

Mevlevi and Egyptian folk Tanoura as Sources of Inspiration in fashion design field

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Abstract:

Fashion design is one of the arts that express the cultural and social attitudes. It is the art of applying design, aesthetics and natural beauty to clothing and its accessories. Fashion designers anticipate changes which sometimes not suitable to our customs and traditions. This led to the need to develop a modern fashion based on the national heritage and Egyptian identity. So that it is a strong fortress that protects against external influences and trends to the Egyptian society. That has an influential role in Keep away from the blind imitation of fashion that does not fit Egyptian identity and the reduction of exotic fashions from Egyptian society.

The sema ritual began with the inspiration of Mevlâna Jalâluddîn Rumi. Dervish whirling has a ritual every movement of the hands, feet and head has a meaning and special significance and rotation counterclockwise evidence of the exchange of night and day. The whirling of the skirt (tanoura) is an Egyptian dance derived from the mevlevi whirling, but the Egyptian tanoura is dancing in bright colors.

The present research explores the idea of creating contemporary fashion designs inspired from mevlevi and Egyptian tanoura costumes. The study found that these traditional and folk dances were positive as a source of inspiration. Twelve designs are created and statistically investigated by fashion and clothing specialists. The best designs to achieve the aspects of the evaluation as a whole of the design, according to the views of design specialists, is design number (9), and the least designs proposed in achieving the aspects of evaluation (as a whole) is the design. (1) In light of the results, there are differences of statistical significance between the proposed designs in the achievement of the aspects of evaluation (as a whole) according to the views of specialists"

Keywords:

*Mevlevi,
Rumi,
Egyptian Tanoura,
heritage*

Paper received 25th August 2018, Accepted 13th September 2018, Published 1st of October 2018

1. Introduction

It is scientifically recognized that the fundamental condition of our existence is to revolve. There is no being or object which does not revolve, because all beings are comprised of revolving electrons, protons, and neutrons in atoms. Everything revolves, and the human being lives by means of the revolution of these particles, by the revolution of the blood in his body, and by the revolution of the stages of his life, by his coming from the earth and his returning to it. However, all of these revolutions are natural and unconscious. But the human being possesses a mind and an intelligence which distinguishes him from other beings. Thus the whirling dervish or semazen, intentionally and consciously participates in the shared revolution of other beings. (1)

The Mevlevi are known as the Whirling Dervishes due to their famous practice of whirling. Whirling or mevlevi is a customary meditation practice performed within the Sema ceremony, through that dervishes aim to achieve the supply of all

perfection, or kemal. The whirler listening to the music, spinning one's body in repetitive circles focusing on God, and, which has been seen as a symbolic imitation of planets in the Solar System orbiting the sun and many other movements found in life

The Mevlevi practice gave rise to an Egyptian form, tanoura, distinguished by the use of a multicolored skirt called tanoura. In Egypt, the movement of whirling has been adapted as tanoura. The word tanoura or tanoura refers to the colorful skirt worn by the whirler (dancer), with a color representing each Sufi order. Tanoura is associated with Sufism and is performed at Sufi festivals, but it is also performed by non-Sufis as a folk dance in Arab countries and international forums.

2. Problem statement

- Lack of design thoughts inspired by the folklore and heritage. And use of international fashion that is not suitable for values and traditions
- To what extent can merge between Egyptian

Skirt (tanoura) and dervishes clothes (in mevlevi) to produce designs and costumes combine tradition and modernity

3. Objectives

The main aim of the research is to confirm the return to Egyptian identity and culture which is unique, by reviving the folklore in an innovative vision in fashion design field. The following sub-objectives were included:

- Analysis of structural parts of both mevlevi and tanoura dancer costumes.
- Recognize the most important features that characterized the thought of Mevlevi and how the Egyptian Skirt is inspired from it.
- To highlight the Egyptian identity and the components of the folk costume of the Egyptian Skirt (tanoura) dancer.
- Creating a range of contemporary designs and costumes inspired by the folklore and the heritage for summer 2018.
- Heritage Revival in fashion design field.

4. Methodology

This study took descriptive analytical method and also the experimental method.

5. Significance

The significance of this research is represented in:

- Scarcity of researches and studies on the Egyptian tanoura dancer clothes and also mevlevi dervish clothes.
- Study and analysis of symbolism in clothing of both Egyptian tanoura and dervish in mevlevi.
- Reviving the culture of preserving social, cultural and heritage identity in fashion design field, within an acceptable contemporary framework.

6. Literature Review

1. Mevlevi (Mawlawya)

1.1. Origin:

The Mevlevi order of Sufi Islam is based upon the teachings of Mevlâna Muhammed Jelaluddin Balkhi-Rumi (1207-1273), a Persian poet, Islamic jurist, and theologian, who settled in Konya, Turkey. Members of the Mevlevi are well known for their practice of performing a zikir (devotional act) in the form of a whirling "dance" during a music ceremony called the sema. This ceremony, among other distinct rites, utilized particular garments and cultural objects. (2)

1.2. History:

After the death of Shems, Rumi allegedly ordered mourning clothes, including a white shirt, symbolizing his own funeral shroud, and a honey-colored sikke, symbolizing his own tombstone, which he wore as an expression of bereavement.

(2,3)

This attire was adopted by his followers and became standard for Mevlevi dervishes until the early twentieth century. While the general makeup of the Mevlevi garments was the same for dervishes of all ranks, details reveal certain symbols that differentiate individuals within the hierarchy. Throughout the life of a dervish, various items of clothing and accessories were awarded to and utilized by the individual, each feature holding separate significance.

The distinctive garments indicating rank and status in their development illustrate the evolution of the order. By the fifteenth century, codes, rituals, clothing and accessories had been established, and there were six ranks of members of the Mevlevi. These included muhip (sympathizer), dervish ("seeker of doors"), dede (elder), sheikh (head of a particular tekke), halife (successor to the sheikh) and the Çelebi (the highest rank of all Mevlevi, and descendent of Rumi). (2,3)

1.3. Sufi whirling

Sufi Whirling, which was the major spiritual practice of Mawlawiyah, a Muslim group founded by Rumi al-Balkhi, Maulana Jalauddin. (4,5)

The Sufis believe that they can embrace the Divine presence in life and they can achieve the perfection of worship by performing their spiritual meeting ceremonies. These ceremonies can change according to orders or tariqas of Sufism (Khalwati, Riffai, Alevi, Chishti, Bektashi, Mevlevi). The meeting places of Sufi ceremonies are known as zaviye, hankah, or tekke (lodge) and semahane (whirling hall). Sema is the pronouncement of names of God while dancing or moving, and whirling is performing of sema with customary revolving dance. In whirling, the dervishes aim to reach the perfection through individual desires by listening to melody concentrating on God and spinning one's body in repetitive circles (fig. 1), which is seen as a symbolic imitation of planets in space revolving the sun. (6,7,8)



Figure (1): dervishes' spiritual ceremonies.

