aleyke yâ Habîballâh,

Es-salâtu ve's-selâmu aleyke yâ Seyyide'l-evvelîn ve'l-âhirin,

Ve'l-hamdülillâhi Rabbi'l-âlemîn.⁵³

After the *dua*, Şeyh says “*el-Fatiha!*”, and the following dialogue between the Şeyh and the participants completes the ritual.

Şeyh:

Kabul-i niyâz, kabul-i dua, el-Fatihâ⁵⁴

[For the acceptance of the petition, for the acceptance of the supplication; el-Fatihâ!]

⁵³ I would like to thank Şevket Şahin Özen for editing the transcription.

⁵⁴ If there is a guest *şeyh*, he gives the *Fatiha* first.

Participants:

Allahumme salli ala seyyiddina Muhammed

[O God, send blessings to our master Muhammed]

(Then, they silently read the *Fatiha*)

Şeyh:

Tekabbel minnâ yâ Allah. Huu

[(may You) accept this from us O God. Huu]

Evedybody joins:

Huuu...

(While saying “huuu”, they prostrate. Then, everyone stands up.)

Şeyh bows and says:

Esselâmü aleyküm

[Peace be upon you]

All participants:

Ve aleyküm selâm ve rahmetullahi ve berekâtühuuuuu...

[Peace, mercy and blessing of God be upon you]

Şeyh:

Tekabbel Allah. Geceniz hayrolsun.

[May God accept. May your night be auspicious]

Şeyh leaves the room. *Zakirbaşı* picks up the sheepskins (*post*) from the ground and clears them away.

3.4 Other Forms

The other two ritual forms, *Eşrefî* and *Devranî*, differ from the *Rûmî kıyam* in terms of their *esmâ* contents. I will describe their specific *esmâ* ostinatos.

3.4.1 Eşrefî Kıyam

This ritual form is performed around special nights (*kandil*) and *bayram* (festival) weeks. In *Eşrefî Kıyam*, there are two specific *Allah* chants between the slow section of the *Hayyul Kayyum Allah*, and the *Hay* chants. After a few moments of the slow section of the *Hayyul Hayyum Allah* chant, *Şeyh* finishes the chant before moving to its fast section by saying “*illallah!*”. *Zakirbaşı* takes this cue and starts to recite a composed, *kaside*-like piece “*Sırnı âlâ*” with a melody as transcribed below (figure 3.56). Each of the four lines of the text is performed with the same melody.



Figure 3.56 : Transcription of the first line of *Sirn-1* âlâ.

In between the lines of this recitation, all participants chant “*Allah*” in a descending melody as shown below in figure 3.57. Also, while the *zakir* sings the lines, participants produce a drone by chanting “*Allah*” rapidly.



Figure 3.57 : First *Allah* chant in the *Eşrefî âyin*.

After the last line of the text, this chant is performed for the last time and it connects to the following chant and *ilahi*.

$\text{♩} = 100$

RF C LF C RF C LF C

Zakirler
Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_

Dervişler
Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_

9 RF C LF C RF C LF C

Z.
gü zel_ a şık_ cev ri_ mi zi_ çe ke_ mez sin_ de me_ dim mi_

D.
Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_

17 RF C LF C RF C LF C

Z.
bu bir_ rı za_ lok ma_ sı dır_ yi ye_ mez sin_ de me_ dim mi_

D.
Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_ Al lah_

Figure 3.58 : Second *Allah* chant and the *ilahi* in the *Eşrefî âyin*.

Güzel aşık cevrimizi

Çekemezsin demedim mi

[O beautiful love, didn't I tell you that you can't bear our passion]

Bu bir rıza lokmasıdır

Yiyemezsin demedim mi

[This is a food of submission; didn't I tell you that you can't eat it]

Allah Allah Allah Allah

Allah Allah Allah Allah

Yemeyenler kalır naçar

Gözlerinden kanlar saçar

[Those who don't eat become desperate, they shed tears of blood]

Bu bir demdir gelir geçer

Duyamazsın demedim mi

[It is a moment, that comes and goes, didn't I tell you that you would miss it]

Allah Allah Allah Allah

Allah Allah Allah Allah

Çıkalım meydan yerine

Varalım Ali sırrına

[Let's go to the place (of ritual), to reach the secret of Ali]

Can u başı Hak yoluna

Koyamazsın demedim mi

[Didn't I tell you that you can't sacrifice yourself on the path of truth]

Allah Allah Allah Allah

Allah Allah Allah Allah

Pir Sultan Ali şahımız

Hakka ulaşır rahımız

[Pir Sultan is our king; our path reaches to God]

Oniki imam katarımız

Uyamazsın demedim mi

[Twelve imams are our guide; didn't I tell you that you couldn't accord with us]

Allah Allah Allah Allah

Allah Allah Allah Allah

After the *ilahi*, it connects to the “*Allah Hay*”. This chant works as a transition to “*Hay*”. And usually, a *kaside* is performed over it. These three chants (*Allah*, *Allah* (3/4), and *Allah Hay*) are the only chants that differs from the *Rûmî Kıyam*. Following notation shows the transition from the 3/4 *Allah* chant to the *Allah Hay*.



Figure 3.59 : Transition to *Allah Hay* in the *Eşrefî âyin*.

Sometimes, on the *Hay* chant, *Şeyh* begins to the following *ilahi*. First lines are chanted by all participants. Then, *zakirs* sing the next part of the *ilahi* over the *Hay* chant. This piece is always followed by another one; *ben dervişim diyene*.

RF C LF C RF C LF C RF C LF C

Zakirler
Al lah Al lah Hü ve Rab bü na Rah ni

Dervişler
Al lah Al lah Hü ve Rab bü na Rah ni

7 RF C LF C RF C LF C RF C LF

Z.
Al lah Al lah Hü ve Rab bü na Rah ma ni

D.
Al lah Al lah Hü ve Rab bü na Rah ma ni

RF C LF C RF C LF C RF C LF C

Z.
ir ham bi faz lı şey hi nâ Gey lâ nî

D.
ir ham bi faz lı şey hi nâ Gey lâ nî ^ a Hay ^ a

19 RF C LF C RF C LF C

Z.
A sul tan nım sen var

D.
nî ^ a Hay ^ a nî ^ a Hay ^ a nî ^ a Hay ^ a nî ^ a Hay ^ a

23 RF C LF C LF C RF C

Z.
i ken a man ya Hu

D.
nî ^ a Hay ^ a nî ^ a Hay ^ a nî ^ a Hay ^ a nî ^ a Hay ^ a

Figure 3.60 : Transcription of *Allah hüve Rabbünâ*.

3.4.2 Devran

In *devran*, dervishes form a circle that rotates counterclockwise. After the slow section of the *Hayyul Kayyum Allah*, a *zakir* begins to a *kaside*. *Şeyh*, guides people to form a circle that the participants facing inward. Everyone put their arms to the others' back and begin to move to their right by chanting the first of the following ostinatos. Tempo starts at 60 bpm for quarter note. Circle moves counterclockwise while everyone step right on every measure. They also slightly bow on each step. Throughout these four ostinatos, the circle expands. *Zakirs* sing various *ilahis* over these chants. These special pieces are called *devran ilahisi* and they are usually in Segah (B) or Hüzam (B) modes

(*makam*). *İlahis* and *kaside* recitations are performed ceaselessly without gap over these four ostinatos.

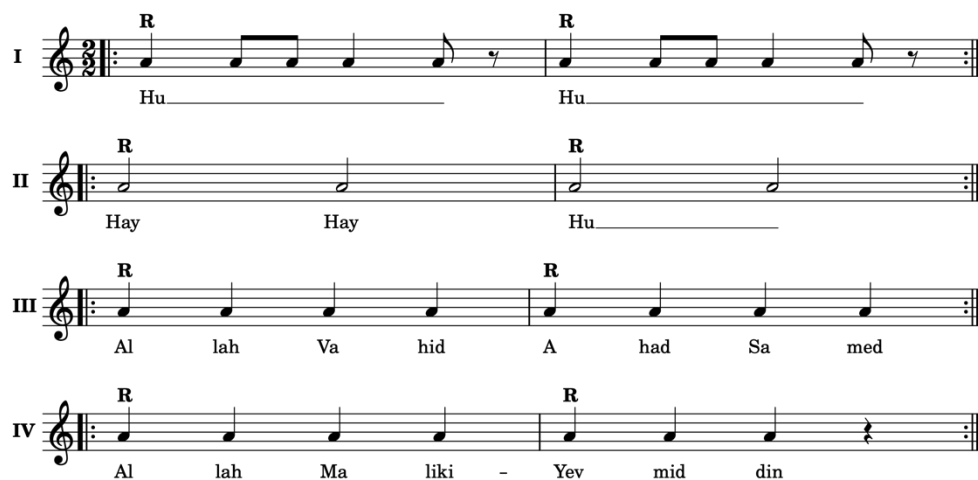


Figure 3.61 : Specific *esmâ* of the *Devrânî âyin*.

After the last one, *Şeyh* stops the chanting and the circling. When people are back to their previous positions, the *zikir* continues with *Hay* chant. Alternatively, there is another chant (*Hay Hay Hay Allah*) that is added before moving to *Allah Allah Hay*. Following transcription illustrates these three chants, including the *kalbi* version of the *Hay Hay Hay Allah*.

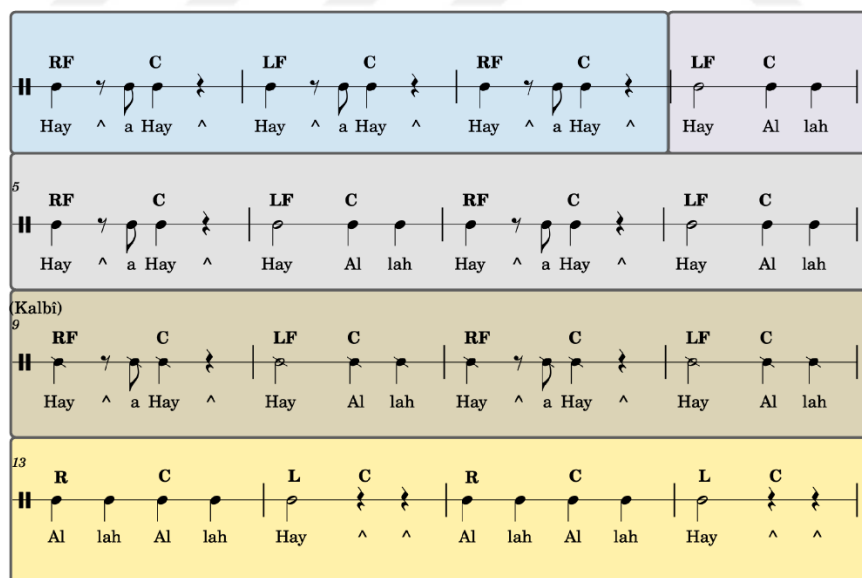


Figure 3.62 : Placement of the *Hay Hay Hay Allah* in the *Devrânî âyin*.

4. RITUAL EXPERIENCE

“Are you experienced?”

Jimi Hendrix

In the previous chapter, I attempted to present the structure of the ritual; its form and invariant features. Examining them required an objective point of view. According to Rappaport, participation and performance (1974:8, 1999:37) together with formality (1999:33) and invariance (1999:36) are indispensable for any ritual. I have repeatedly stressed the importance of participation in various places. The subject makes sense of the ritual—a spatio-temporal procedure that requires to be followed—not by spectating, rather, by realizing and experiencing it. In a *zikir* circle, spectacle is not only irrelevant, but almost impossible. This stems from the belief that the *zikir âyini* is a manifestation of the fundamental religious activity prescribed by God in the Quran, namely, *zikir*.⁵⁵ And worship is not considered as a spectacle. As it is actually a very interesting sonic event and an intense way of invoking God, there may be visitors. I mentioned earlier that this is already a public event and, in a sense, the ritual itself sums up the *Way*.⁵⁶ Since the ritual participation does not require any or little prior knowledge, the visitor is invited into the circle. So, even there is an exceptional spectacle status, the spectator, however, is not entirely passive. That is, open to public means open to public participation, not spectacle.

As the reader of the previous chapter will agree, only the formal structure, internal units and interpersonal organization of the ritual already reflect certain concepts of the *Way*. In my first participations, I focused on these areas to make sense of the ritual. Rappaport, considering ritual as a general human activity, stated that rituals primarily communicate through their formal features, rather than their symbolic and expressive features (Rappaport, 1979:174-78 as cited in Bell, 2009:72). However, after more or

⁵⁵ To mention some, examples include Bakara 2/152; Ali İmran 3/191; Araf 7/205; Rad 13/28; Ankebut 29/45; Ahzâb 33/35, 41-42; Cuma 62/10.

⁵⁶ *Tarikat*.

less laying out the model of how the ritual works, I went back to the first thing I did: *participation*. Although I acknowledged the importance of the formality of the ritual in the previous chapter, by taking into account that it is a form of worship or meditation, this time I will try to convey the experience of the individual who the ritual puts into form. In this chapter, I will show how the structure is experienced and lived through.

There are a few points that needs to be mentioned, so that the reader comprehends its contribution to the previous chapter. First, there is an apparent multisensory observation. While the auditory aspect of the ritual is the focus, stimuli for other senses such as light and scent have also been taken into account. There is also constant attention on the bodily intensities. Another feature is the comprehensive review of all texts, which I have just given in the previous chapter and left to analyze here. Finally, for the reader to experience the structure from the inside, in this chapter, I tried to hide the separator headers that were prominent in the previous chapter. However, I found it necessary to add the separator lines showing the changes in perspective in the narrative.

Don Ihde's *Listening and Voice: Phenomenologies of Sound* (2007) provided a firm ground for me that helped to describe the auditory field. I also pointed to different forms of experience (noesis) and their objects (noema). That is, I stated whether the noetic mode is perception, recollection, or anticipation. However, I must also emphasize that the text below is not an analysis, but an object of analysis. Yet although the phenomenology is merely a description of experience with no explanation, I stopped at several places, observed and interpreted in depth.

4.1 A Tuesday evening at the Kadirîhâne

It was a rainy day. I arrived while the *ezan*⁵⁷ finishes; "...*Hayye ale'l-felâh, Allahû ekber, Lâ ilahe illallah*".⁵⁸

Before the weekly *ayin*, the host serve dinner for the guests. They prepare round floor tables. Each table seats twelve. Usually, elders sit on the first table closest to the *Şeyh*. In addition, other guests, visitors, artists, and scholars are hosted at this first table. I no

⁵⁷ The call to prayer.

⁵⁸ "...Hasten to the salvation, Allah is the greatest, there is no god but Allah".

longer feel like a guest. There is a weight to receiving special attention. But I want to relax and blend in. So, I go find somewhere else in the back. But, *Şeyh* sees me and invites me to the first table. I respond: “*Eyvallah*”.

Everybody sits on their knees and waits silently. During the meal *Şeyh* doesn’t eat. Instead, he sits on a stool with all the food and the pile of plates. He fills the plates which would be served by the attendants. No one touches their food until all plates are served. This is repeated throughout the meal; including the soup, main course, and olive oil dish. Before dessert, *Şeyh* comes to the nearest table for the prayer. We put our hands on the table. *Şeyh* and attendants put their hands on our shoulders. First, we perform a brief *Kelime-i Tevhid*, *İsm-i Celal*, and *İsm-i Hû zikirs* as in the ritual.⁵⁹ Then, while we perform a rapid *Allah* chant, *zakirbaşı* recites the *gûlbank*⁶⁰.

The rain had stopped. After the meal, I stand outside at the small courtyard among a few people while drinking tea and chatting with a friend. There are also others who perform ablution (*abdest*). We try to be quiet, lest we may disturb the adjacent neighbors whose back windows and balconies face this small courtyard. A middle-aged man kindly warns us if the accumulative sound of the voices increases. And he repeats the reason every time; “Friends! Let’s try to be a little quieter and be careful not to disturb the neighbors. It is *Efendi*’s request”. He then takes a small spatula to carry the snails from the wet marble of the ground to the closest possible soil for their safety. As a joke, he talks to a baby snail: “How cute you are!”.

I hear the bells of a nearby church. While most smokers are outside, others are inside the *Tevhidhane*. In the small, windowed room (*Şerbethane*) between the *Tevhidhâne* and the yard *Şeyh* and others chat. Apparently, the tea service had stopped. This means that the *usûl* is about to begin. I take this cue and go inside. I wait near the *Şeyh*’s room. When the *meydancı* (his son) appears at the *Tevhidhane* door with the incensory, *Şeyh* leaves his room and goes to the *Tevhidhane*. Before going inside, *Şeyh* says *el-Fatiha* and sprinkles some incense on the ember. We pray, then follow him inside. The people inside stand up as a courtesy when the *Şeyh* enters. People form the circle (*halka*) and wait. While *zakirbaşı* is laying the *posts* down the ground, *Şeyh* observes

⁵⁹ On special days, before the *gûlbank*, they perform the *Hamdiye sofra ilahisi*.

