

Özet: Meşrutiyet dönemi Fars edebiyatının özgürlük yanlısı, yenilikçi şairlerinden Ebu'l-Kâsim-i Lâhûfî, 1266 hş./1887'de Kirmânşâh'ta dünyaya gelmiş, yıllarca ülkesinden uzaklarda, İstanbul'da, uzun süre Sovyetler Birliği'nde yaşamıştır. Bir dönemler Tacikistân Kültür Bakanlığı görevinde bulunmuş, 1336 hş./1957 yılında Moskova'da vefat etmiş ve orada toprağa verilmiştir. Meşrutiyet dönemi şairleri arasında özgün bir yere sahip olan Lâhûfî, sözüyle yetinmeyerek hedeflerini gerçekleştirme yolunda silah da kullanmış, Sovyetler Birliği'nde, ateşli bir Stalin taraftarı olarak Komünist Partisi'nin hedeflerini gerçekleştirmeğe çalışmıştır. En heyecanlı dizeleri vatan özlemi ve vatan sevgisini konu alır. *Divân*'ı, gazel, kıta, tasnîf, terâne türlerinde yazılmış şiirlerden oluşmaktadır. Hem aruz ve hem de hece vezninde yazmış olan Lâhûfî, Tâcikistân millî marşının da yazarıdır. Başta Rus klasikleri olmak üzere ünlü isimlerden yaptığı çeviriler önemli çalışmaları arasında yer alır.

Anahtar kelimeler: Lahutî, İran Şiiri, İran Meşrutiyeti

Abul-Qasim Lahuti

Summary: Lahuti was born in Kirmanshah in 1887 and died in Moscow in 1957. He was a poet and active as a revolutionary. He fled to Istanbul where he published Persian-French periodical entitled *Pars* (from 1921). No long after, he returned to his native country. After, Lahuti fled this time to the Soviet-Union where a new epoch of his life began; he became the leading poet of Soviet Tajikistan. He lived in Soviet-Union from 1920 until 1953. He was Minister of Education in Tajikistan. He wrote lyrical poetry, he translated works from world literature and took an active part in the nations cultural and political life.

Keywords: Lahuti, Modern Persian Poetry, Persian Literature, Constitutional Period

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then its rebuilding with wisdom." The Ka'ba to be destroyed is the "temple of the human body", the *haykal* "whose transfiguration is to be hastened" (*Passion*, i, 689). As for myself, He does not veil Himself from me for a single moment, until my *nāsūtiyya* is lost in His *lāhūtiyya* and my body disappears in the lights of His essence" (*Akhbar*, 10; cf. *Passion*, iii, 52-3). *Nāsūtiyya* must then, in so far as it is purely human, be assumed by the *nāsūt*, the aspect of God in which union is realised: "Glory be to Him whose *nāsūt* manifested the secret of His dazzling *lāhūt*'s sublimity, in the form of a man who eats and drinks" (*Diwān*, 9, v. 1).

The origin of the idea of *nāsūt* conceived by al-Hallādj must be looked for in the word that, in eternity before all creation, God addresses to man, the Word which is contained in the uncreated Qur'ān. To this idea of a pre-eternal conversation between God and man is linked all the Hallādjian dialectic of Me, You and Him, which underlies the relations between *lāhūt* and *nāsūt*, *lāhūtiyya* and *nāsūtiyya* as in the following example, "The Yourself which is a Him has borne witness to Me" (*aw'azla ilā shahidika 'l-huwi*) i.e. that the dialogue between the divine You and the human me, on the level of the *nāsūt*, manifests the essence of God (*lāhūt*) in his ipseity (*hu-wiyya*).

4. The pair *lāhūt-nāsūt* in the thought of Ibn 'Arabī. For Ibn 'Arabī, the *lāhūt* is the divine aspect in the prophet and saint, as supposed to the *nāsūt* which is the human aspect. In a poem concerning knowledge of Jesus (*Futūhāt*, ed. 'Uḥmān Yahyā, iii, 41, 88-9), one can read: "His *lāhūt*, which was in the world of the Invisible, was his union (with God: *ṣihr*), was a spirit in whose image (*rūḥ mumaththal*) God made the secret appear." The term *ṣihr* (relationship through women) indicates, according to 'Uḥmān Yahyā, that no natural parenthood is concerned, but the result of a divine choice. The spirit is a lifegiver; it is through it that Jesus brought the dead to life. Also, generally speaking, the *lāhūt* is the life infused in things, and the recipient that the spirit brings to life is called *nāsūt* (*Fuṣūṣ al-ḥikām*, ch. x, where it is Christ; tr. Burckhardt, 110). The same definition is to be found in 'Abd al-Razzāq al-Kāshī (or al-Kāshānī [q.v.]): "The *lāhūt* among the Ṣūfis is life which flows into things, and *nāsūt* is its place (*maḥall*): it is the spirit" (cited by al-Tahānawī, art. *Lāhūt*). Ibn 'Arabī does not make systematic use of these two terms. There are equivalents in his theory of the relation between the two domains of the Kingdom (*Mulk*) and the Kingship (*Malakūt*), in that of the Light of Muḥammad (*Nūr Muḥammad*) and the Muḥammadan Tree, which is "the totalising, universal human Tree" (R. Deladrière, *Ibn 'Arabī: la profession de foi*, 62). The *Tadhkirat al-khawāṣṣ* (*ibid.*, 62, 133) also says: "The letters of the Muḥammadan Tree are the human nature of its intelligible truth and the veils of its significance. . .".