The dervish learned to whirl by placing the toes of his left foot around a bulbous knob on a 3' x 3' wooden board, covered with salt. He kept the left foot in this position, with the knob between the big toe and the adjacent toe, and turned by crossing his right foot over the left. (2)

1.4. Sema and Sufism:

The famous ritual of the *sema* has long been the most important ceremony of the Mevlevi, comprising dance, music and incantation to achieve a state of religious ecstasy. (9) The *sema* is universal to all Sufi orders, but the Mevlevi *sema* ceremony is distinct. For the Mevlevi, the *sema* traditionally took place in the *semahane* (fig. 2), which was usually a room of octagonal form, a

space that echoed the circular movement of the ceremony. As it also served as a mosque, at one end of the *semahane* was the *mihrab*, indicating the direction of Mecca. Here, there was also a *minbar*, or stairs and pulpit from which the Imam preaches. (2) After long periods of meditation and fasting, Rumi was able to attain a state of enlightenment. (10) He achieved this ecstatic state by performing the movement that later became known as the *sema*, the spinning trance of the Whirling Dervishes. He continued to exercise this movement as a meditative act through the end of his life, inspiring other dervishes to do the same. (2)



Figure (2): dervishes in whirling hall (semahane).

Music of Mevlevi is performed by ensembles of Turkish classical instruments and choirs of singers. Performances of this music accompany groups of so-called “dancers” who, with outstretched arms, elegantly spin counterclockwise in white flowing gowns. This whirling, called *sema*, is the most characteristic feature of the Mevlevi rite and is performed by devotees in order to achieve a meditative trance state in which the worshiper is believed to be in spiritual unity with mankind, the cosmos, and Allah.

The term *sema* has two different meanings in the Islamic world. In Arabic *sam* ‘ means “listening” or “audition” and is used to indicate a concert of music, while in Turkish *sema* means “firmament” or “sky” and refers to the whirling of the Mevlevi dervishes. *Sema* should not be translated into English as a “dance,” however, for both spiritual and linguistic reasons; Sufis do not consider the ecstatic turning to be a kind of dance. (11)

1.5. Sufism

Sufism or *Tasavvuf* is a concept in Islam and it's a method to adore god. It is an education of a Divine idea with its authentic tradition. Nevertheless, *sufism* represent inner or esoteric dimension of Islam. The practitioner of the Sufism is known as Sufi or Dervish. All of the Sufi orders or *tariqas*

are named after their first sheikh, leader. All of the *tariqas* are formed, established and spread out after 12th century. After the death of Mevlana Celaleddin-i Rumi, his son Sultan Veled became the former of Mevlevian. Soon after its establishment in Konya, it spread out rapidly to all of the Ottoman territory. (8,12)

1.6. Mevlevi:

Rumi died in 1273, and while the community mourned the loss of its great spiritual guide, it was determined to keep alive his teachings. (13) His followers chose a leader, and began to organize Rumi's teachings into distinct practices, and the new Sufi order came to be known as the Mevlevi. (14) While Rumi was never an official leader during his lifetime, his approach brought together, and for hundreds of years inspired, a group of people in search of enlightenment through mysticism.

1.7. Mevlevi music

Mevlevi music, along with ritual and theology, is based on the many writings, speeches, and sermons of the Mevlana, which, according to tradition, were codified by his followers and his son. (15) Sultan Veled, who once again assumes a legendary role in the origins of the *tarikats*, is often cited as having established the Mevlevi liturgy by

setting his father's mystical poetry to music and dance. The implication is that the music performed today, or at least its style, was composed by him and may even date to the time of the Mevlana. In Whirling Ceremony dervishes spin around themselves at the whirling hall. While some of the dervishes are spinning, the others which are musicians join them with performing Mevlevi Ayini (a special form of Islamic religious music). Mevlevi Ayini is also one the biggest form of Turkish Melodic Music. The musicians are called as 'Mutrib Heyeti' –music group-. There are several Classical music instruments in this group like ney, kudüm, bendir, ud, kanun, ke-menche as well as vocalists. Number of people in the group can be between 6 to 18. (8)

1.8. Dervish clothing

Members of the Mevlevi group wore variations on the same elements of clothing with certain differences to indicate their rank. Until the dissolution of the order in 1925, garments were earned and awarded with specific ceremony, and they were highly valued by the individuals that wore them. (2)

The type of garment, headgear, color, material, length and accessories of Sufi dervishes were usually determined by the head or founder of their order, or through traditions and symbolic meanings were ascribed to them. (16)

The garments given to the new dervish included the hirka or ferace, it is a collarless, anklelength, loose-fitting long coat with cuffs on the long sleeves as shown in figure 3.



Figure (3) : Hirka (long coat).

Beneath the ferace, the dervish wore the tennure, or sleeveless tunic with wide skirt, wrapped at the waist with a cummerbund known as the elifinemed. A sleeveless, waist-length jacket, called hayderi (fig. 4), was sometimes worn under the ferace and over the tennure, and on top of that, another long-sleeved jacket called the destegül.



Figure (4): The destegül and hayderi.

As undergarments, the dervish wore şalvar (ankle-length britches) and a mintan (short undershirt with a yoke collar and open front) as shown in figure 5. (2)



Figure (5): dervish full costume.

A sash or belt (kemer) would be used to keep the clothes closed. The width, perhaps around 10 cm, and color would depend on the mystic sect involved. Usually it would be wound around the man's waist three times which represented the knowledge of God, the seeing of God and the stage of true existence. The rida was a woolen, waist-length jacket that was worn by the sheikh of the dervish lodge (fig 5). The conical cap known as a sikke (fig. 6) was usually made of felt, shaped on a mould and then fitted to the wearer's head. These caps among the Mevlevi were colored black, grey, brown and white and were worn by the apprentices and disciples. The members of the order who were on a higher plane wore a sash wrapped around their conical caps which signified the gravestones that would one day stand at the heads of their graves. (16)

This hat is tapered slightly with a rounded top, approximately 45-50 cm high, made of two layers of felted wool, which were mounted and burnished together. (14) It was used for all practical purposes, and by all ranks of the order, and once awarded was the most esteemed and characteristic garment of a dervish. (2,17)



Figure (6) : Sikke

1.9. Symbolism and dervish clothing

The sema has become the most famous rite of the Mevlevi, and participants have long dressed in distinctive garments, with each piece holding particular symbolic meaning related to their rank and role in the ceremony. Those participating included not only the semazen (whirling dervishes), but also the neyzen and kudumzen (musicians) and the hanende (chanters of the litany). (2,13)

Garments and other textiles used in the sema continued to be important to dervishes even in death. Textiles served as funerary shrouds, and were draped over the sarcophagi of the order's venerated members, including Rumi and his descendents (2)

The sikke was extremely important and far more than a quotidian accessory. Its most important symbolic meaning was that of a memento mori, and this hat represented each dervish's tombstone. Dervishes typically slept wearing the sikke, and were also buried wearing it. (2,17) the rida made up of two equal pieces of cloth, the left side was supposed to represent the lodge and the shari'a while the right side stood for education and truth.