⁶⁰ *Gûlbank* denotes both the text as well as its accompanied recitation.

the participants and waits for everyone to settle. *Meydancı* puts the incensory in front of *Şeyh*'s *post*. I take my place, prepare my audio recorder and wait.

Now when I reflect on that very moment, I am noticing the structure of my perception. The circle (*halka*) is the frame of my experience. This circle and its contents are my field of experience. Since there is no outside observer, there is no outside of the circle, experientially. Even the women, although they are separated from us architecturally, are on our side, as part of the circle.⁶¹

When the *halka* is ready, *Şeyh* crosses his arms, bows, and recites the following to ask for permission; “*Destûr yâ sâhib-i makâm. Destûr yâ sâhib-i meydân. Destûr yâ hazret-i pîr-i sâni es-seyyid eş-şeyh İsmâil-i Rûmî kaddesallahu sirruhu's-sâmî. Rızâenlillah, rızâ-ı pâk-i Resûlullah ve bi- ricâl-i ilâhi'l-gayb, el-Fatihâ*” (Make way, O master of dignity. Make way, O owner of the place. Make way, the excellency, second[ary] founder [*pîr*], *seyyid* and *şeyh* İsmail Rûmî, may God sanctify his supreme soul. For the consent of God, for the consent of the innocent Messenger and God's hidden men, el-Fatihâ!). Observing the *Şeyh* as he bows invites us to join him in this invocation. We participate by chanting a long and monotonous *Hû*. This liminal moment separates us from the mundane world spatio-temporally. As of now, we are subject to ritual space and ritual time.

As soon as I hear the instruction, “*el-Fatiha!*”, I recite the chapter silently and rub my hands to my face. I notice everyone doing the same thing; hand movements generate an irregular wave, which means that everyone's pace of recitation is slightly different. Then, we prostrate, kiss the floor, and sit down. Again, I notice the same irregular wave. I put my hands on my thighs, and try to sit relaxed but alert.

Kuud

We wait for *Şeyh* to start to chant the *evrâd*. Now, I notice that waiting and anticipating are the primary noetic modes until the ritual. Everything else seems to work as preparatory, or is done to pass the time.

⁶¹ Please refer to figure 3.4 for the ritual plan and women's place.

He starts to chant, and we join him. The recitation starts as if we syllabify the text monotonously.⁶² During the recitation, my body vibrates and resonates on each syllable with the rest of the participants. Prolonging some syllables and sometimes briefly raising the pitch make an irregular pulse. This sequence of beats is irregular though we know it perfectly by heart, like a morse code. In this embodied morse code higher pitches increase the intensity of the pulses. However, when the high-pitched syllables are longer in duration, they feel more like a rest; because of the release in the larynx. So, these syllabic distributions of pitch/duration variations act like holds and releases in the body. Bodily, this makes the melody of the *evrâd* a topography of temporal intensities.

Aside from chanting, the body participates with gestures that mirror the text. At the beginning, on *Elhamdülillâhi Rabbil'alemîn* (*Fatiha* 1/2), we open our palms up and rub it on our faces as an act of glorification (*hamd*). I notice the text, and suddenly realize that I am, or more accurately “I”, “the human” is the subject of the text and its recitation. This gesture reminds me that I don’t just recite, or chant, rather, I “enact” the text. But I also become aware of the “we” mode of the recitation; “It is You **we** worship and You **we** ask for help. Guide **us** upon the straight path.” (*Fatiha* 1/5-6). As a matter of fact, the “we” mode of the text and the unification of the voices manifest the sensation of “us”. And, at that moment, I am realizing that there is no better way of reciting this chapter (*Fatiha*) of the Quran (because first, *Fatiha* means opener; and second, the text and its monophonic recitation is correlated with its subject: “us”).

Here, I also notice the surprising fact that the “I” and the “we” modes seem to coexist. It is as if there is a translucent “I” in front of the “we” background (so far; during the first forty seconds of the *evrâd*). When I examine this, I see that my bodily connection (including my voice) with the rest of the participants constitutes this (almost constant) “we” experience. This connection is first done through the voice. And then, synchronized movements will gradually intensify this feeling of connection. So, the constitution of the “we” experience is done through text, voice, and body. Their

⁶² Throughout this chapter, for the transcriptions and detailed analysis of all parts of the ritual, please refer to chapter 3.

gradual intensity over the course of the ritual will produce certain psychological effects. I will turn back to this later.

Speaking of the role of the text as the constituent of the ritual experience, the following verse (*Ahzab* 33/56), however, grammatically introduces something quite different. The phrase has a totally different subject/object type. The verse informs us that Allah and His angels send blessings (i.e., pray) for the Prophet, and commands us (believers) to participate this praying. Then, what is the mode of this recitation? Since the verse mentions Allah, His angels and the Prophet, and also is directed to the listener (or to the reader, reciter), the subject of the statement is both omnipresent and ambiguous. However, the recitation of it obviously works as a reminder to invoke *salavat* for the Prophet. Thus, we complete the verse with crossing arms, bowing, and saying *âmin*; all of which signify obedience.

After showing obedience to the command with this verbal/physical declaration (*âmin*), we perform what the command demands; we respond immediately by invoking blessings for the prophet, his family, and friends. In this *salavat*, we perform the same gesture (bowing) on the word “Muhammed”. This gesture and the accompanying melodic motif ($\hat{2}-\hat{3}-\hat{1}$) are paired throughout the *evrâd*. The low seventh degree is correlated with mentioning the name of “*seyyidinâ*” (our master) Muhammed, and the higher note and accent on the second syllable “*ham*” isolate and crystallize his name in the text. Vocalization of the lower seventh degree ($\hat{2}$) brings down the chin to the chest, by almost forcing the subject to bow.⁶³

This *salavat* (so, this section⁶⁴ as well) is concluded with another verse that exalts God, sends blessings to the prophet, and praises God: Lord of the worlds (*Saffat* 37/180-182). On this last phrase of the verse, “*Elhamdülillâhi Rabbil’alemîn*”, we perform the same (palms up) gesture. Note that this last phrase was also the first phrase (verse) of the *Fatiha*. I (and most Muslims would) know that the *Fatiha* is often recited first as a starter or opener in religious services in general. Conversely, *Saffat* (180-182) is recited at the end of the prayers and/or Quran recitations. This knowledge that I already unconsciously have, makes the *Ahzab* 56 and the *salavat* that follows it the focal points

⁶³ Please refer to the transcription in figure 3.3, section 3.1.

⁶⁴ There are no sections in the *evrâd*; it is considered as a whole. I used this term for analytical purposes.

of the section. In sum, this section commands us to invoke *salavat* for the Prophet, which is what we are going to do for the rest of the *evrâd*.

I notice that a few things become clearer regarding this section:

- The chapter begins (*Fatiha*) and ends (*Saffat*) with the same phrase (*Elhamdülillâhi Rabbil'alemîn*) and its accompanying gesture (palms up then wiping face).
- In between those, “crossing arms and bowing” gesture marks the appointed *salavat*.
- Recitative style of the section isolates it from the next melodic *salavat*, and thus, works as a preparation and/or assurance for it.
- Temporal topography of intensities shows an increase for the high-pitched pulses.

If I focus on my body in isolation and observe it, I notice the followings:

- Palms up gesture marks two temporal points (a beginning and an ending).
- Between those, a focal gesture, bow emerges.
- Throughout this section, rhythmic pulses gradually accelerate, and the number of intense pulses (i.e., higher scale degrees) increases.

Focusing on a different sense still gives the same meaning. Upon this reflection, I discover that while the body, the text, and the music are correlated, each of them still makes sense on their own.

I focus on my voice and try to listen to it in the auditory field. But I realize that the buzzing sensation on my chest and larynx feels stronger than the sound of my voice as I “hear” it. And mostly, I feel my voice from the inside of myself, through my body, rather than hear it. The two people at my sides are not louder than me but, I feel that somehow my voice connects to the others through them. I realize this when one of them briefly stops for breathing or resting. At such times, I feel disconnected, and suddenly start to hear my voice and interestingly feel as if I am out of tune. But when he starts to chant again, my voice blends in. Voices pass through us like an electric current and I feel that the circle is completed.

While the last word, “*Elhamdülillâhi Rabbil’alemîn*”, reverberates⁶⁵ and fades away, *Şeyh* starts to chant⁶⁶ the (appointed) *salavat*, “*es-salâtü ve’s-selâmü aleyke yâ Resûlallâh*”, with its melody.⁶⁷ We wait for him to start and join him on “*ve’s-selâmü...*”. This melodic⁶⁸ *salavat* repeats nineteen times with the same melody, and the last word changes each time. It is isometric, and the regular beat gives it a 5/4 feel.

The lights were dimmed at the beginning of the *ayin*, and I’ve been mostly sitting with my eyes closed. On this brief pause, I opened my eyes. The only light is coming from the corner that symbolizes the *pîr* İsmail Rûmî and his presence. This greenish light spreads across the circle. From where I sit,⁶⁹ I see that the light partly illuminates the dervishes and I almost only see the silhouette of the *Şeyh* because of the backlight.⁷⁰ Aside from these visual effects of lighting, I *see* (that) the things become visible through the light of the *pîr* since “he is” the only light source in the room. Then, these bring up the connotations and symbolisms of light. For instance, I remember that *Şeyh* had once told me “*evliyaullah haydır*”⁷¹ when I asked him about this light and the corner. So, the *pîr* is both alive (*Hay*) and the source of illumination (*mürşid*).

We start to chant this nineteen-line *salavat*. In the first line, we bow again on the name of the Prophet. On each new line, the object of the phrase, the Prophet, is described and characterized with a different title. Some of these are taken directly from the

⁶⁵ There is little to none reverberation in the hall. What I describe here is the result of the gradual stopping of the voices.

⁶⁶ Since we neither sing nor recite the text, the word *chant* is more accurate as well as appropriate for the melodic, rhythmic and the vocal manner of the *evrâd*.

⁶⁷ Please refer to figure 3.10 for transcription.

⁶⁸ “Melodic chanting” sounds like an oxymoron. However, I use it to describe a musical line that has explicitly a wider range ($\geq P4^{th}$) and a more regular beat. So, the *evrâd* has two extremes: 1. Small-ranged (axial) with an irregular beat (monotonous) vs. 2. Wide-ranged with a regular beat (melodic).

⁶⁹ Please note that the visual experience of the dervishes would be different. See figure 3.4 for seating plan, and my place in the circle.

⁷⁰ Recently, I looked it up and learned that this type of lighting is called “split light” in photography and is used to give the subject “a tough and masculine look” (Nienhuis, 2022); “a sense of power, assertiveness and conviction” (Rodrigues-Martinez, 2022). On the other side, “backlight” in photography is used to create depth. It gives the subject “a sense of place” and creates “a dramatic contrast between the subject and the background” (What is Backlighting, 2021). Surprisingly, these descriptions match with my impressions to a large extent.

⁷¹ “The friends of God are ever-alive”.

Quran, such as; *Hâteme 'n-nebiyyîn*⁷² and *Rahmeten li'l-'alemîn*⁷³ while some others were derived in the Islamic (especially the Sufi) tradition.

I had opened my eyes. I watch the *meydancı* stands up, bows to the *post*, walks a few steps, bows again in the halfway, walks to the *Şeyh*, bows and finally crouches down. While watching this, I continue to chant the *salavat*. If someone would ask me the nineteen of them in order, I would fail to recall. In the process, I often find myself thinking or examining something else but still able to continue to chant automatically in the background. I think, the melody or the phrase rhythm of the words helps to anticipate the next. Or, if I am watchful but still can't remember the next one, the flow of the chanting helps me. In my first visit in 2014, I found myself chanting the *evrâd*, almost magically. But in fact, even if someone is familiar only with the texts (verses, prayers, *salavats*), the monophonic chanting folds the participant in because of its very nature. Having to know nineteen of them by heart, each one with its own melodic rhythm, makes all these names unique and special. Chanting the same *salavat* in a loop, but renewing and revitalizing it with a different name and title each time, encourages the contemplation of the Prophet's character and significance: "blessing and peace be upon You, O God's Messenger; the Beloved; the Friend; the Prophet; the one that God have purified; the Light of God's heavens; O the master of all messengers and the last of the prophets; O the intercessor of sinners..." These are also distributed to other texts. The last one, for example, the intercession (*şefaât*) of Prophet Muhammed, is a recurring theme in most texts, songs and poems.

Meydancı croches down, takes the incensory and gently presents it to the *Şeyh*. Then, *Şeyh* burns the incense and the smoke rises up slowly. I've been waiting excitedly for this beautiful fragrance; because of its brief and ephemeral stay. This ceremony occurs during the first few lines of the *salavat*. And for this reason, I've always associated the incense burning scene as an homage to the Prophet and felt the fragrance as the olfactive emblem of his character. Because of this connection I made, and rose being the symbol of the Prophet in Islamic culture, this scent seemed to me like the scent of rose. However, it should actually be agalwood or sandalwood. Maybe because the first

⁷² "The seal of the Prophets" (Ahzab 33/40).

⁷³ "A mercy unto the worlds" (Enbiya 21/107).

few lines that accompany this scene address him as the Friend, the Beloved, the Pure one. These titles correlate with the fragrance and confirm the impression from my perspective.⁷⁴

These first few names and titles are chanted on a single pitch. In the rest of the section, melodies of the last words gradually use higher notes (*hayre halkillah, nûre arşillah, emîne vahyillah*); some of these high notes are accented (*men zeyyenehullah, men şerrefehullah, men kerremehullah, men 'azzemehullah, and men 'allemehullah*); and others show regularities and irregularities (*seyyide'l-mürselin, imame'l-müttekîn, hâteme'n-nebiyyîn, rahmeten li'l-'alemîn, şefi'a'l-müznibîn, res'ule rabbi'l-alemîn*).⁷⁵ These features, in my subjective experience, melodically thematize certain characteristics, bring them out, and also cluster them.

Starting from the last word of the last line (*res'ule rabbi'l-alemîn*) bowing concludes the section with another *salavat* formula; *Salavâtullâhi ve melâiketihî ve enbiyâihî ve resulihî ve hameleti 'arşihî ve cemî'i halkihî 'alâ seyyidinâ Muhammed ve 'alâ âlihî ve sahibihî ecme'in* (Blessing of Allah, and angles, and prophets, and messengers, and archangels, and all creatures be upon our master Muhammed and his Progeny and his Friends). This one is a return from a slightly melodic chanting to a monotonous (axial) chanting.⁷⁶

But these *salavats* are still not enough and do not end. Some are melodic; some are monotonous; some are complete clauses that repeats; some are long phrases that lay out the premise but vary the conclusion (the object) and chain them as if they are endless. Sometimes I am thrilled by the power of the chanting; at other times I enjoy the singing of a beautiful melody. Although rare, when I focus on the textual content, I become stuck on one of the aspects of the Prophet. I often feel as if I have discovered something about the Prophet; I feel that I have comprehended or briefly experienced one of his virtues that were coded within these titles.

⁷⁴ However, I am also aware of the fact that the incense burning is towards God. But this doesn't contradict my impression, rather, it emphasizes the unity between the God and the Prophet. As a matter of fact, this ambiguity will come up again later.

⁷⁵ Please see appendix for the full transcription (measures 18-93).

⁷⁶ Please refer to figure 3.14 for the transcription of this part.

The last word, *ec 'meîn*, ends with a descending motif and fades out. After a one second pause, *Şeyh* begins to another melodic *salavat* and we join him at the second measure.⁷⁷ I feel that we do this as a deference; we stay behind and respect the *Şeyh* as the lead. Now, I notice how his voice is prominent. While we use a low chest voice, he uses a slightly nasal voice. Such a voice amplifies mid frequencies and helps him to cut through the overall sound even though we are all in the same octave.

The melody starts as if it is in 5/4 meter. But, after the first three measures, *Allahümme sallî 'alâ seyyidinâ...* (O God send blessings to our master...), beat becomes irregular. But since each word has different numbers of syllables and accent points, the whole melody becomes heterometric. On the second and third repeats of this *salavat*, we add strong accents on *Ê* to *Allahümme*. The involvement of accents throughout the *evrâd* at irregular intervals feels as if we step up a gear each time. The second *salavat* is very similar but slightly shorter. The textual content emphasizes Prophet's beauty (*en-Nebîyyî 'l-melîh*), supremacy (*Sâhibî 'l-makâmi 'l-âlâ*), as well as his clear speech (*el-lisâni 'l-fasîh*). Again, we perform accents on the first *Allahümme* but not on the second and the third repeats.⁷⁸ These accents help me to know which *salavat* or which repeat we are on and anticipate what is next.