5. The pair *lāhūt-nāsūt* in Shī'ī thought. According to the Imāmī conception, different planes of the universe exist (cf. H. Corbin, *En Islam iranien*, i, 35): *lāhūt*, *djābarūt malakūt*, *nāsūt*, [see 'ALAM]. *Lāhūt* is the world of secrets (*'ālam al-asrār*) and the Unrevealed (*ibid.*, 203). The mystical relations between *lāhūt* and *nāsūt* express the different aspects of the theophanic conception of the Imām. Al-Tahānawī, who discusses *lāhūt* in his article *djābarūt*, refers essentially to Persian texts. It is thus finally in Iranian thought that the two terms *lāhūt* and *nāsūt* received the widest reception,

following what al-Hallādj and Ibn 'Arabī had written on this subject. If comparisons can be made with the Christological doctrines of Christianity, particularly with regard to the image of clothing (cf. H. Corbin, *op. laud.*, iii, 174-5), it must be stated that these two terms were henceforth perfectly integrated in Shī'ī imamology.

We shall mention in conclusion a curious etymology given by al-Tahānawī; *lāhūt* originally derives from the formula: *lā huwa illā huwa*: it is the custom of the Arabs when they use a complex formula in speaking to add something to it (*ḥisā ziyāda kunand*, i.e. the final letter *tā*), and to cut something off it (*hadḥf kunand*: here *illā huwa*). The result is that *lāhūt* is the radiance of the essence (*tadjalli 'l-dhāt*).

Bibliography: given in the article.

(R. ARNALDEZ)

LĀHŪTĪ, ABU 'L-KĀSIM, Persian poet and revolutionary, was born in Kirmānshāh on 4 December 1887, the son of a petty shoemaker. As a youth he joined the struggle for constitutionalism in Persia, and in 1908 took part in the fight against the royalist troops in Rasht, following Muḥammad 'Alī Shāh's attempt to reimpose autocracy. After the restoration of the Constitution in 1909 he entered the gendarmerie and was eventually promoted to the rank of major. There, charged with subversion, he was condemned to death, but he managed to escape taking refuge in the Turkish (now in 'Irāq) border town of Sulaymāniyya. In 1915 he returned to his home town, and was drawn in the movement against Allied intervention in Persia. Around this time he also started the periodical *Bisutūn* from Kirmānshāh, and founded a workers' party. In the period that followed, he again came into conflict with the authorities and migrated to Istanbul. While he was there he taught in a Persian school and issued the Persian-French periodical *Pārs*. Towards the end of 1921 he was allowed to return to Persia and was reinstated in the gendarmerie. Not long afterwards he headed an abortive revolt in Tabriz and, after its failure, fled to the Soviet Union (February 1922).

In the Soviet Union, Lāhūti's activities were connected mainly with the political and cultural life of Tadjikistān, where he took up residence after 1925. He served as deputy commissar of education, and was honorary president of the Tadjik Writers' Union. The Soviet government awarded him several honours including the Order of Lenin. He died in Moscow on 16 March 1957.

Lāhūti was the most outstanding Communist poet in Persian, and has been rightly acclaimed as one of the founders of Soviet Tadjik poetry. His early political verse appeared in the periodicals of the Constitutional Period, such as *Ḥabl al-matīn*, *Irān-i naw* and *Sharḥ*. In his poems written before 1922 he often displayed sentiments favouring workers and peasants. Thereafter, his permanent domicile in the Soviet Union strengthened his trend towards Communism, and his art became progressively identified with the literary and political assumptions of the Soviet government. The poem *Kreml* ("Kremlin"), composed in 1923, was the first notable indication of this development. It recalled Tsarist atrocities and condemned imperialism and capitalist exploitation, welcoming the triumph of the Communist Revolution in Russia. Lāhūti's subsequent poems concerned themselves largely with his immediate environment, but themes dealing with Persia were not lacking. The poet employed both conventional and new forms,

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SELÇUK ESENBEL

Abū l-Qāsim Lāhūtī

Abū l-Qāsim Lāhūtī (Abulqosim Lohutī, 1887–1957) was an Iranian poet and political activist who became popular in Tajikistan as the founder of Soviet Tajik poetry.

Born in Kirmānshāh, Iran, into a family of cobblers, he was introduced to the art of poetry by his father. Trained in Tehran in the early twentieth century, he was fascinated by the ideals of the Iranian Constitutional Revolution of 1905–11 and the Russian Revolution of 1905. In 1911, soon after joining the gendarmerie of Qum, he was involved in military clashes in which several people were killed, resulting in his being sentenced to death. He escaped to Baghdad, after which he returned to Iran only clandestinely. In 1917, inspired in part by the ideals of the October Revolution, he founded the proletarian *Firqa-yi Kārgar* (Workers' Party) in Iran. After leading the Tabriz insurrection of 1922, he withdrew permanently to Soviet territory, first to Azerbaijan, then to Moscow, and finally to the newly established Tajik capital, Dushanbe, where he remained for the rest of his life.

He produced more than five hundred poems, including twenty long poems, an autobiography, and several translations (from Russian into Tajik) of the works by European playwrights and poets, amongst them William Shakespeare (d. 1616), Lope de Vega (d. 1635), Aleksandr S. Pushkin (d. 1837), and Aleksandr S. Griboyedov

(d. 1829). Lāhūtī also wrote the national anthem of Soviet Tajikistan.

His poetry shows a transition from a religious faith and mysticism to revolutionary themes inspired first by the Constitutional Revolution in Iran and later by the establishment of Soviet power in Tajikistan. Alert to the ideological requirements of the new Tajikistan, he endeavoured to combine the conventions of Persian poetry with the Soviet literary norm, more or less in line with the slogan “national in form, socialist in content” promoted by Soviet propaganda.

There are numerous critical studies and editions of Lāhūtī's poetry, but little or nothing has been written by others about his autobiography, *Sargudhasht-i man* (“My adventure,” 1954–7, unfinished), which presents a vivid account of his childhood and early school days in Iran.

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