In other sects the cap might be folded into a number of layers or seams of symbolic meaning such as one seam might refer to the unity of Allah. The most serious punishment that a Mevlevi community could inflict on a member was to divest him of his sikke. (2,14)

2. Egyptian Tanoura:

Al Tanoura is an Egyptian folkloric dance inspired by the Sufi festivities. The dance is similar to the Sufi whirling in Levant and Turkey. In this dance, the dancer wears long colorful skirts and whirl in one direction for extended time using their skirts in several colorful variations. The practice of spinning is quite ancient and occurs in many cultures. (18)



Figure (7): Egyptian folk Tanoura dance.

2.1. Tanoura origin

Al Tanoura dance has a Philosophical and religious impact which made it unique with its special costume than other folk dances. (19) Egypt is famous with tanoura dance especially in Arabian and international festivals. One of the most interesting and vital dances in the heritaceous tanoura dance, as it combine gorgeousness showings with customs diversity and color riches. The dance is a circular movement accompanied with music in a diverse percussion.

In Fatimid state the Egyptian artist inspired from the Mevlevi to make the Egyptian tanoura which is practiced with different musical folk tools as (flute, drums, rababa, sajat...etc).

The unique design of tanoura is based on color diversity so it gives emphasis and attract audience attention. (20)

Tanoura is the Egyptian version of the whirling Dervish dances of the sufis (Islamic mysticism). (21) Tanoura general shape is a full circular skirt with a wide edge ended

with long and thin belt, and consisted of 13 to 15 geometrical shapes made from light weight chiffon and jersey. (22)

Tanoura is one of the Egyptian dances (as Tahtib, Al-Hegala, Al-tarbala, Al-Arogid....etc), but tanoura is more tricky as it required dancer with a specific skills. Sometimes the tanoura man dances

and whirling over a horse to show his skills to control tanoura. (23)

2.2. Tanoura man

The Tanoura man called (al lafeef), he wearing two or three tanoures their colors inspired from flags of Sufism order. The weight of Egyptian Tanoura reaches to 8 kilogram.

The belt (is called Sabta), is worn in the upper body part. Its importance is to strengthen the dancer back when whirling.

In this dance the dancer whirling around himself several times with motion until he disappear inside the Tanoura. The Egyptian Tanoura depends on circular motions inspired from Islamic Sufism sense. (20)

2.3. Traditional costumes of tanoura dancer

The traditional costumes of tanoura dancers composed of:

- **Jilbab (batk):**

The tanoura man is wearing jilbab (fig. 8), such as folk jilbab worn in Egypt folk areas. The jilbab called (batek) is made from white cotton, it is rectangle shape its width is equal to shoulder width and its length is the dancer length. The jilbab hip line is the most wide portion which with whirling can reach the dancer head due to additional cuts.

The sleeves are wide and tall and ended with tight cuff.

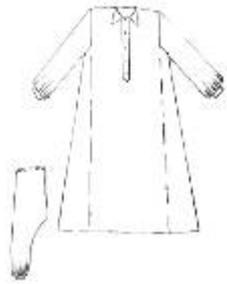


Figure (8): Jilbab and Pantaloon

• **Pantaloon:**

It is worn under tanoura. It made from cotton fabric. The pant is very wide and gathered with cuff in the hem line to give easy and free movement to the dancer. And tighten to the waist with band or rope as shown in figure ().

• **Al-Thabta:**

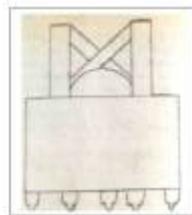
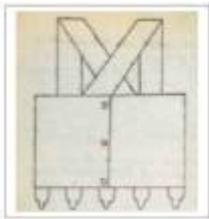


Figure (9): Al- Thabta design.

• **Al-Antre (Al- farmala):**

It is a vest worn over jilbab and Al-thabta, it is made from cotton and open always from front without any fasteners. It may be with sleeves or sleeveless, and is decorated with embroidery ornamentations as shown in figure 10.



Figure (10): Al-Antre (Al- farmala).

• **Al –Tanoura (skirt):**

The dancer wears two tanouras at least. The tanoura is made of cotton; its length is from 100-110 cm. The colours of the tanoura range from two to seven colours. It is tighten in the waist line and widen in the hem line. The skirt piece (tanoura) consists of 11-15 cuts; cut width near waist line is 8-10 cm and reaches to 30-45 cm near the hem line. The waist band width is from 5- 6 cm and ends with tape 100-150 cm, which can be fastened around the waist of the dancer more than once.

The tanoura edge in the hem line ended with thick rope, its diameter is 5 cm called (Sebla). It is acts as weight gives balance to the tanoura during whirling of the dancer.

Is worn over jilbab, in ancient times it called (chomar). Al –thabta is made from cotton in green or red colour- according to Sufism order-. Its length is 35-40 cm and width is equal to chest width. Its open is in the center back and fastened with buttons and buttonholes.

In the front of Al-thabta, the design is half circle called “koba” 9 cm length and 15 cm width in its ends there are two tapes (8cm× 60 cm) which turn to back in cross line (X- shape). In Al-thabta hem line there are seven segments ((fig. 9). The half circle and the two tapes in the front part of Al-thabta are inspired from mosque dome with its two minarets, and the seven segments are pointed to seven skies. There are written and plants ornamentations in al -thabta.



• **Head dress:**

The head dress is consisting of two parts:

A. bonnet:

It is made from white or red fabric (the colour is according to Sufism order).

B. lasa:

This is a rectangle of cotton fabric 150-170 cm length; wrapped around bonnet, its color is white or green. Its tail is leaved free as shown in figure (11).



Figure (11): head dress of Tanoura dancer consists of bonnet and lasa.

2.4. Skirt ornamentations:

Tanoura is decorated with different ornamentations. One of these ornamentations are simple geometrical shapes, Plant ornamentations, Calligraphy and Islamic ornaments and architecture.