A similar phrase starts the next section. It begins as if the previous *salavat* continues. However, sudden accents isolate the phrase, *Allahümme'cal efdale...*⁷⁹ and on the word *berekâtike* the palms up gesture is performed again. The phrase in its full form "*Allahümme'cal efdale salavâtike ebeden ve enmâ berakâtike sermedâ ve ezkâ tahiyyâtike fadlen ve adedâ...*"⁸⁰ is the *salavat* itself; what follows is the elaboration on the object of the *salavat*; Prophet Muhammed. After the first line that starts with *alâ* (upon), each new line begins with *ve* (and) and connects to the next one. Unlike the nineteen-line *salavat* earlier, these lines are longer, more complex and don't rhyme as much. However, each of them employs a variety of poetic devices such as personification, simile and metaphor. In these lines the power of imagination never

⁷⁷ Actually, there are two *salavats* in a row. Each repeated three times. Both have similar melody and text. See figures 3.15 and 3.16.

⁷⁸ Please refer to figures 3.15 and 3.16, bars 97, 103, 109 and 115, 120, 125.

⁷⁹ Please refer to figure 3.17, bar 130.

⁸⁰ "O God, send supreme prayers endlessly and make your infinite abundance constant and increase your purest benedictions [upon] ...".

ceases to astonish me. They primarily stimulate visual imagery and, as a result, embody common Islamic concepts.

Certain gestures through the end of these lines constitute the peak of the *evrâd* in my experience. These gestures transform the grasp of the metaphors. This point of the *evrâd* has been waiting in my consciousness because it is a peak moment. Intensity of this anticipation increases as we approach the moment.

İnsâni ayni'l-vücûdi'l-ulviyyi ve's-süfliyyi. This line portrays the Prophet as the microcosm. If we link the first phrase (premise) of the *salavat* with this line, the result will be as following: “O God, send supreme prayers endlessly and make your infinite abundance constant and increase your purest benedictions upon *the human that reflects both the superior (divine) and the inferior (mundane) [aspects of the being]*”. This means that the prophet as a human perfectly reflects the being (the cosmos or the One). But, while we are reciting this line, we point to our bodies from top to toe with both hands. So, Praising the Prophet is in fact praising the Human. I, as human, reflect the being with all its divinity as well as inferiority. Sometimes I consider the other way around; The Prophet was the receiver of the revelation but at the same time he was one of us, a mortal. Next lines bring forth other dualities that we bear as humans; material and spiritual⁸¹; life and afterlife.⁸² These as well can be narrowed down to only imply the Prophet himself. As a matter of fact, this textual ambiguity constitutes the semiotic dynamics of the ritual.

Towards the end, the recitation becomes monotonous again. As these lines end, we cross our arms and bow to recite the last phrases of the *evrâd*. After all these chains of *salâtüselâm*, we finally mention his full “worldly” name; “Muhammed ibn Abdullâh bin Abdulmuttalib”. As mentioned earlier, bowing and calling him *seyyidina* (our master) correlate here as well. This bowing gesture continues along with the last lines of the *evrâd* until the end. In these last lines we spread our *salavat* over everybody and everything; all prophets, archangels, all devout creatures, and finally the companions of the Prophet Muhammed.

⁸¹ “...rûhî'l-cesedi'l-kevineyn”.

⁸² “ve ayni hayâti'd-dâreyn”.

Kelime-i Tevhid

After a few seconds, *Şeyh* starts to chant the *Kelime-i Tevhid*: *La ilahe illallah*. Contrary to the *evrâd* experience, now there is only a single thought/sound object to meditate over. The chanting is very close to the ordinary pronunciation of the phrase. I close my eyes, slightly bow my head, and chant while turning my head right and left.

I notice two things at once; a continuous drone produced by the voice and the actual phrase that is directed to the heart. Therefore, there are two facets of the chant. These two objects, one is verbal and the other is sonic/physical, constitute a gestalt. I can steer my focus to either of them, at least for a while now. Because the gradual intensity of the chant will eventually (and maybe hopefully) merge the two. At that very moment, I notice the smell of the incense; I open my eyes, see the scene and then watch the dissipation of the smoke.

Along with the chant, *Neyzen* begins to perform a unison drone (*dem*). He is right next to me. I hear how this drone is changing color. When I focus on the timbre of the *ney*, I even hear the phase relationships between different harmonics; they move like intersecting waves. This sound arouses a pleasant sense of dizziness. The drone of the instrument matches with the buzzing of my voice and body. Then, I put these sounds aside, to the background. I embrace them as meditative aids and focus on the heart. The word *illallah*, the “left” part of the phrase, is accented. These accents, like bumps on a straight line, mark certain points in the drone. On these bumps, the intensity of the buzzing of the body rises. This increased intensity on *illallah* brings it out and suggests the connection between Allah and the heart, sonically as well. The connection is prospective yet available, despite the fact that both are incompatible.

Neyzen begins to hold different pitches and gradually plays melodies around the tonic of the *Hüseynî makamı*. The sound of the *ney* slowly branches from the drone. This prevalent mode (*Hüseynî*) arouses a certain emotion; a shade of melancholy; one that brings back the lament of the Prophet’s grandson Hüseyin, the martyr of Karbala.

While we slowly sink in, *Şeyh* suddenly raises the pitch. This new pitch, the third degree of the mode, is a slight departure from the “home” feeling of the previous tonic pitch, and thus, arouses a feeling of suspension. *Neyzen* takes the occasion and scales up his improvisation. So, everything is heightened. Soon after, *Şeyh* raises up the pitch a whole step. This drone, the $\hat{4}$ of the mode, feels more like a predominant. I notice the

tempo is slightly faster than it was at the beginning. Now, our voices are higher, louder and more intense. I focus on the chant and try to convey this intensity to the heart. On this third drone, *neyzen* finishes his improvisation. There is only the chanting now. The next raise will be drastic; therefore, its anticipation creates an uneasiness and/or impatience, which in turn contributes to the experienced intensity. There are also other relatively unrelated causes of sensual intensity; such as the leg numbing. When I am distracted, I feel as if I resurfaced. At such times, I notice the numbness in my leg. I note this as an unpleasant sense and try to overcome. However, toward the end of this chant, pleasant and unpleasant intensities cooperate regardless of their source.

Şeyh emphasizes the first syllable of the chant *La* and hits the ground. Abruptly, *zikir* slows down. The chanting of the phrase continues with the same syllabic formula, yet, the beat division is altered by doubling every beat, which consequently makes the chanting slower as in half-time. As opposed to slowing down, gestures become sharper. Moreover, the voice changes significantly. We (*zakirs*) chant for a couple of measures, and then, begin to sing an *ilahi*.⁸³ *Şeyh* does not sing, rather he supervises the chanting.⁸⁴ While singing, *zakirs* also follow the sways of the chant.

I enjoy singing. Even so, I sometimes envy the dervishes; because in the most intense part of the chant we separate from them. When the singing takes over, the high register of the singing encourages the chanting as well. Consequently, the chanting becomes louder. The phrase spreads over two measures. Thus, every line of the *ilahi* corresponds to four measures, i.e., two *La ilahe illallah*. The song and the chant interlocks under their common (*sofyan*) meter. Every second measure of the *ilahi* joins the rumble of the chant. Occasionally, I distinguish individual voices; they emphasize the last word *illallah* (only Allah) that burst out from the rumble of sound.

Almost every note of the melody is struck to (or comes from) the heart, just as the accents of the chant beat with the heart. This pulse is caused by a rapid contraction of

⁸³ Almost all of these songs are in Turkish.

⁸⁴ As we will see in the *kıyam*, *şeyh* sometimes leaves his *post* and walks about the circle. He walks in harmony with the tempo of the music and occasionally claps for synchronization and acceleration. He supervises the chanting by conducting its tempo and amplitude. Sometimes he approaches the dervishes and observes them closely. Although infrequent, he even joins the circle, holds their arms, chant and sway with them. If another *şeyh* is present, he invites him to do so. Such moments are rare, but cheer up the participants.

the diaphragm. These oft-used glissandos are caused by the bouncing back of syllables. This viewpoint, in my opinion, explains this idiosyncratic vocal style in relation to its reliance on beat keeping. Other peculiarities of this music tradition are also influenced by the ritual process. Strophic or verse/refrain forms, for example, are used in songs that are performed over chants (*Usûl ilahileri*). These forms incorporate 4-8-measure melodies. So, after a few lines, the melody becomes transparent, and the listener's attention is easily directed to the text. As a result, even though a particular song is unfamiliar to me, if I am familiar with the text (poem), I can join in on the singing after the first few lines that laid out the melody. When combined with a relatively slow tempo and melismatic style, such a singable melody smoothly moves to the background and can be performed automatically, so that, it allows contemplating the textual content at ease.

This contemplation, in my experience, may also include absent lines. This *ilahi* (*cemî'i enbiyalardan...*), for example, has originally five couplets. I believe that the majority of the participants know the whole poem by heart; the collected poems (*divan*) of famous Sufi poets are most people's bedside books. However only the first and last lines were performed this time. Between these lines, the Prophet's high rank, his superiority over other prophets, angels, and spheres are mentioned by referring to his night journey (*isra*) and ascension (*miraç*). This fact positions him as a bridge between us and the Truth. Which is why, in the final lines, we join the poet Eşrefolu Rûmî as he seeks refuge in the Prophet's intercession.

After the *ilahi*, the *kaside* begins immediately. Sometimes I hear a transient pause, sometimes a cross-fading. When the *kaside* recitation begins, we, the rest of the *zakirs*, rejoin the *zikir* chant. Aside from the obvious musical differences between the two, such as solo/group, composed/improvised, there is a notable change of pronoun in the text. In the *ilahi*, the Prophet was referred to as the third person. However, in the *kaside*, the poet (and the reciter, as a matter of course) addresses him as “You” with the second person singular. This undoubtedly creates immediacy that spreads from the performer to the listener.

In sum, the power of this melodic recitation comes from the combination of these various affective qualities:

- Language of the text creates intimacy.

- Solo recitation enacts an individual dialogue with the Prophet.
- Improvised melodies (occasionally with the vocable “Ah!”) simultaneously reflect reciter’s emotional fluctuations.
- High-pitched and sonorous voice pierce the listener.

Also, it should not go unnoticed that the listener listens from within the chant, and also, in a way, supports the reciter with the drone that lays out the tonic. They are musically and emotionally interlocked under this drone as well as the common meter. So, even the subtle melodic ornamentations or rhythmic syncopations of the *kaside* reach the audience instantly. As a consequence, during the recitation, the *zikir* becomes louder, faster and denser.

After the *kaside*, this rapturous chanting continues for a few seconds more. Now, the accented *illallah* becomes even more prominent. Tempo and amplitude almost break loose until *Şeyh* suddenly stops: *illallah!* Then, he completes the phrase with *Muhammeden Resûllullah, Hakkan ve Sıdkan! Hak Dost!* This last phrase, *Hak Dost*, cues the *zakir* to recite the *durak*.

Durak

The *Durak* recitation begins. Although not in the text, these pieces always begin by addressing the *Dost*.⁸⁵ After the *Kelime-i Tevhid* chant that attempted to ignore anything but God by focusing and meditating on the heart, this word sets the mood and makes this moment even more intimate. The *zakir* appeals to *Dost* and expresses sincerity (on our behalf as well): “Your lovers don’t look on to the paradise, nor do

⁸⁵ But who is this *Dost* (friend, love)? It is the text that comes after it that should determine who it is. However, some texts address God, some address the Prophet. As a matter of fact, this was an ambiguity for me that weaved all around the ritual. But then, it started to make sense. I recently asked a friend, who is also a researcher from the field, about the meaning of *Dost*. He indicated that the word is not necessarily an addressing, rather it is often used in poetry as a vocative (Ş. Özen, personal communication, April 11, 2022). Either way, *Dost* definitely refers to God. However, I decided to keep my “wrong” impression in this narrative, since it shows the dynamics of the meaning making. I think, however, it is quite possible to understand, for example, the “*Dost!*” at the beginning of “*Kapına geldiler ümmet, Muhammed*” as an address to the Prophet; especially given the emotional intensity that the text creates. I also asked two other friends from the field (both are *zakirs*) about what they get from the phrase, *Dost*. They shared the same sense of ambiguity with me although both were certain that the *Dost* is God. The following statement of one of them seems to resolve this ambiguity: “Whoever the text is addressed to, ultimately it bounds to God through love” (S. D. personal communication, April 11, 2022).

they trend towards its blessings”.⁸⁶ This moment of break (*durak*) in the chanting, and also the text and its vocal delivery, all have a soothing quality. At times, I hear people quietly hum a tone at the end of a long melisma. And, while the performer rests for breathing at the phrase endings, some people take a deep sigh. These spaces allow time for listeners to take in what has been recited. During the recitation, *Şeyh* “awakens” the incense for the last time. The voice and the scent address the *Dost* in unison.

Cumhur İlahisi

As the last note fades out, *Şeyh* immediately prostrates and stands up as he begins the *ilahi*. We do what he does. After sitting for half an hour, standing up is good for the legs too; the blood circulation helps to recover from the physical as well as the psychological numbness. Meanwhile, *meydancı* walks with the same ceremonial manner, then, takes the incensory and puts it on the fences of the *pîr*’s corner.

We are now singing an *ilahi* that declares that we, as the dervishes of Abdülkâdir, have congregated. The text emphasizes the fellowship of the participants⁸⁷ and gathers them under a single roof, Abdülkâdir Geylanî. Moreover, the antiquity of the text (15th c.) and its time-honored ritualization are other unifying forces. In addition, the phrase in the third stanza, "Remove doubt from your heart / Geylani's dervishes don't burn in fire", gives strength against both earthly fire and hellfire.

We sway right and left while singing. This divides the measures into two. In addition to this, rhythmic coupling among the participants takes place in eighth-note level. While I fully witness this in my own body, I also hear it in the voices of the people and observe on their bodies, especially through hardly visible head movements.

⁸⁶ Please refer to figure 3.32 for the transcription and the exact translation. The composition jumps to the last couplet. But in order to complete the meaning, second couplet (*beyit*) continues as follows:

Nukûş-i mâsivâllahdan geçirmez bunları aşkın
Kuşlar bunca sevdâyı ulaşmışlar bu sevdâyâ

I would also like to add that, although not included in the composition, in the third and fourth couplets of this nine-couplet poem there is reference to the ascension (*miraç*) and the night journey (*isra*):

Rumûz-i "kâbe kavseyn" in ne mi'râc u ne vahdetdir
Ki "sühbânellezî esrâ" beyân düşmüş bu "isrâ"ya
Eğer şol Vâhib-i i'tâ cemâlin ka'besin bulsa
Yıkardı beytül' asnâmı ne rağbet deyr-i dünyâyâ (Fâkir, 2015)

As far as I can deduce from this rather old (14th c.) text, the poet steps out of the line and interpret these concepts from a different perspective.

⁸⁷ The poem is longer in the original. However, selected stanzas center around this theme.

Through the end, we stop swaying and bow on this line: “Eşrefzâde is your servant, [O] my *pîr*, Abdülkâdir”. I am still not sure whether we bow before the spirituality of Eşrefzâde Rûmî, as we perform for all authors when their names are mentioned in the last lines, or we simply bow to join him while he expresses his servitude to *pîr* Abdülkâdir Geylanî. The first option seems (and also feels) more likely. Do all these ambiguities imply a unity?

Kıyam Durak

Afterwards, *Şeyh* starts another *ilahi*. But this is not a “*cumhur*” *ilahi*; only we, the *zakirs*, sing along with him. These songs are not as simple as others, therefore requires more skillful performers. The melodies are more embellished (i.e., figure 3.35) and are usually in odd meters. In terms of text, the two of the three most performed compositions *Ey habib-i muhterem* and *Tevbe edelim zenbimize* express the acceptance of being sinful and appeal for forgiveness, either directly from God or through Prophet’s intercession. However, the third one, *Tecellî şevki dîdârın*, has quite a distinct yet bold textual content:

Tecellî şevki dîdârın beni mest eyledi hayrân
"Ene'l Hak" sırrını cânım anıncün kılmazam pinhân
Sanırsın Eşrefoğlu'yam ne Rûmî'yem ne İznîkî[yem]
Benem ol Dâim ü Bâkî göründüm sûretâ İnsan⁸⁸

After these two *ilahis*, *Şeyh* bows and invokes *salavat* for the Prophet. We join him, then, recite *Fatiha* silently. In all situations, from *namaz* to *yemek duası*, invoking *salavat* and then reciting *Fatiha* together mark a point of ending. Thus, they isolate the next in line. Now, we are waiting for the *Şeyh* to begin the first of a series of *esmâ* chants which are going to be chanted incessantly for almost thirty minutes.

⁸⁸ Again, these are the first and the last couplets of the poem of Eşrefzâde Abdullah Rûmî. The translation is as follows:

The enthusiasm of the manifestation of the Beloved has intoxicated and amazed me
For this reason, I can't conceal the secret of "I am the Truth"
You think I am Eşrefoğlu; I am neither Rûmî [Roman: Anatolian] nor İznîkî [Nicaean: İznîk]
I am the Eternal and the Everlasting one, appearing in the form of Human

Poems with such textual content are called *şathiye* or *şathiyyât-ı sûfiyâne* and the term denotes “going over the limit” (Kubbealtı, 2022) or “overflowing” (Uludağ, 2022). These sorts of poetries are believed to be recited by the Sufi in states like *sekr* (intoxication), *vecd* (ecstasy), *cezbe* (attraction), *galebe* (possession), *inşirah* (exhilarate), *istiğrak* (rapture), *cem* (making one), *fena* (annihilation) and *tevhid-i zat* (union with the One) (Uludağ, 2022). Few of these can be inferred from the text. Also, “Ene'l Hak” makes a reference to the famous 10th century Sufi Hallâc-ı Mansûr, who was martyred as a consequence of the expression of this “secret”.

Kıyam Zikri

Şeyh begins to chant the *Hayyul Kayyum Allah*, quite slowly.⁸⁹ We join him at the second repeat. *Neyzen* joins us with the drone, following the pitch alternation in the chant (î-2̂). After a couple of minutes, *Şeyh* emphasizes the first syllable *Hay* which puts us into the groove of the rhythmic chanting.⁹⁰ Then, *zakirbaşı* takes the *bendir* from *Şeyh* and hands it to the player. He steps forth and begins to play. *Neyzen* switches from long drones to a melodic *taksim*. These instruments not only set ground for the songs and recitations but also support the chanting.

I chant and sway as well while waiting for the *zakirs* to begin an *ilahi*. When I hear the first line, *Bu akl-ı fikr ile Mevlâ bulunmaz*, I recognize this famous poem and start to sing along with them. Each line is sung with the same simple melody that starts from the 2̂ and descends back to the tonic after touching the 3̂. The repeated melody and the slow pace of the chant allows for the articulation of the text and makes it more prominent. The extra lines (vocatives) at the end of each stanza, *Ya Allah...*, temporarily align with the last word of the *esmâ*: *Allah*. Although not perfectly in unison, this way, both cyclical phrases (i.e., the chant and the song) momentarily become tangent to each other. Together they carry the word *Allah* to the top.⁹¹

Before the song began, *Şeyh* had kindly invited the guest *Şeyh*⁹² to supervise the *zikir*.⁹³ In response, the guest *Şeyh* have left his *post* and now walks inside the circle while still keeping the sways of the chant. From now on, the conduct of the tempo is under his command. He approaches to the outer crescent of the circle and then walks parallel to the participants, almost visiting each individual. Sometimes, upon an exceptionally artful performance moment, he congratulatorily turns to the *zakirs* and expresses his

⁸⁹ Please refer to figure 3.38 for the transcription.

⁹⁰ Please refer to figure 3.40 for the transcription.

⁹¹ There are also certain *ilahis* that are specially composed for specific *esmâ* chants. This way, the refrain of the *ilahi* perfectly aligns with the accompanied chant in unison. For example, an *ilahi* that we perform on *Kelime-i Tevhid*; *Sadr-i Cemi' Mürselin*, has a refrain that melodically repeats the word *Allah*. As I recently learned, this *ilahi* is actually composed to be performed on *Kıyam İsm-i Celali* (T. Şahin, personal communication, April 22, 2022). The refrain of the composition is in fact the chanted ostinato itself, allowing both (chant and song) to align perfectly in unison.

⁹² The *şeyh* of another branch of the *Kadirilik*.

⁹³ This practice is known as *Meydan bırakmak/teslim etmek/emanet etmek*” (T. Şahin, personal communication, April 22, 2022).

gladness with gestures and vocatives.⁹⁴ Just like right now; while we sing those famous lines, *Yunus öldü deyu salâ verirler / Ölen hayvan imiş aşıklar ölmez*⁹⁵, he shouts out: “*Allah Allah, Allah Allah*”.

Then, the *kaside* starts and he executes the transition to the next *esmâ*: *Hay*. We are slowly climbing to the peak of the ritual. Since this elevation is spread over a long period of time with very small changes, it goes unnoticed but is felt retrospectively. The lyrics of the performed *ilahi*, *Bahr-i ummân dürriyem*, laments for the humankind’s fall to this world and searches for a way to the place of origin. When the poet, Eşrefoğlu, is mentioned in the last lines, the guest *Şeyh* shouts out: “*Hay!*”. The immediate effect of this exclamation spreads through the whole circle in waves and is reflected in the intensity of the chant. After the *ilahi*, while a *zakir* recites the next *kaside*, guest *Şeyh* goes back to his place. Before settling on his *post*, he humbly bows and greets the host *Şeyh*, that way, greets the *makam postu* as well. Both *Şeyhs* greet each other almost competing in veneration.

The *kaside* recitation over the *Hay* chant is one of the few highlights of the *âyin*. To accelerate, *Şeyh* first claps along with the chant and at the second measure he slightly pushes the claps ahead of the beats. During the *kaside*, the tempo increases from 100 bpm for quarter note to 150 bpm. At the beginning, the call-and-response between the *ney* and voice mutually complement each other. They even improvise the same melody, which is actually rather unusual. This is only enjoyed and goes unnoticed, but is noticed retrospectively. I only discover such instances when I review the audio recordings. At the last minutes of the *kaside*, the chanting reaches the highest tempo and volume. Since it is impossible to excess this sonic ceiling, chanting suspends at this status. So much so that, when the reciter reaches the concluding phrase “*medet yâ...*”, *Şeyh* immediately makes the transition to the next *esmâ*: *Allah Allah Hay*. This “downshifting” disperses the tension to a certain extent, and serves as a starting point for the next peak (*İsm-i Celal*). This peak at the *Hay* chant, reminds me the musical

⁹⁴ In such circumstances where the guest *şeyh* is from another order/branch, this practice brings the spirit and the joy of that order and dissipates it to the participants as well. In addition, while the guest *şeyh* conducts the chant(s), *zakirs* might sing an *ilahi* from that particular order/branch as a compliment.

⁹⁵ Here, I would like to try a slightly different translation than the one I provided in section 3.3.3.:

They announce: “Yunus is dead!”
Body dies, Lovers not

rise and peak at the third *selam*⁹⁶ of the *Ferahfeza Mevlevî Ayini*. Especially the accompanying lyrics that perfectly match the musical mood: “Love is to ascend to the heavens / A hundred veils are transcended (teared) in every breath / I said, O heart, may it blessed / that you have joined the circle of lovers. O immortal rose garden / You are the full moon in the sky of purity / This assembly, this radiant ritual / May never be without you”.⁹⁷

Before I move to the next *esmâ*, I’d like to examine the chanting of *Hay* more closely. When I focus specifically on the experience of this chant (*Hay*), I notice the followings:

- In the beginning, the chanting is monophonic. Then, the pitch slowly becomes indeterminant with the acceleration of the tempo. This kind of laryngeal, airy style of chanting will also be preserved through the rest of the ritual.
- The repetition of the same verbal formula (a-*Hay*) coincides with all stations of the sway (RF, C, LF, C) which naturally results in a symmetrical structure.⁹⁸
- The distancing of the successive beats of the chant as pairs (a-*Hay*)⁹⁹ results in a phrase structure that resembles heartbeats. Such that, they are actually felt as heartbeats in subject’s experience, because of the sudden contractions of the diaphragm and its effect on the chest.
- This simple, symmetrical formula with breath-like, airy enunciation allows the chant to be performed as fast as desired. Even when the pronunciation becomes

⁹⁶ *Mevlevî* ritual music is composed in four movements that follow an instrumental prelude. Each of these movements is called a *selam* (salute). In the third *selam*, the rhythmic structure, which was quite complex before, begins to simplify. Acceleration along with the ternary meter evokes a sense of elevation. This *selam* suddenly stops at a peak, and the fourth *selam* that follows it concludes the piece at a relatively slow pace.

⁹⁷ From *Ferahfeza Mevlevî Ayin* by Hamâmîzâde İsmail Dede Efendi (d. 1846). Mevlana’s original latinized Persian text and R. A. Nicholson’s (1973:85) poetic translation are as follows:

Aşk est ber âsüman periden	This is love: to fly heavenward,
Sad perde be her nefes deriden	To rend, every instant, a hundred veils.
Güftem ki dilâ mübareked bâd	‘O heart’, I said, ‘may it bless thee
Der halka-yı âşîkan residen.	To have entered the circle of lovers
Ey gülşen-i bağ-ı lâ-yezâlî	O immortal rose garden
Ber çerh-i safâ meh-i kemâlî	Your are the full moon in the pure sky
İn meclis-i in semâ-ı pür-nur	May this gathering, this radiating <i>semâ</i>
Ez hazret-i tû me-bâd hâlî	Never be void of your presence

⁹⁸ Please refer to figure 2.4 in section 2.1.2 for comparison.

⁹⁹ Please refer to figure 3.43 in section 3.3.4.

vague and only breath remains, that breath still represents the obscured *esmâ* (i.e., life=breath).

-The resulting hyperventilation may induce trance-like states.¹⁰⁰ Also, this rapid breathing that mimics the beating of the heart virtually affects the sensation of one's own heartbeat and thus, arouses excitement.

-The experienced excitement in this chant is further perceived as both “the experiencing of” and “being experienced by” the *Hay* (the Living), an aspect of the Absolute. To put it more clearly, the ultimate objective of the “remembrance” manifests itself; the distinction between the recollecter and the recollected vanishes.¹⁰¹

-The songs and texts that are performed over these chants are also important factors. Such that, if the chant is firewood, the sung/recited texts and their vocal delivery are igniters. The emotional intensity reached in the chant also makes it sensitive to being affected by these external verbal and musical effects.

-On the other part, singing over this intense chant arouses excitement as well. The rhythmic singing, that subsumes the chant's beats and heightens the accents, carries the excitement of the chanting to the singer as well.

In the next chant, *Allah Allah Hay*, the slower, laid back rhythm, the relatively regular distribution of beats and breaths, and the relieved sways cool down the ritual drive. It's almost like going from gallop to trot¹⁰² in terms of tempo, rhythm as well as the exertion. Likewise, the *bendir* accompaniment becomes more playful. After, 15-20 minutes of ceaseless verbal/musical performance that alternates between singing and reciting, *neyzen* performs a relatively moderate and mellow *taksim*. All these qualities

¹⁰⁰ Using hyperventilation for therapeutic effect is known as *breathwork*. It was adopted and applied by a number of medical practitioners in the west. Among these, Stanislav Grof and Christina Grof developed and named their practice as *holotropic breathwork*. This Latin derived term, holotropic, denotes “moving towards wholeness”. According to Grof (2010), this method induces deep holotropic states of consciousness through a combination of simple means, including accelerated breathing, evocative music, and bodywork that aids in the release of residual bioenergetic and emotional blocks (p.1).

¹⁰¹ There is an obvious Quranic reference to this reciprocity: *Fezkuruni ezkurum* [So remember me, and I shall remember you] (Bakara 2/152). Qushayrî (11th c.) interprets this evidence (*âyet*) as “be consumed in Our existence (wujûd) and We will remember you after your annihilation from yourself” (2017:138).

¹⁰² This may be an unpleasant analogy but please refer to figure 3.45 in section 3.3.5.

that I've listed here for the contrasting experience of *Allah Allah Hay* chant, as I discovered retrospectively, suggest the next song and its vocal delivery. The somewhat joyful groove of this chant, as I realize now, even affect my comprehension of the verbal content. *Can ellerinden gelmişem* is an *ilahi* that we often perform on this particular chant. In terms of the poetic theme, it is very similar to the previous one: *Bahr-i umman dūrriyem*. Both texts express the discontent for this world and illustrate the ultimate quest. However, the second one, *Can ellerinden gelmişem*, portrays the joy and certitude of someone who discovered his divine origin and "trotted off" towards that direction.¹⁰³

Towards the end of this *ilahi*, *Şeyh* declares the transition to the *kalbî* chanting by simply shouting out: "*kalbî!*". Everyone closes their mouths and continues the chanting by humming the phrase as is. Rather than speaking out the phrase, with this technique, each individual let their hearts do the chanting while keeping all beats and breaths of the formula. This too, serves as another "downshifting" that anticipates and prepares for the next *esmâ*.

Meanwhile, another *zâkir* begins to recite a *kaside* over this muffled chanting. The text addresses the Prophet by praising his superlative rank in the divine presence. Compared to the previous ones, this text doesn't appeal to the Prophet by mentioning his night journey (*isra*) and ascension (*miraç*) and expects his intercession. Rather, it describes his rank in the divine presence and celebrates that he has been sent to us. To further emphasize Prophet's rank, the poem shares a quote from the Quran where God addresses prophet by swearing on his life; *le 'amrük!* ("By thy life!").¹⁰⁴ In the refrain, the text cites the name and titles of the Prophet: Muhammed, Ahmed and Mahmud, all of which share the same Arabic root *hmd* (resp. one who praises the most, praised, and praise-worthy). In my view, this reciprocity that the names imply, the mutual praising between the God and Prophet, connotes the essence and the ultimate goal of the *zikir*; the dissolution of the duality between the recollecter and the recollected. After handling this theme (praise) throughout the text, the last line associates Prophet's rank with the divine support behind him. The *zâkir* concludes his recitation with "*medet yâ tabîb el-kulûb*" (help, O healer of the hearts). Then, *Şeyh* suddenly emphasizes the first

¹⁰³ Here, we should remember that the central concepts such as "*tarikât*" (the way) and "*seyr-i sülûk*" (the journey) imply this "path" that "moves towards unity".

¹⁰⁴ Hicr, 15/72.

Allah word by slightly pulling it. This makes the transition to the next *esmâ* and slows down the tempo drastically.¹⁰⁵ Now, we are at the beginning of another slope; with two *ilahi* in a row, the chanting will reach its fastest tempo and highest intensity.

As a *zikir* now, there is only *İsm-i Celâl*¹⁰⁶ (the Mighty Name): ALLAH. The sway is simplified and became almost one directional; heads move to the left and point at the heart. This two-syllable chanting does not continue the impression of the heartbeat. But regular strokes still imply a vividness in the heart. The *ilahi* that we often perform on this chant, *Âhî-ül Devran*, is now also honoring the guest *Şeyh* since it belongs to their *pîr*, Mustafa Rehmî Âhî. This song perfectly aligns with the duple meter of the chant, and joins its equally spaced accents.¹⁰⁷ As the chant accelerates, the first syllable of the *esmâ* begins to strike like whiplash. Without skipping a beat, the next *ilahi* begins. This one belongs to *Halvetî şeyhi* Muzaffer Ozak (d. 1985) and is almost always performed on this chant. It addresses *pîr* Abdülkâdir Geylânî with his famous title “*Gavsü'l-A'zam*” (the grand helper).¹⁰⁸ The poem also portrays Geylanî as a descendant of “Mustafa”; a favorite title and attribute for the Prophet that means “chosen one”.

The *ilahi* ended. But the chant goes on. The tempo that started at 70 bpm reaches 120 bpm at the end. At such peak moments, the chanting doesn't get tiring. The “locomotive” breath and heart continue to run as if its locked to an external clock. Although it's rather uncommon, when I get caught up in this flow, I catch a glimpse at myself outside of myself. In this and all similar experiences, I notice that the accompanying song, its musical and textual delivery are important catalysts. In addition, involuntary wails affect the already emotionally sensitive individual, thus creates a snowball effect. It is also notable that the emotional state that starts with

¹⁰⁵ Please refer to figure 3.48 in section 3.3.6.

¹⁰⁶ In *tasavvuf*, the names and attributes of God have been categorized under two terms; *Cemâl* and *Celâl*. *Cemâl* means beauty and denotes the various qualities of the Divine such as; Beauty, Love, Forgiveness, Mercy etc. On the other hand, *Celâl* means the Most High therefore includes the Wrath of God as well. Thus, *Celâl* refers to the qualities such as Power, Majesty, Retribution etc.

¹⁰⁷ The transcription in figure 3.49, section 3.3.6 illustrates this alignment.

¹⁰⁸ In Sufism, *Kutub* (axis) refers to the person in the highest position hierarchically among the *Evliya* (friends of God; Saints). *Gavs* (helper), on the other hand, refers to the person in the highest position among these axes and is also known as *Kutb-i Ekber* (greatest axis) or *Kutbü'l-aktâb* (axis of axes). This person is also called *Gavs-ı A'zam* (grand helper) because he can answer calls for help from beyond time and space (Ateş 2002).

melancholy and sadness, rises and intensifies with the wails and cries, and finally turns into a bliss, an ineffable joy, when it reaches its peak. It is also worth noting that my shallow and transient experiences have occurred especially in the *Hay* and *Allah* chants. I believe that a certain regularity or symmetry in their structure are preparatory factors. And also, the entrainment between the chant, body, heart and breath are primarily responsible for their ecstatic effect. Once that foundation is established, the music and text serve as catalysts.