• **Popular symbols used in the decoration of tanoura dancer dress:**

In terms of decoration there are two types of ornaments:

- A. **Islamic motifs** are motifs from Islamic art or from the environment surrounding the tanoura dancer.
- B. **Geometrical shapes:** as triangles, squares, rhombus, and circles. They are gathered next to each other in aesthetic forms that attract the eye.
- Triangle: is the most popular shape decorating tanoura dress. Triangles with varied colors and sizes are frequently used. And sometimes triangles contain simple Islamic ornaments and motifs. The triangle is the shape of scenes in nature and as abundant as mountains and plateaus. The triangle is a symbol of artistic symbols that have a content and meaning connected to the beliefs of popular people in many countries. Triangles pointing down indicate the meaning of the connection between sky and earth
 - Star: symbolizes optimism and goodness and attachment to the sky.
 - The circle: symbolizes the roving around the kaaba in Islamic religion, also represent the shape of sun and moon.
 - The square shape: is indicated by the basic shape of the line stability and symbol of the Kaaba.
 - Rhombus: symbolizes the removal of the eye of the envies and the removal of evil from the dancer and spectators.

C. Colors:

These include:

- **Yellow color:** inspired by light, beauty and maturity.

Proposed designs:

Design (1)



Design (2)



- **Red color:** inspired by warmth.
- **Green:** Goodness, splendor and trust.
- **Blue:** Inspires depth, originality, and purity.

D. Lines:

- **Vertical lines:** represents a high spirit and a sense of dignity.

- **Horizontal line:** represents comfort and relaxation.

- **Radioactive lines:** represent strength, intensity, activity and importance.

2.5. Tanoura dance philosophy

The idea of tanoura dance is based on the whirling of the dancer around himself. The dancer simulates the whirling of planets around itself and around the sun, so the whirling idea of the dance is derived from the movement of the earth and the universe. Atom also has the same idea of whirling of electrons and neutrons around the nucleus.

Also Muslims in pilgrimage rove around (Kaaba), as this rove is one of the rites of pilgrimage to Mecca. (20)

7. Design Experimentation:

Twelve proposed designs were created, painted by hand and manipulated by Photoshop software. The proposed designs were inspired from Mevlevi and Egyptian Tanoura dancer costumes, surrounded architecture, dance palaces, dancer dof, mazahair,....etc.

Designs:

Twelve fashion designs inspired from Mevlevi and Egyptian Tanoura are created by hand and manipulated by Photoshop software.

Design description:

The design is a knee-length asymmetrical dress, narrow at waist and wide skirt with two flared layers. The dress color is sienna.

This design inspired from the Egyptian tanoura in the skirt part and the upper (poncho-like) part of the blouse, which during dance and whirling shows the skirt layers that simulates the feeling of movement and power.

The ornamentation motif which used to decorated the design is an Islamic used to decorate the tanoura, and in Islamic architecture.

Design (3)



Design description:

The proposed design is A-line dress with fitted waist line and belt. The dress color is medium blue. The lower part of dress is inspired from tanoura skirt as it composed from two layers. The dress is decorated with printing of Mevlevi dervish in whirling movement with part of the surrounding architecture in whirling halls.

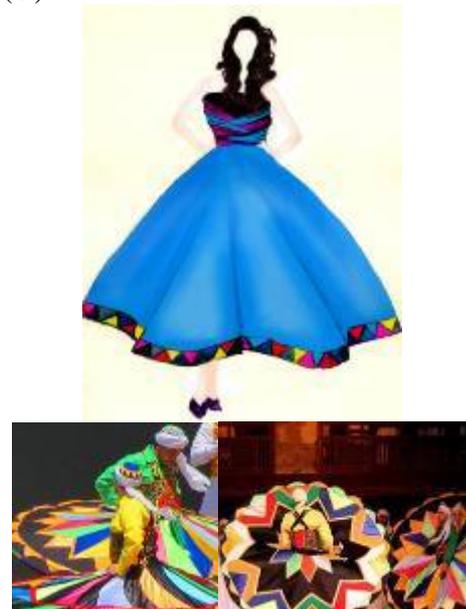
Design (5)



Design description:

The proposed design is a dress with cadetblue color and short jacket with medium violet red color. The short jacket with long sleeves inspired from dervish clothes (the destegul), and is decorated by Rumi poetry by calligraphy using Diwani Arabic font. The calligraphy is inspired as it is used in tanoura upper part (thabta). And diwani bent Arabic font is one of the most magnificent Arabic fonts used in Islamic ornamentations and architecture.

Design (4)



Design description:

The design is a ball gown blue dress fitted at the bodice, from the waist a full skirt as whirling tanoura wear. The colored triangle shapes at the hem line is inspired from folk Tanoura. The upper bodice is inspired from Tanoura dancer head dress, which is overlapping fabrics with blue and pink colors.

Design (6)



Design description:

This design is tent shape dress, with green, grey and navy blue color, decorated with Islamic motifs. Green color used mostly in Tanoura that it is soothing and relaxes the spirit of the dancer and audience.

Design (7)



Design description: This design is an Islamic black jilbab with yellow plant decorations in waist, and sleeve hem line. The plant decorations mostly used in folk tanoura dance garments especially in thabta part.

Design (9)



Design description: Black blouse with Islamic motif in center front, fitted sleeves ended with flared parts gives the feeling of rotation and movement. Black pant and orange red slashes over it, the pant is very wide gathered at waist with wide belt and gathered at hem. The wide belt is one of the basic features of dervich garments in

Design description:

The proposed design is composed of dark green blouse; the blouse is gathered in waist to simulate revolving dervish and tanoura dancer. There is Islamic motif decorate waist line which used frequently in Islamic architecture. The second piece is grey pants made from cotton fabric, similar to pants worn under Tanoura. The pants are wide and gathered in the hem line, and tighten to the waist with band or rope.

Design (8)



Design description: The proposed design is combine modernity and spirit of heritage. It is composed of brown fur blouse; the lower part is printed skirt with different length layers. The motif used in dress decoration is popular in mosques, Sufi festivals and zekr yards

Design (10)



Design description: This design is a dress of blue, violet and deep pink shades. The constitutional unit in the lower part is triangle which is the main shape represent and decorates Egyptian tanoura. The dress is short in front and taller in back giving flared skirt simulating tanoura during revolving. The flared effect giving feeling of motion to the viewer.

Mevlevi. The wide pant is inspired from pant worn under Egyptian folk Tanoura.

Design (11)



Design description:

Is pale violetred, A-line dress, with fitted bodice through the waist and flows out to the ground. The bag shape is circle as tambour, Egyptian Tanoura dancer hold during rotation and dance. The printed shape is praying dervich.

The motif is Islamic floral decorations mostly used in Tanoura man garments.

Design (12)



Design description:

The design is a long dress with lavender and medium orchid color. The basic motif of the design is one of the most popular used ornaments in the tanoura design. The lower part of the dress is parts with narrow pleated grey fabric similar to skirt slashes of tanoura.

8. Results and discussions:

Tools validity (reliability and stability)

First: a questionnaire for the evaluation of specialists of the proposed designs

The researcher prepared a questionnaire aimed at specialists in the field of clothing and textile - to **arbitrate** the proposed designs, and included the questionnaire on the evaluation of (12) designs and included the questionnaire on three **axes**:

- The first topic: make use of the sources of the inspiration and include (5) phrases.
- The second topic: the extent to which the design elements are achieved and include (4) phrases.
- The third topic: the level of innovation and modernity and includes (5) phrases.

A three-levels rating scale was used to give the answer appropriate (three degrees), somewhat appropriate (two degrees), inappropriate (1 degree), the first **topic** degree (15), the second topic degree (12) and the third topic degree (15), And the total score of the questionnaire (42) degree

Questionnaire reliability (specialist's reliability)

In order to verify the authenticity of the questionnaire, it was presented in its initial form to a group of specialists in the fields of clothing and textiles in the faculties of Specific Education and Home Economics (Ain Shams University, Helwan University and Kafr El Sheikh University). The number of specialists was 18 to judge the suitability of each term for its **axis**, As well as the formulation of phrases and the identification and addition of any proposed phrases, has been modified on the basis of the views of some specialists to add some new terms and modify the general form of the questionnaire.

Reliability using internal consistency between the total degree of each axis and the overall score of the questionnaire:

The reliability was calculated using internal consistency by calculating the Pearson correlation coefficient between the total score for each axis (using the inspiration source, achieving the design elements, achieving innovation and modernity) and the overall score of the questionnaire.

Table 1: Correlation coefficient values between the degree of each axis and the degree of the questionnaire

Axis	Correlation coefficient
Using the inspiration source	0.843**
Achieving the design elements	0.803**
Achieving innovation and modernity	0.819**

Significant at 0.01**

It is clear from the above table that correlation coefficients are all significance at the level of (0.01). Thus, it is possible to say that there is an internal consistency between the axes of the questionnaire. It also true measurement.

Stability of the questionnaire:

Stability is the accuracy of the test in the measurement and observation, and the stability was calculated by: Alpha Cronbach, Split – half method.

Table 2: Stability coefficient values for the questionnaire.

Axis	Alpha coefficient	Split-half
Using the inspiration source	0.821	0.935-0.820
Achieving the design elements	0.823	0.945 -0.821
Achieving innovation and modernity	0.845	0.946 -0.823
Total questionnaire stability	0.829	0.942 -0.821

It is clear from the previous table that all values of stability coefficients, alpha coefficient, midterm split, significant at level (0.01) indicating the stability of the questionnaire.

Discussion and interpretation of hypotheses

and results:

The first hypothesis: There are differences of statistical significance between the proposed designs in the benefit of the source of the inspiration according to the views of specialists”

Table (3): The averages of the specialist's evaluations of the first axis of the proposed designs

Topic	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)
The proposed design sheds light on the aesthetics of folklore represented in mevlevi and tanoura dancer	80	86	80	79	90	77	72	68	90	85	85	85
The inspiration from the dancer clothes contributes to enrich the aesthetic side of the proposed design.	85	88	80	82	90	70	80	66	90	88	82	86
The ornamentation of the dance is available either from (the dancer, the dance yards, the poems, the tambourines or Al mazahair ... etc.)	80	86	80	82	90	70	75	65	90	82	81	88
Design expresses the philosophy of dance and the its beauty	88	82	82	81	90	71	77	66	89	79	83	89
Availableness of tanoura colors	88	80	75	80	89	70	73	70	88	74	80	76

In order to verify this hypothesis, analysis of the variance average of proposed designs was calculated in order to benefit from the source of

the inspiration (Egyptian Tanoura and Mevlevi) according to the experts' opinions.

Table (4) Analysis of the variance average for the proposed designs in benefit from the sources of inspiration according to the opinions of specialists.

Variance source	Sum of squares	DF	Mean square	'F' value	Significance
Among groups	2520.983	11	229.180	22.956	.000
Inside groups	479.200	48	9.983		
Total	3000.183	59			

The results of the previous table indicate that the value of (f) was (22.956), which is a statistical

value significant at (0.01). This indicates that there are differences between the proposed designs in

making use of the inspiration sources according to the opinions of specialists.

Table (5) Mean, standard deviations and quality coefficients of the proposed designs in order to benefit from the source of the inspiration according to the opinions of specialists.

Design No.	Average	Standard Deviation	Quality factor	Designs sorting
Design (1)	84.20	4.02	93.56	5
Design (2)	84.40	3.29	93.78	4
Design (3)	79.40	2.61	88.22	9
Design (4)	80.80	1.30	89.78	8
Design (5)	89.80	0.45	99.78	1
Design (6)	71.60	3.05	79.56	11
Design (7)	75.40	3.21	83.78	10
Design (8)	67.00	2.00	74.44	12
Design (9)	89.40	0.89	99.33	2
Design (10)	81.60	5.41	90.67	7
Design (11)	82.20	1.92	91.33	6
Design (12)	84.80	5.17	94.22	3

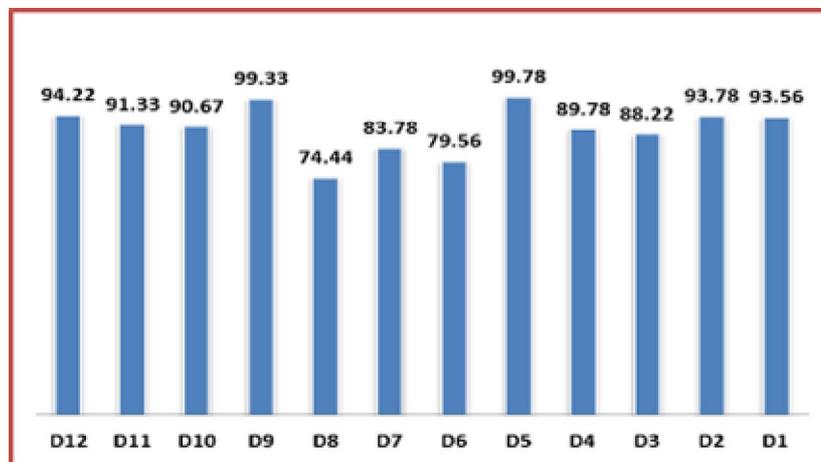


Figure (12) shows the quality factor of proposed designs.

Table (5) and Figure (12) shows that: The best proposed design in the use of the source of inspiration (Egyptian Tanoura and Mevlevi) according to the views of specialists, design No. (5), and the least design is the design No. (8). In light of the above can accept the first hypothesis of research hypotheses, which states: There are

differences of statistical significance among the designs proposed in the use of the source of the inspiration according to the views of specialists.