In addition to these, *esmâ* is a meditative object. Therefore, its phonetic surface as well as its theological connotations are other important factors that shape the experience of a particular *esmâ*. While chanting *Hay*, for example, the joy emerges from coming almost face to face with the very thing called *Hay*; The [Ever] Living [One], the Being itself. The *Hay* begins to strip away all its linguistic features and becomes only breathable (*in-spire*). It is experienced through breath; thus, in a sense, *respiration brings inspiration*. It is invoked through the common essence of Life and Sound: The Breath. What is experienced is the *vitality*.¹⁰⁹

So, the way of chanting (pitched, unpitched, or silenced), the phonetic of the *esmâ* (with its rhythmic emphasis on heart and/or breath) and the association of the literal meaning determine what the experience of it will be. When chanting *Allah*, the first syllable corresponds to the first beat, and the last syllable and inhalation both share the second beat as eighth-notes. While the inhalation is still prominent, its position on the off-beat conveys its energy as well as the actual breath to the first beat. All this kinetic energy gathered in the last eighth-note bursts out on the first beat. Here the individual voices that were previously quite coherent among themselves appear as separate wails and growls, due to the inability to fully control the collected energy. The work of gathering and directing energy in regular beats affect each other; the more powerful

¹⁰⁹ I do not claim that this level of experience is necessarily "mystical". Nor, I am trying to demystify it. Surely, it is extraordinary, and beyond the limits of everyday consciousness. What I am trying to do here is simply describing the experience otherwise "ineffable". As I have tried to show throughout this entire text, I sincerely believe that instead of getting lost in philosophical or theological debates (with reference as needed, of course), describing in depth the musical events that prepared, triggered and framed this experience, for example, would gain a deep understanding of *tasavvuf* in general. Not to mention the ubiquitous nature of this "breathwork" practice in a vast geography, and the considerable outcomes of a close examination.

the burst, the higher the amount of energy to be collected afterwards. As a result of this chain reaction, tempo, volume and intensity rise in waves.

This is only one side of it. In my subjective experience, *Allah* chant does not associate with breath as much as the *Hay* chant did. Breathing is a gathering of energy. Here, the “*Allah!*”, is *nailed* to the heart with full force. The strong attack of the first syllable makes it sharp and burning. It brings to mind another interpretation of the nomenclature of the saw-dhikr (*zikr-i erre*) that it cuts off everything but Allah. Thus, the manifestation of this particular *esmâ*, and it being “*Celâl*”, destroys everything as if nothing can exist in the presence of The Mighty. So, through *İsm-i Celâl*, the ultimate name of God, the subject might hope for annihilation to dissolve the duality; reaching out the highest name of God is also to die out.

At such peak moments, as I experienced on *Hay* and *Allah* chants, chanting takes you away. Rhythm, heart and breath are locked and goes on track, almost effortlessly. After the accompaniment of songs and recitations, when we are alone with the *esmâ*, excitement becomes more prominent. The remaining sonic layer left of *zakirs* is now filled with the chant and additional wails, growls and cries. If I ever experience a bliss or an excitement, the anticipation of the approaching finale accompanies it as well. Is this the nature of every terminal climax in music in general; the pinnacle experience of presence and the anticipation of a resolution?

I have observed a certain individual right in front of me who sits on the left tip of the crescent. This quiet and humble old *derviş*, when chanting, doesn't show exaggerated behavior. He devotes himself entirely to the *zikir* and sways with solemn. However, I often hear his moans upon poignant verbal expressions. His body is upright and his head is almost facing upwards with his eyes closed. His untied arms hang to the sides. Sometimes he seems to lose his balance for a moment, sometimes he jumps as if he falls in his sleep. With eyes closed, he cries out and staggers as if in trance but then immediately grounds himself. When *Şeyh* suddenly finishes the *Allah* chant with an “*illallah!*”, I hear the *derviş* throws a final shout, waking up from the world he has been plunged into. He seems to fall backwards as if the support behind him has suddenly disappeared. He goes backwards, stumbles, coughs a few times, and then

collects himself. In the dim light, I notice the tears on his face, aglimmer.¹¹⁰ Although no one shows it, this scene affects everyone deeply. Sometimes an *ilahi* coincides with this very moment: “O Love! Split my heart and see what’s in it”.¹¹¹ These very words seem to speak for him. However, the last lines, in my opinion, addresses us (under the guise of the poet), and thus warns us: “O Yunus! don’t attempt to step into this circle / There are heroes in the circle”.¹¹²

Finally, as I close this discussion, I would like to emphasize once again the importance of affectivity of the text and its musical delivery both as catalysts for such states; an affectivity that surrounds the participant who is already experiencing a rhythmic entrainment, within himself and with the group.

The *Allah* chant stops. Then, we bow and perform three long *Hû*, taking deep breaths in between. After these three initial *Hû*, the chanting accelerates and becomes regular. This must be the *zikir* that the ancients call the dhikr of dove (tr. *güvercin zikri*): *zikri- i kebûter* (Tosun 2006:30). Because the repeated *Hû* sounds like the *Coo* of the dove. Perhaps because I have associated the *Hay zikir* with the breath and the *Allah zikir* with the hearth, this *Hû zikir* feels like a mixture of the both. First, the vocalization of the word *Hû* creates a vibration in the chest which gives me the impression that the heart sonically glows with each pulse. And then each *Hû* is balanced with the breath.

¹¹⁰ Unfortunately, I never had the courage to ask him questions about his experiences; at first, I thought that this would be inappropriate. Actually, he is a man of few words. I cooked with him, prepared the table, did the cleaning etc., but we didn’t talk much except for greetings and small talks. Generally, people aren’t usually talkative anyway. Once, when we are talking with *şeyh* about the rarity of trancelike behaviors and their expressions, I gave this person as an example and expressed my curiosity. He said “Ask if you want, but what does he say?”. Maybe because such states are known for not being remembered later on, as *şeyh* might have implied. Then, the pandemic hit the world and completely eliminated the possibility of any interviews. Furthermore, asking about ritual experience might also be seen as tampering the privacy. One time, when *şeyh* noticed that a visitor, a newcomer, is video recording with his phone during the *âyin*, he scolded the person, saying, “Do you also record your privacy?”. Perhaps what the *şeyh* have alluded to with “what can he say?” is both the privacy and non-remembering of such experiences. These two qualities, I suppose, what is hidden behind the “ineffable”.

¹¹¹ The poem is attributed to Yunus Emre (ö. 1320). The followings are the first lines.

Yâr yüreğim yar; gör ki neler var	O Love, split my heart and see what’s in it
Bu halk içinde bize gülen var	Among this populace, there are people who mock us
Ko gülen gülsün, Dost bizim olsun	Let the mockers mock, but the Friend be ours
Cahil ne bilsin bizi bilen var	What does the ignorant know? We are already known

¹¹² These last lines are as follows:

Yunus sen bugün meydân isteme	O Yunus, don’t ask to step into the circle today
Meydân içinde merdâneler var	There are heroes in the circle

After all these successive chants, each woven with specific heart and breath patterns, the rhythmic formula in the *Hû* chant takes the simplest form possible: one heart, one breath. This symmetry and *Hû*'s elusiveness seem to work together.

There is not much to say about the meaning and connotations of this address. It should be noted, however, that the *Hû* is not one of the divine names. In fact, it is not even a name; rather, *Hû* is the gender-neutral third-person singular pronoun in Arabic and is exclusively used in Sufism.¹¹³

After an hour of meditation through several divine names, reaching the *Hû* gives a sweet feeling at first. Then, the chanting speeds up and gets louder. We start to sing the last *ilahi* in *Bestenigâr makamı*: *Canan ilinin güllerinin bağı göründü*.¹¹⁴ The first lines of the text perfectly fit the current situation; a sense of approaching: “The rose bed of the Beloved’s land is seen / The face of the tulip of the Friend’s land is seen”. The melody moves around the C and eventually descends to F#. With the same melody, next lines emphasize the fact: “We are *Kadirî*”. While the chant speeds up *zakirs* chant “*La ilahe illallah; Muhammed Resulullah; Sallallahu aleyhi ve sellimu teslimâ*” within the same *makam*. Then, *zakirbaşı* recites “*Ve salli ve sellim alâ eşrefi ve es'adi nûr-i cemû'l-enbiyâ-i ve'l-mürselîn*” from the top after which all *zakirs* join with *ve âlihîm ve'l-hamdülillâhî Rabbi'l-âlemîn*.¹¹⁵ The *Hû* chant continues for a while. The *Şeyh* finishes the chanting by shouting out “*Ya Allah!*”. Everybody voices a long *HÛ* together for the last time. Silence. Then we sit down again.

¹¹³ According to TDV *İslam Ansiklopedisi*, *Hû* was first used in the early *tasavvuf* traditions in relation to “*Hû bila Hû*” (He without He) to describe the state of the *sâlik* (spiritual traveler); namely *cem'* (Serrâc, *el-Lûma'*, p. 438. [10th c.] as cited in Türer, 1998). *Cem'* means collecting/gathering. When the soul contemplates the divine beauty, the light of the mind, which separates things from each other, goes out in the face of the supremacy of the divine light; thus, due to the emergence of the Truth and the disappearance of falsehood, the difference between the eternal (Allah) and the creature (*mahluk*) disappears, which is called *cem'* (Yılmaz, 1993). In short, in the state of *cem'*, one experiences the One. According to İbn Arabî, *Hû* refers to the absolute invisible and secret essence of Allah, which no creature can observe (el-Fütûhât, II, p. 128. [13th c.] as cited in Türer, 1998). Notably, according to Necmeddîn-i Kübrâ, the origin of the name of Allah is the letter “H”. Thus, there is the sound of “H”, the name of Allah, in every breath of all living things (Tasavvufî Hayat 141:1980 [13th c.] as cited in Türer, 1998). While *La ilahe illallah* and *Allah* had been performed as *zikir* since the early days of *tasavvuf*, the repetition of the *Hû* for the purpose of *zikir* has gained popularity especially after the formation of the orders (*tarikât*). For Sufis, the most virtuous *zikr* is to invoke Allah with an expression that does not mean asking for anything. For this reason, *Hû*, which does not demand anything and also the personal name of Allah, has been considered the most virtuous *zikir* (Türer 1998). Apart from all this, as I have witnessed, people in Sufi culture also address, greet and respond each other with “*Hû!*”.

¹¹⁴ Please refer to figure 3.52 in section 3.3.7.

¹¹⁵ Please refer to section 3.3.7. for all texts and transcriptions.

Throughout this journey, the ascension (*mirac*) of the Prophet accompanied us as a recurring theme. When the Prophet Muhammed was asked how he saw Allah in the night of ascension, He said “I saw Him as a Light”, or in another narration “He is a Light, how can I see it?” (according to *hadis* as referred by Uludağ, 2007). The Prophet’s ascension both emphasizes this fact and, through this, his intercessory authority.

The Verse of Light and Dua

Now I listen to the Verse of Light in peace. The text describes what we have been trying to arrive for over an hour: The Light. The thing that is manifest in its essence and is the source of other manifestations is called *Nûr* (Light) (Uludağ, 2007). Since the verse declares itself as a parable, “the lamp in the niche” is actually the Light that Allah put in the believer’s heart; “Allah guides unto His Light whomsoever He will”.

After the Verse of Light, a very inclusive prayer completes the ritual. After this prayer we stand up. *Şeyh* greets us for the last time and we respond in the same way. He leaves the *tevhidhâne* and goes to the room where he welcomes the guests. With peace and joy we congratulate and pray for each other: “May Allah accept!”. Everyone leaves the room politely, one by one, without turning their backs to *tevhidhâne*. Some goes to *Şeyh*’s room, some to the *avlu* (courtyard) while some immediately leaves. I have often seen a few people not come out and rather stay inside to pray more.

I am back in the courtyard. The tea service begins. I once heard the *Şeyh* say to someone who was inclined to leave immediately after the ritual, "Have a glass of tea, so that the *zikrullah* stay warm". This, in my view, illustrates the cultural recognition of the continued impact of the ritual after the fact. I don't know if it is from the tiredness of the ritual or from the singing/chanting, but I observe a peace mixed with tiredness and a joy that accompanies it, both in myself and in others. After half an hour, I prepare to leave. When the *Şeyh* notices that some people are kindly awaiting his permission to leave, he comes out. With a fatherly smile, he hugs us one by one, expresses his good wishes and prays for each of us. While leaving, everyone prays outside in front of the İsmail Rûmî’s tomb. Again, out of respect for the place, they do not turn their backs when they leave the door, and also faintly kiss the main door. I leave around midnight.



5. CONCLUSION

Call it sentimental, call it Victorian and nineteenth century, but I say anthropology that doesn't break your heart just isn't worth doing anymore.

Ruth Behar, *The Vulnerable Observer*, p. 177

DEAR FRIEND, Your heart is a polished mirror. You must wipe it clean of the veil of dust which has gathered upon it, because it is destined to reflect the light of divine secrets.

When the light from *Allah* (Who) is *the light of the heavens and the earth...* begins to shine upon the regions of your heart, the lamp of the heart will be lit. The lamp of the heart is *in a glass, the glass is as it were a brightly shining star...* Then within that heart, the lightning-shaft of divine discoveries strikes. This lightning-shaft will emanate from the thunderclouds of meaning *neither of the East nor of the West, lit from a blessed olive tree...* and throw light upon the tree of discovery, so pure, so transparent that it *sheds light though fire does not touch it*. Then the lamp of wisdom is lit by itself. How can it remain unlit when the light of Allah's secrets shines over it?¹¹⁶

-Abdülkâdir Geylânî, *Sırru'l-Esrar*¹¹⁷, p. XLVII.

Every year in the month of Muharrem, *aşure* is cooked in the Kadirîhâne. In the morning, large cauldrons (*kazan*) are prepared and placed in the kitchen (*matbah*). Women prepare the ingredients and *Şeyh* distributes them to the cauldrons. Two men constantly stir each cauldron. While stirring, each draws the letter *vav* (و) symmetrically. Participants make a circle and perform a brief *zikir* few times during the cooking which takes approx. 6 hours.

Once, towards the end of cooking, people left for *ikindi namazı* and few of us stayed to continue stirring. When they are back, we would perform the last *zikir* and then

¹¹⁶ Italics refer to the Verse of Light (Nur 24/35).

¹¹⁷ Hadrat 'Abd al-Qâdir al-Jîlânî, *The Secret of The Secrets* (2014).

distribute the *aşure* to containers. Besides two people for each cauldron, there were two old *derviş*. One of them approached me with a smile and wiped the sweat of my face with a napkin. The other was observing the cauldrons. The *Şeyh* was sitting in the chair near me to get some rest. The old *derviş* who was observing the cauldrons told the *Şeyh* that the *aşure* was waiting for the *evrâd* to be recited. Upon this, *Şeyh* addressed me and said: “O dear Burçin, how are you going to write all these?”. I just smiled. When we just started to recite the *evrâd* after people came back, *aşure* started to boil up.

For me, this might be a pure coincidence or at least an anticipation. However, in that very moment, I wasn’t that scientific. Stirring the *aşure* for hours, an extremely hot environment, singing, chanting, remembering Kerbela and lamenting for Hasan and Hüseyin, all these are emotionally quite impressive.

What this memoir refers to is that the relationship between ritual and culture is just like dream and reality, world and afterlife, material and spiritual, divine and mundane. They are separate but intertwined. As reflected as the two aspects of human nature. Sufism does not only conceptualize unity (*tevhid*) around these dualities, but actualize them in daily life; the world is seen as dreamy, but the ancients as alive among us. As Clifford have famously stated “In ritual the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world...” (Geertz, 1973:112). This is quite similar to what Henry Corbin have called the *mundus imaginalis*: the domain where invisible things become visible and mundane things become spiritualized (as cited in Chittick, 1989: ix). Surely, that world is an intersubjective world. Because reality is defined by the meaning of our experiences rather than the ontological structure of the objects. (Schütz, 1945:19).

I have asked three main questions and tried to answer them in different chapters; each question required different methodologies. In order to answer the grand question, “What is a Sufi *zikir* ritual?”, I followed a path from the outside in, with these three steps. First, I conceptualize the contents of the ritual—its parts, units, and procedures—and looked at their indexicality. That way I made explicit the ritual’s aspects in the light of the surrounding culture, its history and literature. Second, I described and analyzed the ritual from an outsider’s perspective with all sensory details, but especially focusing its musicality. Third, I took a phenomenological stance and this time described what I have been experiencing as a participant, how the form

and contents of the *âyin* make sense. I will summarize my findings in the following section.