The second hypothesis: There are differences of statistical significance between the proposed designs in achieving design elements according to the views of specialists”

Table (6): The averages of the specialist’s evaluations of the second axis of the proposed designs

Topic	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)
variant lines and colors in the design achieved a sense of movement and rotation	85	80	85	86	88	74	70	77	90	88	79	80
The success of using ornamentations as an aesthetic and artistic value	80	79	77	80	90	72	75	74	90	82	88	82
Achieve color harmony	84	90	79	76	90	77	74	71	90	88	80	80
Achieving the unity and coherence between the elements of design	85	88	84	77	89	71	77	75	88	89	85	79

In order to verify this hypothesis, analysis of the variance average of proposed designs was calculated in the extent to which the design

elements are achieved according to the experts' opinions.

Table (7) Analysis of the variance average for the proposed designs in the extent to which the design elements are achieved according to the opinions of specialists.

Variance source	Sum of squares	DF	Mean square	'F' value	Significance
Among groups	1371.229	11	124.657	11.927	.000
Inside groups	376.250	36	10.451		
Total	1747.479	47			

The results of the previous table indicate that the value of (f) was (11.927), which is a statistical value significant at (0.01). This indicates that there

are differences between the proposed designs in achieving design elements according to the opinions of specialists.

Table (8) Mean, standard deviations and quality coefficients of the proposed designs in achieving design elements according to the opinions of specialists.

Design No.	Average	Standard Deviation	Quality Factor	Designs sorting
Design (1)	83.50	2.38	92.78	5
Design (2)	84.25	5.56	93.61	4
Design (3)	81.25	3.86	90.28	7
Design (4)	79.75	4.50	88.61	9
Design (5)	89.25	0.96	99.17	2
Design (6)	73.50	2.65	81.67	12
Design (7)	74.00	2.94	82.22	11
Design (8)	74.25	2.50	82.50	10
Design (9)	89.50	1.00	99.44	1
Design (10)	86.75	3.20	96.39	3
Design (11)	83.00	4.24	92.22	6
Design (12)	80.25	1.26	89.17	8

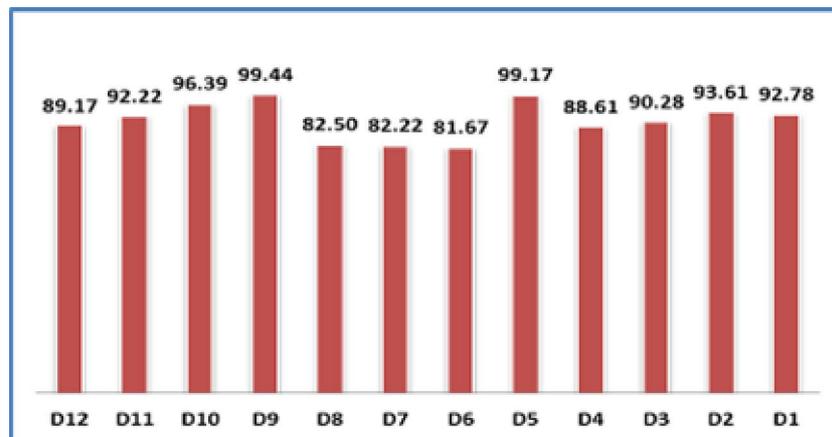


Figure (13) shows the quality coefficient of proposed designs.

Table (8) and Figure (13) shows that: The best proposed design in achieving design elements according to the views of specialists, design No. (9), and the least design is the design No. (6) In light of the above can accept the first hypothesis of research hypotheses, which states: There are differences of statistical significance among the

designs proposed in achieving design elements according to the views of specialists.

The third hypothesis: There are differences of statistical significance between the proposed designs in achieving innovation and modernity according to the views of specialists”

Table (9): The averages of the specialist's evaluations of the third axis of the proposed designs

Topic	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)
The proposed design combines the spirit of contemporary fashion and heritage	80	90	88	76	90	77	78	76	90	82	82	89
Unique design elements	80	80	80	77	90	70	69	77	90	89	82	79
Design contributes to the revival and preservation of heritage	82	80	82	73	89	70	78	70	89	76	81	85

The extent of originality (the environment from which decorative elements and colors are obtained) 80 82 80 70 87 71 74 74 88 73 80 73

How appropriate designs for implementation in the Egyptian society 80 90 85 77 88 82 88 82 90 88 89 79

In order to verify this hypothesis, analysis of the variance average of proposed designs was calculated in achieving innovation and modernity according to the experts' opinions.

Table (10) Analysis of the variance average for the proposed in achieving innovation and modernity according to the opinions of specialists.

Variance source	Sum of squares	DF	Mean square	'F' value	Significance
Among groups	1403.800	11	127.618	6.153	.000
Inside groups	995.600	48	20.742		
Total	2399.400	59			

The results of the previous table indicate that the value of (f) was (6.153), which is a statistical value significant at (0.01). This indicates that there are differences between the proposed designs in achieving innovation and modernity according to the opinions of specialists.

Table (11): Mean, standard deviations and quality coefficients of the proposed designs in innovation and modernity according to the opinions of specialists.

Design No.	Average	Standard Deviation	Quality Factor	Designs sorting
Design (1)	80.40	0.89	89.33	8
Design (2)	84.40	5.18	93.78	3
Design (3)	83.00	3.46	92.22	4
Design (4)	74.60	3.05	82.89	11
Design (5)	88.80	1.30	98.67	2
Design (6)	74.00	5.34	82.22	12
Design (7)	77.40	6.99	86.00	9
Design (8)	75.80	4.38	84.22	10
Design (9)	89.40	0.89	99.33	1
Design (10)	81.60	7.09	90.67	6
Design (11)	82.80	3.56	92.00	5
Design (12)	81.00	6.16	90.00	7

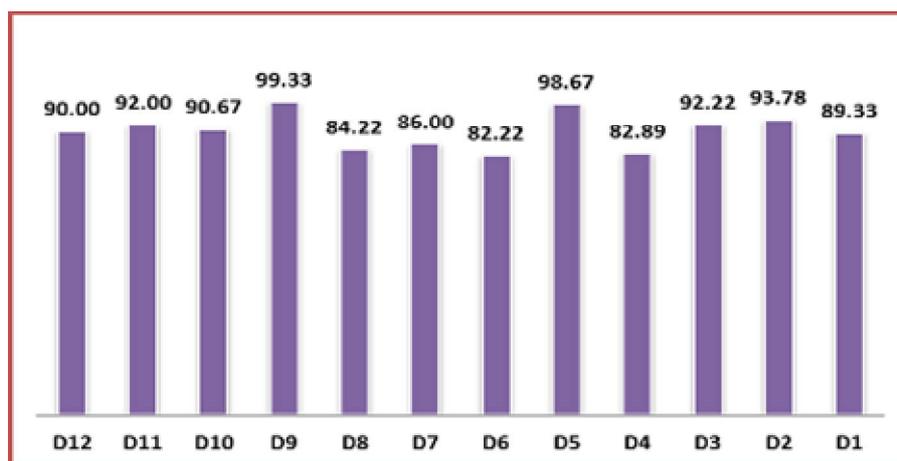


Figure (14) shows the quality coefficient of proposed designs.