5.1 Ritual and Culture

In ritual, features such as division of labor, hierarchy, age, or occupation seem to reflect other activities. Although quite shallowly, they influence the ritual structure in terms of process. Also, certain symbols exist in both contexts with the same meaning and impact. For example, the depiction of the candle in the niche of the mosque (*mihrab*) illustrates the famous Verse of Light (Nur 24/35) from the Quran. This illustration is common in *tekke* mosques in the form of relief or drawing, albeit can be found rarely at other mosques. So, the presence of this verse at the end of the ritual with its emphasis on Allah as Light ritualizes its recitation as well as the very listening act. Especially, when the phrase "Light upon Light" is recited, people rub their praying hands to their face and body.

The main performative division between *derviş* and *zakir* (while the former provides chanting; the drone-like rhythmical ostinato of *esmâ*, the latter sings or recites over it) can be observed in various situations. For example, this two-part performance also exists in dinner prayer. However, this does not necessarily suggest that the form and content of ritual behavior are borrowed from other behaviors or vice versa.

Moreover, the main behavioral forms such as *Kuud* and *Kıyam* are analogous to *Namaz*. The *Namaz* starts with *kıyam* (stand) and ends with *kuud* (sit) with another gesture between them which is called *rüku* (bowing). *Kuud* in *namaz* is both a temporary form between two *secde* (prostration) and the praying position at the end of every second *rekat* (cycle) of *namaz*. However, the ritual starts with *kuud* and proceeds to *kıyam* by prostrating (*secde*) and kissing the floor. Performing prostration before *kıyam* involves hitting both hands to the floor which proceeds to standing up ceremoniously. The subtle sound and impact of hitting the floor and succession of *kuud* and *kıyam* in the ritual process symbolize God's call and the resurrection of the dead in the "day of judgment". It should also be noted that the Arabic word for resurrection is *kıyamet*. So, *kıyamet* implies the day of judgement (*yevm el-kıyame*, *yevm ed-din*), the resurrection (standing up from graves), and the position of human souls in front of God on that day. In short, *kıyam* in *namaz* is first a position (*stand*) rather than an action (standing up, resurrection).

But *kıyam* as position means acknowledging being in the presence of God and symbolizes respect, submission, as well as turning towards God. Although positional, this intentionality (being towards God) that accompanies *kıyam* conveys it to the category of action. *Namaz* starts with *kıyam* after *tekbir*; a specific phrase and gesture that signals the beginning of *namaz*. This phrase, *Allahuekber* (ar. God is the Greatest), is the expression and the declaration of faith that starts *namaz* (*iftihat tekbiri*). During *kıyam*, certain chapters from *Kuran* are being recited (silent or aloud). The length of *kıyam* is determined with this recitation. Similarly, the lengths of other parts of *namaz* are determined with recitation. These rules indicate the necessary awareness and concentration that the practitioner should hold. Considering this relation between form, length, and recitation (*kiraat*), *kıyam* represents a partial exception with its independence from recitation. In the third and fourth cycles of the daily *farz namaz*, recitation during *kıyam* is optional (Sifil, 2021). This means that standing silent in *kıyam* is, in a sense, acceptable in Hanafi school. This view considers recitation as a secondary order rule for *namaz* and emphasizes the mere intentionality of the subject by recognizing the silence as submission. And in the case of *kıyam*, this exception is logical and supports that *kıyam* incorporates action and position, submission and intention, resurrection and judgment. Moreover, *kıyam* is also performed to the *Şeyh* in rituals and ceremonies for respect and submission since he symbolizes the *pîr*. So, the above discussion on *kuud* and *kıyam* shows that, while ritual adopts elements from Muslim worship, their ritualization, in turn, emphasizes Islamic eschatology as well.

Ritualization does not change the referent of an element. Rather, it either benefits from, or contributes to its ambiguity. Although quite different from *rükûriku* in terms of hand placement, bowing (*tâzim*) is performed while entering the place and as a gesture of greeting among participants. Also, it is performed during ritual as a homage to past Sufi masters or poets when their names are mentioned in the text. More about these categories have been discussed in the contents of the ritual. However, how these behaviors differentiate in the ritual act brings up the concept of ritualization. Although some of these behaviors are more or less ritualized outside the ritual, ritualization defines this moment of differentiation. As Catherine Bell said, ritualization establishes this very contrast; through this process of differentiation and contrast, certain actions reveal themselves as more important and powerful (Bell, 2009:90). Ritualization establishes a contrast that differentiates the ritual action from normal activities. In our

case, these "normal actions" are sometimes already "ritualized". By this, I mean that some actions, behaviors, or gestures are already dramatized in all situations. Ritual action differs from the others in terms of formality and dramatization. Since most of the Sufi language and gestures are already dramatized actions, formality can be seen as the primary transposition to ritualize a "normal act". Catherine Bell suggests that in theories of ritual, formality along with fixity and repetition characterizes the most important feature of ritual action. However, she draws attention to this view and states that formality might not be necessarily inherent in ritual action. She further mentions some rituals that differentiate themselves with their informality. Some politic or heterodox rituals embrace informality to manifest their separation and disagreement. Considering this formality and informality of ritual in general, Bell observes that ritualization involves the exact repetition of a traditional ritual as well as a deliberate and radical innovation (Bell, 2009:91). Either formal or informal, ritual action is always defined by its differentiation.

So, Ritualization is always concerned with form, whether it is based on it or not. And both formality and informality are strategic decisions. Having mentioned the "strategic" as a key to ritualization, we face the very practice of ritual. Focusing on the ritual action as practice leads us to a point before formality. This very awareness of the ritual practice is its intentionality. While intentionality produces the formalized action, in turn, this formality maintains the intentionality. This circular relationship between the form and intention is responsible for creating the ritual body. Consequently, as the producer, performer, and also the perceiver of ritual, the body makes sense of the ritual through this circular motion between formality and intentionality.

5.2 Sense of Ritual

The formal features and the structure of the ritual were described in the third chapter. Since intentionality is associated with phenomenology, discussions of the meaning of subjective experiences are discussed in the fourth chapter. Based on the distinctions between formality/intentionality and objective/subjective, ritual event and its subjective experience were analyzed in separate parts for the sake of textual representation. However, in this section I will synthesize these two perspectives to reach the sense of the ritual.

Contrary to the *Mevlevî Semâ*, there is not enough material on the meaning of the processual form of the *zikir âyîni*. The only interpretation that I know of is similar to *semâ* in terms of representing the universe and creation.¹¹⁸ Conversely, I once heard the *Şeyh* say "whatever you understand" to a Muslim tourist who asked the meaning of the ritual. But I suggest examining the form and the content in parallel to reach a point.

Each section of the ritual (*kuud* and *kıyam*) follows a similar organization. As illustrated in figure 3.1, there are three ways of performance: communal chanting such as *evrâd* in *kuud* and *cumhur ilahi* in *kıyam*, two-part singing/chanting in all *esmâ*, and solo recitations at the end of each section such as *durak* and the Verse of Light. These parts are highlighted in the diagram with blue, red and yellow colors respectively. This structure gives each section a coherent formal trajectory. Functionally, communal singing at the beginning and the solo recitations at the end frame the performance of *zikir* as the main subject. Also, while the former emphasizes the communal aspect of the gathering, the latter both serves as a space to rest and also crystalize the act of listening as a performance. This trajectory also seems to present a process from plurality, through duality, to unity.

The processual form, even as a mere *form*, limits and shapes the individual. At the same time creates spaces of freedom and allows one to focus his own work since it is also a meditation. In ritual, both the form itself and the gestures that initiate or close sections highlights the concept of propriety (*edep*). In addition to this emphasis on manners (*âdap*), another phrase I hear very often is "*edeple gelen lütufla döner*".¹¹⁹ This emphasis on decency manifests itself as politeness and courtesy. Both in ritual and in everyday life this manifestation of decency gives way to self-awareness.¹²⁰ This way, various aspects of beauty (gestures, arts, etc.) are both produced and perceived. So, the decency and beauty, namely *ethics* and *aesthetics*, are embodied in the ritual.

¹¹⁸ An online blog contains audio recordings and transcriptions of the two speeches by Muzaffer Ozak (Fakir, 2021a and 2021b) set in the USA in probably in 1980's. A day after a demonstration of the *Halvetî zikir* ritual, he explains the meaning and symbolism of the *zikir âyîni* upon request. Saying that the ritual symbolizes the universe, he explains the sections respectively. To put it briefly, he associates the initial *salavats* with the creation of the *Nûr-ı Muhammed*, *Kelime-i Tevhid* chant with the oneness of God, and the Allah chant with the *zikir* of the first creations, etc.

¹¹⁹ "One who comes with good manners goes with favor."

¹²⁰ Another word that I often hear from Ruhi Ayangil is "Aç gözünü, oynat kulağını" [open your eyes, move your ears] which reminds focus and self-awareness. Also, note that the relationship between hearing and focusing is emphasized by "moving the ear" here.

This is the first layer. Then, *zikir*, as a gradual meditation, contemplates God with names and attributes (*esmâ*) that are related to each other. The initial emphasis on Prophet Muhammed, implies both his agency and intercession on the way to reaching God. Considering that the ritual symbolizes the creation of the universe, this also emphasizes that the first thing created is Prophet's essence (*Nûr*).¹²¹ Then, through certain *esmâ*, the participant encounters the immanence of God. This second hypothetical layer is laid out in successive chants. All the other songs, texts and utterances, that is, the third and the innermost layer, constitute the main content, and the elaboration of these mentioned concepts. Thematically, the textual themes and their musical expressions are parallel with other layers. As I just mentioned, the *âyin* starts with *evrâd-ı şerif*. This text both praises the Prophet and legitimize this praise with reference from the Quran. Again, it can be said that these praises are centered around virtue and beauty. So, the *evrâd* as an opening emphasizes few things: (1) It fulfills the requirement that any work should start with the Quran and *salavat*. (2) Its placement at the beginning corresponds to the idea that the first thing created was the essence of Muhammed (*Nûr-ı Muhammed*). (3) Right from the beginning, the participant is reminded of decency and beauty with the Prophet as an archetypical model. (4) Although not yet mentioned explicitly, his intercession is also implied.

Thus, in the next section, *Kelime-i Tevhid zikir*, the text of the *ilahi* still continues to emphasize this fact while declaring “there is no god but Allah”. And the following *durak* section appeals Allah as the *dost*. These all imply the moment before the creation of the universe (oneness of God). While standing up, the *cumhur ilahi*, mentions the *pîr* and declares the brotherhood among the participants while the standing up itself also refers to the creation of universe. Then, beginning from the first chant to the last one, themes such as searching for the original source, repentance of sins, seeking refuge in the intercession of the Prophet, the love of God and various Sufi concepts and metaphors accompany the chants until the end. The last *ilahi* once again touches on the subject of brotherhood. Then, the Verse of Light concludes the *âyin*.

These two parallel lines, the chanting and singing, complement each other musically as well. While the participants follow the trajectory of the *esmâ* through successive,

¹²¹ This is known as *Nûr nazariyesi* (light theory) and was developed in the formation period of Sufism. According to this theory the essence of Prophet, his *nûr*, is the first thing that God have created. For a discussion of the concept within the framework of the early Sufi authors, see Çift (2004).

interconnected chant-ostinatos, the *ilahi* and *kaside* both emotionally affect them and provide additional themes and concepts to contemplate. On the other hand, the chant-ostinatos provide rhythmic and tonic ground for the performances of the *zâkirs*. The harmony among the chanters, and also between the chanters and singers symbolizes the *tevhid* (unity). Once, when the *Şeyh* noticed that one or few individual voices don't blend with the rest, at the end he reminded of a verse that mentions the voice of donkey (Lokman 31/19)¹²² without addressing anyone directly. He further said that even it is “the vilest of voices”, the donkey bray has two pitches with musical intervals and consists of rhythmically regular beats, thus, reaffirming that the purpose of the ritual is unity, through temperance and harmony.



Figure 5.1 : *Çifte Vav*. (Symmetrical letters of V [ﺹ] symbolizing *vahdet* (unity). The surviving calligraphy on the wall of Kadirîhâne after the fire. Photography by Caner Cangül [2009] before the restoration).

Apart from many of their common features, music and ritual have the power to affect participants through temporal processes. The sense of ritual is revealed through the ritual's formality and affectivity. As I tried to illustrate throughout this text, ritual form and its contents are organized by and through music. Even the ritual subject is constructed with the musicality of the chants. The polyphonic relationship between *zikir* and music, in other words chanting of the ostinato and the succession of *taksim*, *ilahi* and *kaside* should be seen as concentric rather than parallel. Recognition of this concentric development characterizes the ritual process from the subjective point of

¹²² “And be moderate in thy pace and lower thy voice, Truly the vilest of voices are those of asses.” He mentions the second part of this verse.

view of the participant. The structures of these chants and their transformation symbolize the physical and emotional transformations of the subject.

In ritual, audition is never a passive activity. The ritual subject is constructed through chants and music; from inside and outside. These two components always complete each other and provide the necessary transformative force. The transformative quality of the processual form with its goal-oriented progress is coherent with the explicit purpose of the *tasavvuf* as a ‘way to God’. This ‘way’ materializes itself beginning from the rules and manners (*âdab*) to multi-sensory congruence generated with chants and communal unity (*vahdet*). Each component in ritual is aestheticized (*lütuf, güzellik*) through gestures, words, sounds and shapes. In other words, the “way” that is paved with beauty, starts with decency and moderation, and ends with unity.

Overall, this public ritual summarizes the *tasavvuf* practices by presenting it as an ethic and aesthetic way of life. This presentation highlights music as a component of it and uses it as a perfect way to show affection for God (*muhabbetullah*), acknowledging that the Human is the reflection of God. The reciprocity of *zikir* (*Fezkuruni ezkurkum—*So remember me, and I shall remember you [Bakara 2/152]) and the symbolism of the ritual structure (a chronological portrayal of creation) situate the *âyin* as the *axis mundi*: a point where two entities meet; God and Human, divine and mundane, etc.



Figure 5.2 : *Çifte Hû*. (Symmetrical *Hû* [هو] symbolizing the reciprocity. The surviving calligraphy on the wall of Kadirîhâne after the fire. Photography by Mustafa Cambaz [2013] before the restoration).

Returning to the question the *Şeyh* have asked me, I would say that his question perfectly sums up the both methodological difficulties of this study. I attempted to

unveil the ineffable: that was both the experience of music and of religion. This quality was based on the characteristics of privacy and being beyond-language, as I have mentioned before. At first, I oscillated between damaging privacy by writing too much and being indebted to the academy by writing less. But in the end, I tried not to leave anything out in order to explain the ritual in all its depth. And I tried to overcome the linguistic barrier on this path. While I accept that the narration of such a deep and multifaceted experience requires a poetic language, I realized from the very beginning how difficult it is to do this outside of one's native language. When I look back, I hope to have been able to show the dynamic nature of the experience, although I can sense the shortcomings.

The unfinished nature of phenomenology and the inchoative atmosphere which has surrounded it are not to be taken as a sign of failure, they were inevitable because phenomenology's task was to reveal the mystery of the world and of reason. (Merleau-Ponty, 1969:43)

Just as the ethnomusicology's task is to reveal the mystery of music and culture.

Both this research and the resulting text showed me that getting to know people and communities through their music is not only quite accurate in understanding them, but also enjoyable. Understanding through participating the rituals and ceremonies must be the purest form of empathy. Such an effort to understand an intricate subject like *tasavvuf* with its ritual expression through ethnomusicology also inevitably involves being understood by others. This way, one not only learns about things, but also learns how to know.