Table (11) and Figure (14) shows that: The best proposed design in achieving innovation and modernity according to the views of specialists, design No. (9), and the least design is the design No. (6) In light of the above can accept the first hypothesis of research hypotheses, which states:

There are differences of statistical significance among the designs proposed in achieving design elements according to the views of specialists.

The fourth hypothesis: There are differences of statistical significance between the proposed designs in achieving evaluation aspects (totally)

according to the views of specialists”
In order to verify this hypothesis, analysis of the variance average of proposed designs was

calculated in achieving evaluation aspects (in total) according to the experts' opinions.

Table (12): Analysis of the variance average for the proposed designs in achieving evaluation aspects (in total) according to the opinions of specialists.

Variance source	Sum of squares	DF	Mean square	'F' value	Significance
Among groups	4734.333	11	430.394	27.664	.000
Inside groups	2427.000	156	15.558		
Total	7161.333	167			

The results of the previous table indicate that the value of (f) was (27.664), which is a statistical value significant at (0.01). This indicates that there are differences between the proposed designs in achieving evaluation aspects (in total) according to the opinions of specialists. . The mean, standard

deviations and quality parameters of the designs implemented in achieving the evaluation aspects were calculated according to the views of the specialists and summarized in Table (2).

Table (13): Mean, standard deviations and quality coefficients of the proposed designs in achieving evaluation aspects (in total) according to the opinions of specialists.

Design No.	Average	Standard Deviation	Quality Factor	Designs sorting
Design (1)	82.64	3.10	91.83	12
Design (2)	84.36	4.33	93.73	3
Design (3)	81.21	3.42	90.24	7
Design (4)	78.29	4.05	86.98	8
Design (5)	89.29	0.99	99.21	2
Design (6)	73.00	3.80	81.11	10
Design (7)	75.71	4.71	84.13	9
Design (8)	72.21	5.03	80.24	11
Design (9)	89.43	0.85	99.37	1
Design (10)	83.07	5.72	92.30	4
Design (11)	82.64	3.05	91.83	5
Design (12)	82.14	4.96	91.27	6

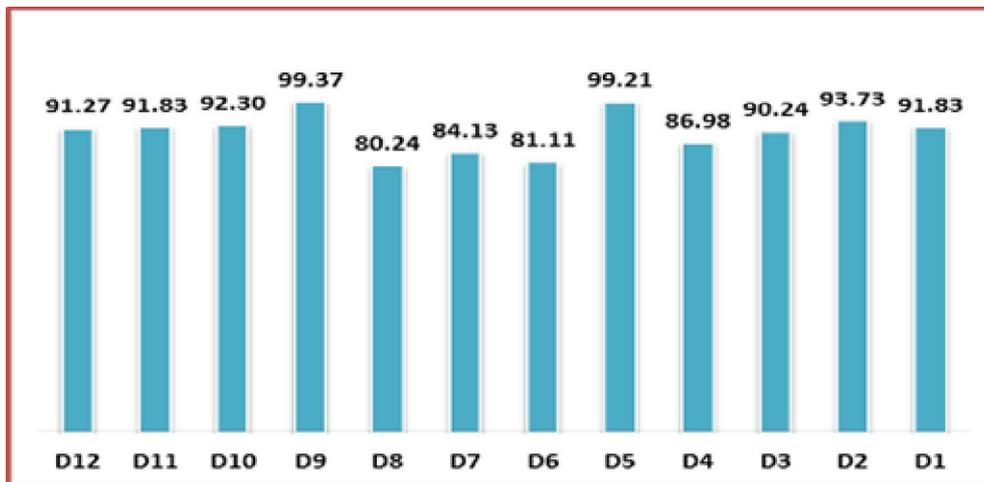


Figure (15) shows the quality coefficient of proposed designs.

Table (13) and Figure (15) shows that: The best designs to achieve the aspects of the evaluation as a whole of the design, according to the views of design specialists, is design number (9) this may be due to achieving harmony between the used colors. And in skirt slashes there is Islamic ornamentations that is usually used in decorating tanoura. Also the lower flared part of sleeves giving the feeling of rotation and revolving. In

total design no. 9 express the spirit of Tanoura dance.

The least designs implemented in achieving the aspects of evaluation (as a whole) is the design. (1) In light of the above, there are differences of statistical significance between the proposed designs in the achievement of the aspects of evaluation (as a whole) according to the views of specialists”

The fifth hypothesis: There are differences of statistical significance between the axes of evaluation of designs according to the views of specialists”

In order to verify this hypothesis, analysis of the variance average of proposed designs was calculated in achieving evaluation aspects (in total) according to the experts' opinions.

Table (14) Analysis of the variance average for the proposed designs in evaluation aspects according to the opinions of specialists.

Variance source	Sum of squares	DF	Mean square	'F' value	Significance
Among groups	14.271	2	7.135	.165	.848
Inside groups	7147.063	165	43.316		
Total	7161.333	167			

The results of the previous table indicate that the value of (f) was 0.165, which is not statistically significant. This indicates that there are no differences between the design axes according to

the opinions of the specialists. The averages, standard deviations and quality parameters of the proposed design axes were calculated according to the experts'

Table (15): Mean, standard deviations and quality factor of the proposed design axes according to the opinions of specialists.

Topic	Average	Standard Deviation	Quality Factor	Designs sorting
Benefit from the sources of inspiration	80.88	7.13	89.87	3
Achieving design elements	81.60	6.10	90.67	1
Achieving innovation and modernity	81.10	6.38	90.11	2

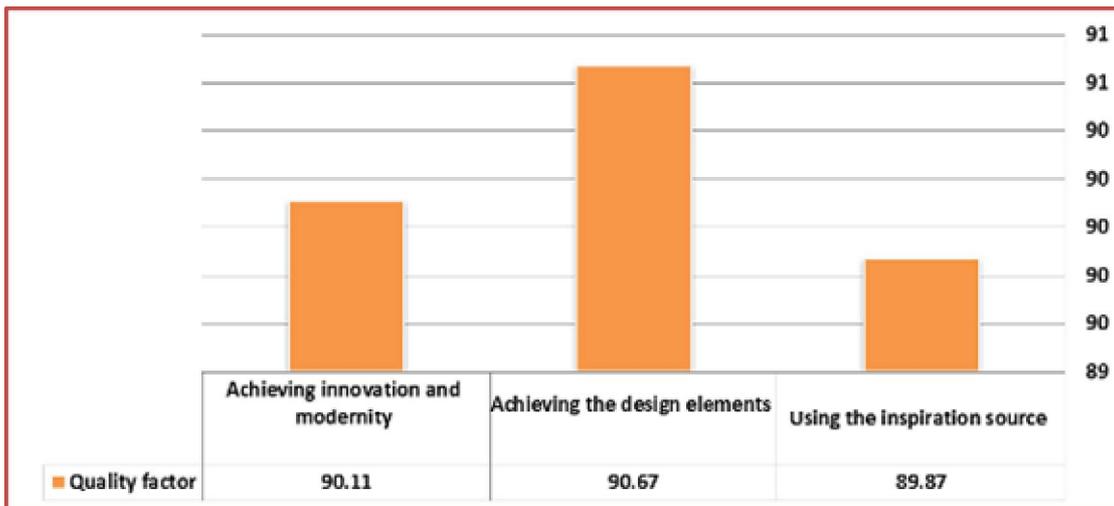


Figure (16) shows the quality factor of the designs axes i according to the opinions of the specialists. From the table (and the figure), it is clear that: The best axes Achieved is the elements of design, achieve innovation and modernity, make use of the source of the inspiration, respectively and thus can accept the fifth hypothesis of the research hypotheses, which states: There are statistically significant differences between the axes of

evaluating the designs according to the views Specialists

To determine the best designs and less in the light of the evaluation axes (as a whole), the researcher calculated the quality factor of the axes combined as shown in the following table:

Table (16): Quality factor for evaluating proposed designs.

Design No.	Make use of the source of the inspiration	Achieve the elements of design	Achieve innovation and modernity	Whole sorting
Design (1)	93.56	92.78	89.33	91.83
Design (2)	93.78	93.61	93.78	93.73
Design (3)	88.22	90.28	92.22	90.24
Design (4)	89.78	88.61	82.89	86.98
Design (5)	99.78	99.17	98.67	99.21

Design (6)	79.56	81.67	82.22	81.11
Design (7)	83.78	82.22	86.00	84.13
Design (8)	74.44	82.50	84.22	80.24
Design (9)	99.33	99.44	99.33	99.37
Design (10)	90.67	96.39	90.67	92.30
Design (11)	91.33	92.22	92.00	91.83
Design (12)	94.22	89.17	90.00	91.27

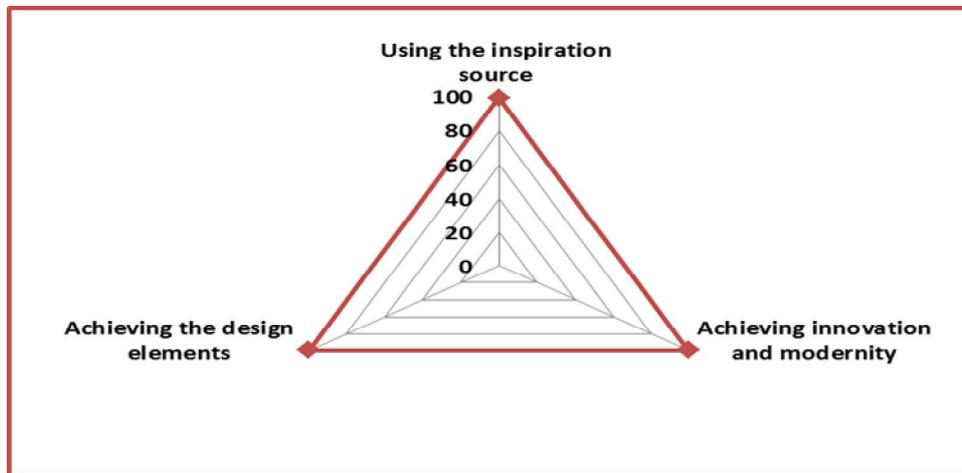


Figure (17) Quality factor the best proposed design in the light of evaluation axes.

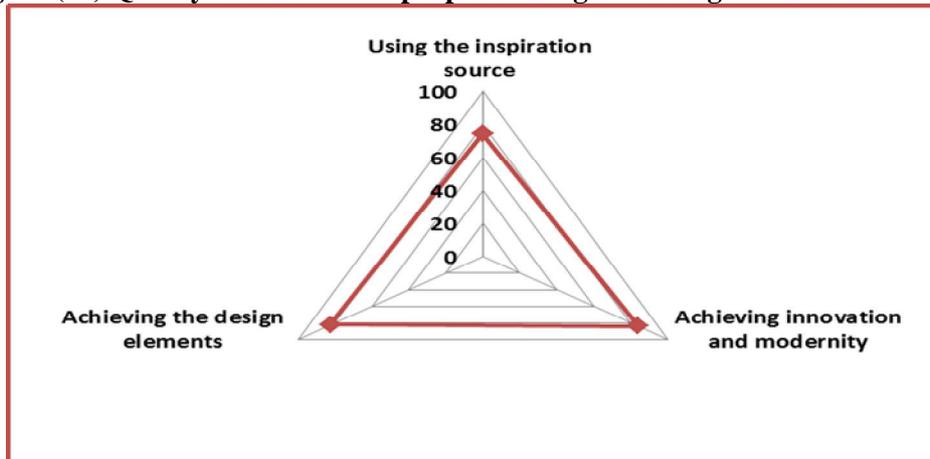


Figure (18): The quality factor for the least designs in the light of the assessment axes

Statistical treatments were performed using the statistical program SPSS, 21th version. ⁽²⁵⁾

In general all of the above results show that the designs have been accepted in the evaluation of specialists in the field of clothing and textiles. As percentages average of proposed designs range from (80.2 % - 99.2%), where eight designs received a percentage higher than 90% represented 66.6% of total designs, while four designs accounted for 80-90% as percentage of 33.3 % of the total design. Which indicates the success and excellence of the proposed designs and therefore popular heritage is a positive and rich source of inspiration in the field of fashion design. Thus, the field of fashion design can be enriched with more inspiration from the Egyptian Tanoura and dervish clothes in Mevlevi.

9. Conclusion:

1. The best proposed design in the use of the

sources of inspiration according to the views of specialists, design No. (5), and the least design is the design No. (8)

2. The best proposed design in achieving design elements according to the views of specialists, design No. (9), and the least design is the design No. (6)
3. The best proposed design in achieving innovation and modernity according to the views of specialists, design No. (9), and the least design is the design No. (6)
4. The best designs to achieve the aspects of the evaluation as a whole of the design, according to the views of design specialists, is design number (9) and the least designs implemented in achieving the aspects of evaluation (as a whole) is the design. (1)
5. The best axes Achieve the elements of design,

achieve innovation and modernity, make use of the source of the inspiration, respectively and thus can accept the fifth hypothesis of the research hypotheses, which states: There are statistically significant differences between the axes of evaluating the designs according to the views Specialists.

10. Recommendations

1. The need to raise the awareness of the community through the Media and educational institutions about the importance of preserving our heritage.
2. Fashion designers should inspire from heritage as it is rich source of ideas.

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