Vâkîf-ı esrâr-ı rumûz-i evliyâdır ehl-i dil
Bu rumûzu vâkîf-ı esrâra sor sorma bana

Hâkî Baba

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APPENDICES

APPENDIX A: *Rûmî Kıyam* Process

APPENDIX B: Linear scheme for *Kuud* section

APPENDIX C: Selected Repertory for *Kuud*

APPENDIX D: Translation of the *Evrâd-ı Şerif*

APPENDIX E: Transcription of the *Evrâd-ı Şerif*

APPENDIX F: Dictionary

APPENDIX G: General Repertory

APPENDIX H: Audio Recording



APPENDIX A: *Rûmî Kîyam* Process

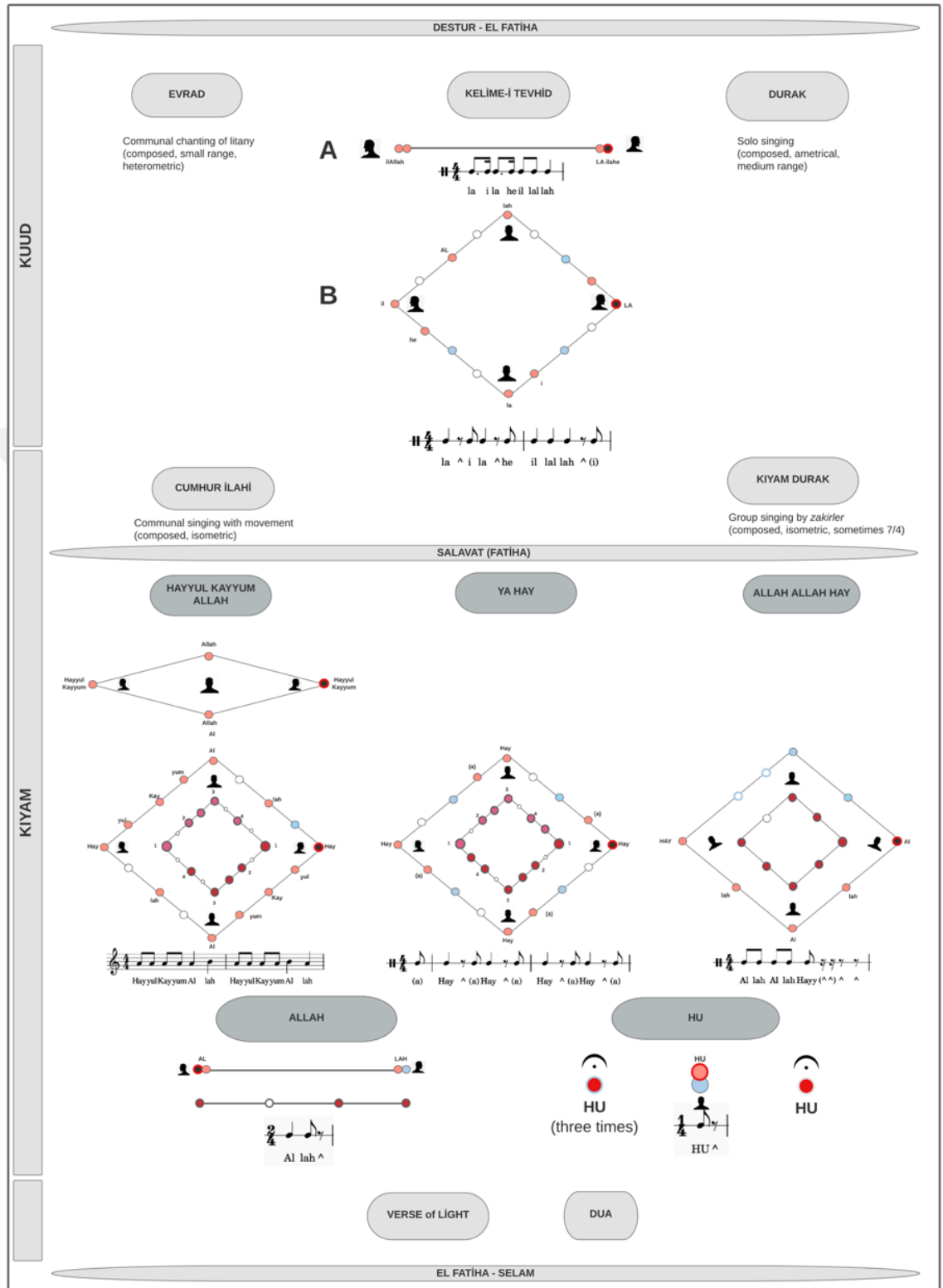


Figure A.1 : *Rûmî Âyin* Process.



APPENDIX B: Linear scheme for *Kuud* section

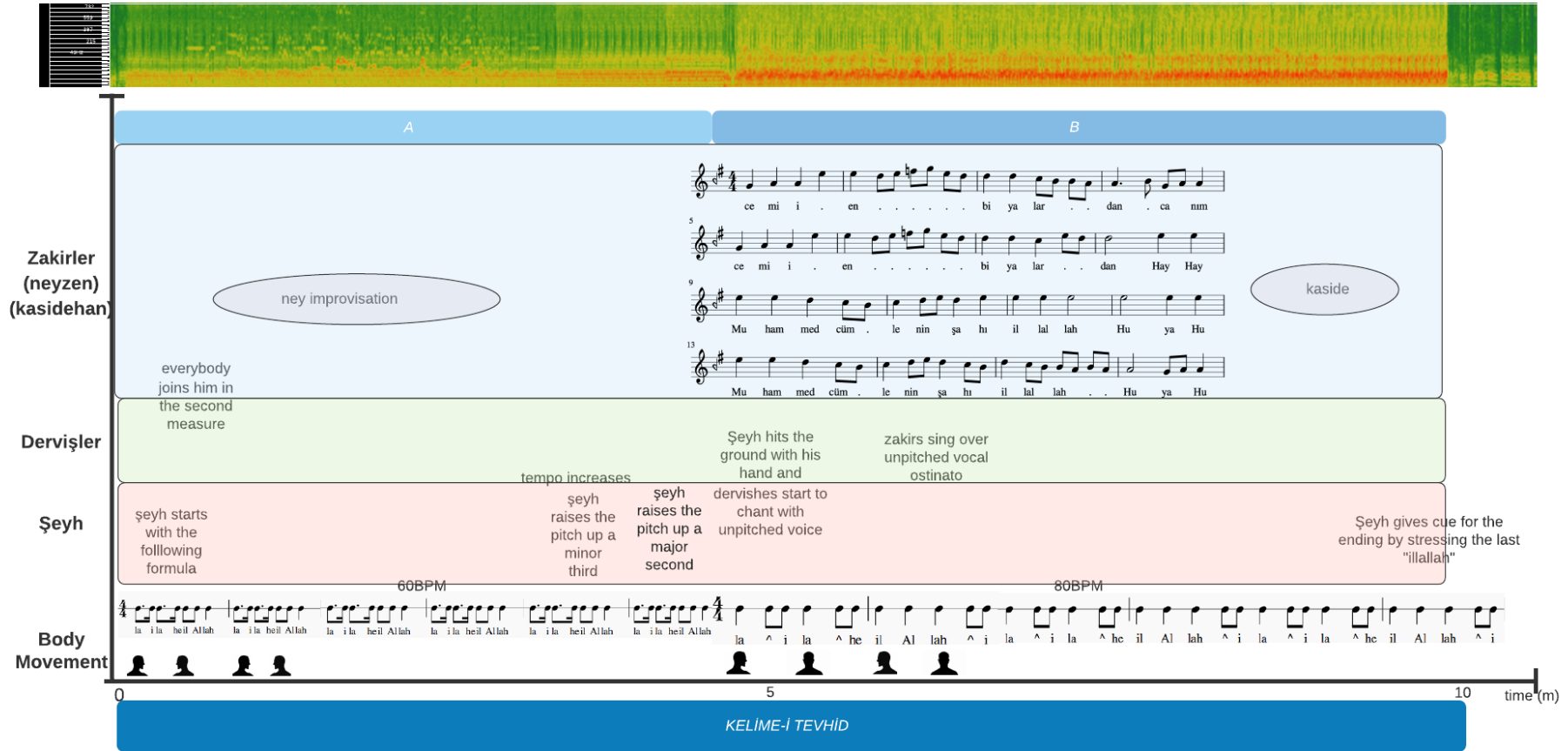


Figure B.1 : Linear scheme for *Kuud* section.



APPENDIX C: Selected Repertory for *Kuud*

Cemi Enbiyalardan Muhammed Cümleinin Şâhı

7

Ce mi . . . e n bi ya la . r da n ca . nım bi ya la . r dan Hay Hay

Mu ham med cüm le nin şâ hı il lal lah Hu ya Hu il lal lah Hu ya Hu

Cemi enbiyâlardan Muhammed cümle'nin şâhı
Yüzü nûrundan almışlar felekler şems ile mâhı

Bu **Eşrefoğlu Rûmî**'nin günâhı çok dürür gâyet
Şefâ'at kıl yâ Muhammed yüzün şems ü kamer mâhı

Figure C.1 : Cemi Enbiyalardan...

Sadr-ı Cemî'-i Mürselîn Sensin ya Resûlallâh

6

Sad rı ce mi mür. se . li n sen sin ya Re su lal . la . . h sul al . lah

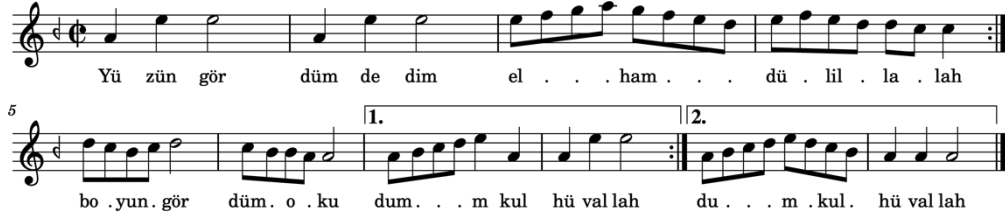
bed ri ef la ki ya ki . n sen sin ya Re . su . lal . lah su . al . lah

Sadr-ı cemi'-i mürselîn sensin yâ Resûlallah
Bedr-i eflâki yakın sensin yâ Resûlallah

Nûr-u sırâc-ı vehhac âlemler sana muhtaç
Sâhib-ü tâc-ü mîrâc sensin yâ Resûlallah

Figure C.2 : Sadr-ı Cemî'-i Mürselîn...

Yüzün Gördüm Dedim Elhamdülillah



Yüzün gördüm dedim 'elhamdülillah'
Boyun gördüm okudum 'kulhüvallah'

Müsel sel zülfünü gördüm muanber
Mukavves kaşların 'nasrunminallah'

Otuziki hurûf oldu visâlin
Visâlin dir visâlin dir eyvallah

Nesîmî kıldıysa bir kat'î tövbe
Nasûhî tövbesi 'tübtü ilallah'

Figure C.3 : Yüzün Gördüm...

Ey Risalet Tahtının Hurşid-i Mah-ı Enveri



Ey risalet tahtının hurşid-i mah-ı enveri
Vey nübüvvet mazharı ahir zaman peygamberi

Hakk senin şanında levlak okudu ya Mustafa
Yani sensin nur Muhammed kainatın rehberi

Sure-i Şemsidduha geldi cemalin şanına
Âlemi kıldı münevver bâ kemalin enveri

Yâ Resulâllah şefaât kıl Gazâli hasteye
Bir günahkâr ümmetindir hem kamunun kemteri

Figure C.4 : Ey Risalet Tahtının...

Yüzün Nûr-i Hüdâdır ya Muhammed



Yüzün nûr-i hüdâdır yâ Muhammed
Sana canlar fedâdır yâ Muhammed

Ebübekri görenler olur aşık
Ömer zahir hudâdır yâ Muhammed

Bu resmile okur kur'ânı Osman
İlim kanı hayâdır yâ Muhammed

Kudret katar eden küffara Gazâ
Aliyye'l mürtezâdır yâ Muhammed

Nesimi ümmetin eyle Şefâat
Kapında bir gedâdır yâ Muhammed

Figure C.5 : Yüzün Nûr-i Hüdâdır...



APPENDIX D: Translation of the *Evrâd-ı Şerif*

Table D.1 : Translation of the *Evrâd-ı Şerif*.

[Euzubillahimineşşeytanirracim] 1/1.Bismillahirrahmânirrahîm 1/2.Elhamdülillâhi Rabbil’alemîn, 1/3.Errahmanir’rahim, 1/4.Mâlikî yevmiddin 1/5.İyyâke na’budu ve iyyâke neste’în 1/6.İhdinessirâtal mustakîm 1/7.Sirâtellezîne en’amte aleyhim, ğayrilmağdûbi aleyhim ve leddâllîn	[I seek refuge with Allah from Satan, the accursed] 1.In the name of Allah, the Compassionate, the Merciful. 2.praise be to Allah, Lord of the worlds 3.The Compassionate, the Merciful, 4.Master of the Day of Judgment. 5.It is You we worship and You we ask for help. 6.Guide us upon the straight path— 7.The path of those upon whom You have blessed, not of those who incur anger, nor of those who are astray.
33/56. İnnallâhe ve melâiketehu yusallûne alân nebiyyi, yâ eyyuhâllezîne âmenû sallû aleyhi ve sellimû teslîmâ (amîn)	56. Indeed, Allah and His angels invoke blessings upon the Prophet. O you who believe! Invoke blessings upon him, and greetings of peace.
Allahümme sallî ve sellim ve bârik ‘alâ seyyidînâ Muhammed ve ‘alâ âlihî ve sahbihî ecme’în.	O God, send blessings and peace and benediction upon our lord Muhammad and upon the Progeny and Friends of Muhammad.
37/180. Subhâne rabbike rabbil izzeti ammâ yasifûne 37/181. Ve selâmun alâl murseline 37/182. Vel hamdu lillâhi rabbil âlemîn	180. Exalted is your Lord, the Lord of might, above what they ascribe. 181. Peace be upon the messengers. 182. And praise be to Allah—Lord of all worlds.
es-salâtü ve’s-selâm aleyke yâ Rasûlallâh	Blessing and peace be upon you, O Messenger of God
es-salâtü ve’s-selâm aleyke yâ Habîballah	Blessing and peace be upon you, O Lover of God
es-salâtü ve’s-selâm aleyke yâ Halîlallah	Blessing and peace be upon you, O Friend of God
es-salâtü ve’s-selâm aleyke yâ Nebiyallah	Blessing and peace be upon you, O Prophet of God
es-salâtü ve’s-selâm aleyke yâ Safiyallah	Blessing and peace be upon you, O Purified by God

Table D.1 (continued) : Translation of the *Evrâd-ı Şerif*.

es-salâtü ve's-selâm aleyke yâ Hayre halkillah	Blessing and peace be upon you, O Beneficent of God's creations
es-salâtü ve's-selâm aleyke yâ Nûre arşillah	Blessing and peace be upon you, O Light of God's Heavens
es-salâtü ve's-selâm aleyke yâ Emîne Vahyillah	Blessing and peace be upon you, O Trust of the Revelation of God
es-salâtü ve's-selâm aleyke yâ Men zeyyenehullah	Blessing and peace be upon you, O Beautified by God
es-salâtü ve's-selâm aleyke yâ Men şerrefehullah	Blessing and peace be upon you, O Honored by God
es-salâtü ve's-selâm aleyke yâ Men kerremehullah	Blessing and peace be upon you, O Generous by God
es-salâtü ve's-selâm aleyke yâ Men 'azzemehullah	Blessing and peace be upon you, O Sacred by God
es-salâtü ve's-selâm aleyke yâ Men 'allemehullah	Blessing and peace be upon you, O Acknowledged by God
es-salâtü ve's-selâmü aleyke yâ Seyyide'l-mürselîn	Blessing and peace be upon you, O Master of all Messengers
es-salâtü ve's-selâm aleyke yâ İmame'l-müttekîn	Blessing and peace be upon you, O Leader of cautious ones
es-salâtü ve's-selâm aleyke yâ Hâteme'n-nebiyyîn	Blessing and peace be upon you, O Last of the Prophets
es-salâtü ve's-selâm aleyke yâ Rahmeten li'l-'alemîn	Blessing and peace be upon you, O Grace for all worlds
es-salâtü ve's-selâm aleyke yâ Şefi'a'l-müzni'bîn	Blessing and peace be upon you, O Intercessor of sinners
es-salâtü ve's-selâm aleyke yâ Resûle rabbi'l-'alemîn	Blessing and peace be upon you, O Messenger of the Lord of all worlds
Salavâtullâhi ve melâiketihî ve enbiyâihî ve resulihî ve hameleti 'arşihî ve cemî'i halkihî 'alâ seyyidinâ Muhammed ve 'alâ âlihî ve sahbihî ecme'in	Blessing of Allah, and angles, and prophets, and messengers, and archangels, and all creatures be upon our master Muhammed and his Progeny and his Friends
Allahümme salli 'alâ seyyidinâ Muhammed abdike ve nebiyyike ve habîbike ve resûlike'n-nebiyyi'l-ümmiyyi ve 'alâ âlihî ve sahbihî ve sellim	O God send blessings to our master, your servant, your prophet, your lover, your messenger and unlettered prophet Muhammed and his Progeny and his Friends

Table D.1 (continued) : Translation of the Evrâd-ı Şerif.

Allahümme salli alâ seyyidinâ Muhammedin en-Nebiyyi'l-melîh Sâhibi'l-makâmi'l-âlâ ve'l-lisâni'l-fasîh	O God send blessings to our master Muhammed, the ranked, the beautiful prophet, one with fluent language.
Allahümme'cal efdale salavâtike ebeden ve enmâ berakâtike sermedâ ve ezkâ tahiyyâtike fadlen ve adedâ	O God, send supreme prayers endlessly and make your infinite abundance constant and increase your purest benedictions
alâ eşrafî'l-halâikî'l-insâniyyeti	upon (him) the most honorable of the mankind
ve mecmâi'l-hakâyikî'l-îmâniyyeti	and the assemblage of the truths of the creed
ve tûru't-tecelliyâtî'l-ihsâniyyeti	and mount Sina of the manifestation of beneficence
ve mehbiti'l-esrârî'r-rahmaniyye	and the destination of the secrets of the Compassionate
ve arûsi memleketi'r-rabbâniyyeti	and the groom of the divine land
ve vâsitati ikdi'n-Nebiyyîn	and the clasp of the necklace of prophets
ve mukaddemi ceysi'l-mürselîn	and the commander of the army of messengers
ve kâid-i rakbi'l-enbiyâi'l-mükerramîn	and the leader of the caravan of esteemed prophets
ve efdali'l-halkı ecmaîn	and the most excellent of the created
hâmili livâi'l-ızzî'l-a'lâ	the bearer of the flag of benevolence
ve mâliki ezmineti'l-mecdi'l-esnâ	and the keeper of the leash of excellence
şâhidi esrârî'l-ezel	the witness of the eternal secrets
ve müşâhidi envârî's-sevâbıkı'l-üvel	and the observer of the lights of forerunners
ve tercemâni lisâni'l-kıdemi	and the interpreter of the Quran
ve menba-i'l-ilmi ve'l-hılmi ve'l-hıkemi	and the fountain of the knowledge and the gentleness and the wisdom
mazharı sırrı'l-cûdi'l-cüz'ıyyi ve'l-küllıyyi	the appearance of the particular and the universal generosity
ve insâni ayni'l-vücûdi'l-ulviyyi ve's-süfliyyi	and the human that reflects the superior and the inferior beings (divine and mundane)

Table D.1 (continued) : Translation of the Evrâd-ı Şerif.

rûhî'l-cesedi'l-kevneyn	and the spirit of the flesh of the two realities (material and spiritual)
ve ayni hayâtî'd-dâreyni	and the life of two residences (life and afterlife)
el-mutehakkıkı bi a'lâ rûtebi'l-ubûdiyyeti	and the one who has proven for the highest creation
ve mütehallıkı bi ahlâkı'l-makâmâtî'l-istifâiyyeti	and the one who has embodied the purest character
el-halîlî'l-a'zam el-habîbü'l-ekrem	the greatest friend, the glorious beloved
seyyidinâ Muhammed ibn Abdullâh bin Abdülmuttalib	our master Muhammad ibn Abdullâh bin Abdülmusalib
ve alâ sâiri'l-enbiyâ-i ve'l-murselîn	and upon all prophets and messengers
ve alâ melâiketike'l-mukarrabîn	and upon closest angels (to God)
ve alâ ibâdillahi's-sâlihîn min ehli's-semâvât-ı ve ehli'l-aradîn	and upon the God's devout creations from the heavens and the earth
küllemâ zekerate'z-zâkirûn	as long as the invokers invoke
ve gafele an zikrike'l-gâfilûn	and the negligents neglect
ve sellim ve radiyallahu an ashâbi rasûlillâhi ecmaîn.	and peace and approval of God be upon all friends of the Prophet

APPENDIX E: Transcription of the *Evrâd-ı Şerif*

Kadirî Evrâd-ı Şerîfi

Transcription B. B. Güner

I

3 e u zu bil la hi mi neş şey ta nir ra ci m

3 bis mil la hir rah mâ nir ra hîm

4 el ham dü li lâ hi ra bil a le mîn er rah ma nir ra him

6 mâ li ki yev mid din iy yâ ke na bu du ve iy yâ ke nes te in

8 ih di nes sı râ tal mus ta kîm sı râ tal le zî ne en am te a ley him

10 ğay ril mağ dû bi a ley him ve led dâl lîn

II

11 in nal lâ he ve me lâ i ke te hu yu sal lû ne a lan ne biy yâ

12 ey yu hal le zî ne â menû sal lû a ley hi ve sel li mû tes lî mâ a mîn

III

13 al la hum me sal li ve sel lim ve bâ rik a la

14 sey yi di nâ mu ham medin ve a lâ â li hî vesah bî hi ec me in e

IV

16 sub hâ ne rab bi ke rab bil iz ze ti am mâ ya si fû ne

17 ve selâm mun al âl mur se lî ne vel ham du lil lâ hi rab bil â le mîn

Figure E.1 : Transcription of the *Evrâd-ı Şerif*.

2

V

18

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Re sül al lâh

22

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Ha bî bal lah

26

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Ha lîl lal lah

30

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Ne biy al lah

34

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Sa fiy al lah

38

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Hay re hal kil lah

42

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Nû re ar şil lah

46

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ E mi ne vah yil lah

50

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Men zey ye ne hul lah

54

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Men şer re fe hul lah

58

es se lâ__ tû ves se lâ__ mü a ley ke yâ__ Men ker re me hul lah

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.

62
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Men az ze me hul lah

66
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Men al le me hul lah

70
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Sey yi del mür se lîn

74
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ İ ma mel müt te kîn

78
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Hâ te men ne biy yîn

82
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ ^{el} Rah me ten lil a le mîn

86
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Şe fi al müz ni bîn

90
es se lâ__ tü ves se lâ__ mü a ley ke yâ__ Re sul le rab bil a le mîn

94
VI sa la vâ tul lâ hi ve me lâ i ke ti hî ve en bi ya yi hî ve ru su li hî

95
ve ha me le ti ar şî hî ve ce mî hal ki a lâ sey yi di nâ

96
Mu ham me din ve a lâ â li hî ve sah bi hî ec ma îñ

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.

4

VII

1. 97 Al la hüm me sal li a la sey yi di na

99 X mu ham me din ab di ke ve ne biy yi ke ve ha bi bi ke ve re su li ke

101 ne biy yi üm miy yi ve a la a li hi ve sah bi hi ve sel lim

103 2. Al la hüm me sal li a la sey yi di na

105 mu ham me din ab di ke ve ne biy yi ke ve ha bi bi ke ve re su li ke

107 ne biy yi üm miy yi ve a la a li hi ve sah bi hi ve sel lim

109 3. Al la hüm me sal li a la sey yi di na

111 mu ham me din ab di ke ve ne biy yi ke

112 ve ha bi bi ke ve re su li ke ne biy yi üm miy yi ve a la

114 a li hi ve sah bi hi ve sel lim

VIII

115 1. Al la hüm me sal li a la sey yi di na mu ham me din ne biy yin

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.

118
me li hi sâ hi bil ma kam mil a la ve li san nil fa sih—

120
2. Al la— hüm me sal li a la sey yi di na mu ham me din— ne biy yin

123
me li hi sâ hi bil ma kam mil a la ve li san nil fa sih—

125
3. Al la— hüm me sal li a la sey yi di na mu ham me din— ne biy yin

128
me li hi sâ hi bil ma kam mil a la ve li san nil fa sih—

IX 130
Al la— hum mec al ef da le sa la vâ ti ke e be den

131
ve en mâ be re kâ ti ke ser me dâ

132
ve ez kâ ta hiy yâ ti ke fad len ve a de dâ

X 133
a lâ eş ra fil ha la— i kıl in sa— ni yet

134
ve mec ma il ha kâ— yi kıl i ma— ni yet

135
ve tû rı te cel li yâ til ih sâ— ni yet

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.

6

136
ve meh bi til es rā____ rir rah ma____ niy ye

137
ve a rû si mem le ke tir rab ba____ ni yet

138
ve vâ sı ta ti ık din Ne biy yin ve mu kad de mi cey şil mür se lîn

140
ve kâ i dil rak bil en bi yâ____ il mü ker ra mîn

141
ve ef da lil hal kı ec ma în____ hâ____ mi li li vâ il ız zil a lâ

142
ve mâ li ki ez mi ne til mec dil es nâ____ şâ____ hi di es râ rı e zel

143
ve mü şâ hi di en va____ ris se va____ bi kıl ü vel

XI 144
ve ter ce mâ ni li sâ____ nil kı de mi

145
men ba il il mi vel hil mi vel hi kem

146
maz ha rı sır rı cû____ dil cüz ziy yil ve kül liy yi

147
ve in sâ ni ay nil vü cû____ dil ul viy yi ves suf li

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.

148
rû hıl ce de dil kev neyn rû hıl ce de dil kev neyn

150
rû hıl ce de dil kev neyn ve ay ni hâ ya— ti dâ reyn

152
el mü te hak kı kı bi a la— rû te bil u bu— di yet

153
ve mü te hal lı ki bi ah la— kıl ma kâ mâ til ı s tı fâ iy yet

XII 154
el ha lı lıl a zam el ha bî bül ek rem sey yi di nâ

157
Mu ham medin ib ni Ab dül lâh ib ni Ab dül mut ta lib ve a lâ

158
sâ i ril en bi yâ i vel mür se lı ne ve a lâ

159
me lâ i ke ti kel mu kar ra bın— ve a lâ

160
i ba dil la his sa lı hı nemin eh lis se ma va ti ve eh lıl a ra dı ne kül le mâ

161
ze ke re ke zâ ki rû ne ve ga fe lan zik ri kel ga fi lu ne ve sel lim ra di yal lah—

162
an as hâ bi ra sû lıl lâ hi ec ma in

Figure E.1 (continued) : Transcription of the *Evrâd-ı Şerif*.



APPENDIX F: Dictionary

Table F.1 : Dictionary.

Turkish		Arabic or Persian	Conventional/ Latinized	Definitions
	Plural or singular (if used) turkish/persian/arabic			
zikir		الذكر	dhikr	1. remembrance, recollection 2. chanting 3. ritual
âyin		آیین	âyin	1. rite, ritual, ceremony 2. musical composition
semâ		السماع	samâ'	1. listening 2. turning 3. whirling dance 4. sufi ritual (or dance)
derviş	dervişler (tr) dervîşân (pr)	درویش	dervish	1. poor 2. disciple, follower 3. whirler
zâkir	zakirler (tr) zakirân (pr)	ذاکر	zâkir	1. one who remembers/recollects 2. musician in sufi ritual
âsitâne		آستانه	âsitâne	1. door stone, threshold 2. Istanbul (capital) 3. central lodge of a sufi order
tekke (tekye)	tekâyâ (ar)	unknown	tekke	1. sufi lodge
dergâh		درگاه	dergâh	1. şeyh house 2. central lodge of a sufi order 3. sufi lodge
şeyh	meşâyih (مشایخ)	الشيخ	Sheik, sheikh	1. elder 2. chief 3. sufi master
postnişin		نیشتنسوپ	postnişin	1. şeyh in charge 2. ritual conductor • post (sheepskin) nişin (sit)
pîr		پیر	pîr	1. master 2. founder of a sufi order
tarikât		الطريقة	tarikât	1. way 2. cult, sect 3. sufi order

Table F.1 (continued) : Dictionary.

dua		الدعاء		1. prayer 2. orison 3. petition 4. supplication
Evrâd	already plural singular: vird (ورد)	أوراد	Evrâd	1. daily religious practices 2. litany 3. text that praises Prophet Muhammed. Composed by the founder of a sufi order or branch
esmâ	already plural singular: ism' (اسم)	اسماء	esmâ	1. names 2. names of God
ilahi		الهي	ilahi	1. divine 2. a poetic form (hymn)
kaside		القصيدة	kaside	1. to write 2. a poetic form (eulogy)
salavat	already plural singular: salat (صلات)	صلوات	salawat	1. prayers 2. a specific prayer that praises Prophet Muhammed and invokes blessings for him

APPENDIX G: General Repertory

Table G.1 : General Repertory.

Rumî Kıyam	
Kelime-i Tevhid	Cemî' enbiyâlardan Muhammed cümle'nin şâhı Sadr-ı cemî' mürselîn sensin yâ Resûlallâh Yüzün gördüm dedim elhamdülillah Ey risalet tahtının hurşid'i mah-ı enveri Yüzün nûr-i hüdâ'dır yâ Muhammed
Durak	Senin aşıkların nazar kılmaz Firdevs-i âlâ'yâ Kapına Geldiler ümmet Muhammed Tarikat ehliyiz sofî
Kıyam Durak	Tecellî şevki Didârın Tevbe edelim zenbimize Ey Habîb-i muhterem Vakti seherde açıla perde Merhaba ey Fahr-i alem
Hayyul Kayyum Allah	Abidân-ı Mustafayız Bu akıllı fikriyle Mevla bulunmaz Canu dilden fani kıldın akıbet A sultanım sen var iken İrfan meclizine ulaşabilsem Hayıf benim bunca geçen ömrüme
Hay	Bahri umman dürriyem Hû bir allah (ey aşık-ı dildade) Gönül hayrân oluptur Geylan'dan yürüdü Aşkınla çak olsa bu ten Allah huve rabbuna - Ben dervişim diyene Lî hamsetün Melektü Fuâdu Feseral Hevâ
Allah Allah Hay	Tedbiri terk eyle Can ellerinden gelmişem Gönül hayrân oluptur Gel gel yanalım ateş-i aşka Vakt-i seherde açıla perde Kapısı yok bacası yok Dü cihanın mefhari Mualla gavsi Göster cemalin şem'ini Vakti seherde açıla perde Melektü Fuâdu Feseral Hevâ Server-i ser bülendimiz

Table G.1 (continued) : General Repertory.

Allah	Meded senden meded Kurbanlar tığlandı Haktır Allahım, Muhammed mâhım Varlığın mahveyleyip meydana gel Pâk aşka er gönül dildâra sor sorma bana Medet yâ Gavs'ul Azam Yar yüreğim yar gör ki neler var Yüzün gördüm dedim elhamdülillah Ahi-ül Devran
Hû	Canan ilinin güllerinin bağı göründü Gelin ey aşıklar gelin Gel sürelim dem

Eşrefî Kıyam	
Allah (first)	Sırn-ı âlâ (<i>kaside</i>)
Allah (second)	Güzel aşık cevrimizi
Hay	Allah huve rabbuna - Ben dervişim diyene

Devran	
Hû Hû	Hû bir allah (ey aşık-ı dildâde)
Hay	Gönül hayrân oluptur
Hay Hay Hay Allah	Düşeli bu aşkın eline

APPENDIX H: Audio Recording

[LINK](#)

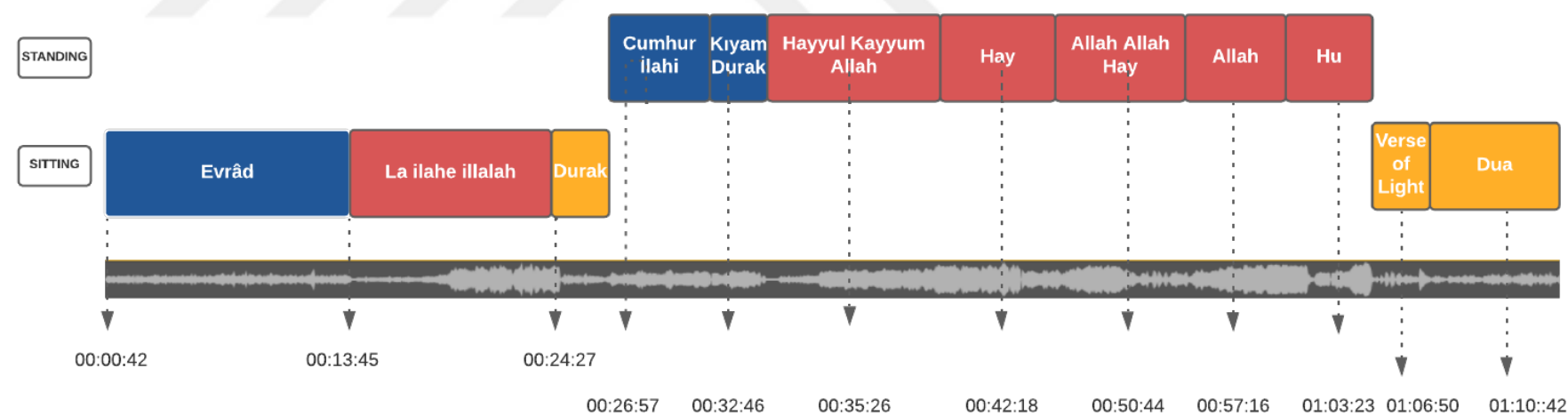


Figure H.1 : Time stamps for the recording.



CURRICULUM VITAE

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EDUCATION

- **B.Sc.** : 2013, Istanbul Technical University, Turkish Music State Conservatory, Musicology.
- **M.Sc.** : 2015, Istanbul Technical University, Graduate School, Musicology.

PROFESSIONAL EXPERIENCE

- **TUBITAK** (The Scientific and Technological Research Council of Turkey) funded project - *The Applicability of Sound-Processing Tools in the Exams for Music Perception Assessment and Evaluation* (Bursar/Assistant) 2016-2018.

PUBLICATION ON THE THESIS

- **Guner, B. B.** Processual Form in Sufi Dhikr Ritual. *Musicologist*. Manuscript accepted for publication.

OTHER PUBLICATIONS AND PRESENTATIONS

- **Guner, B. B.** (2014). Meşk ve Metot: Sözlü Kültürden Yazılı Kültüre Çalgı Eğitiminde Değişim. *Porte Akademik: Müzik ve Dans Araştırmaları Dergisi*, 9, 17-26.
- **Guner, B. B.** (2019). *The Musical Language of Anadolu Pop* [Poster Presentation]. International Music and Science Symposium, Istanbul.