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“The Phoenix” by Nima Yushij and George Darley: The Poet-bird’s Yearning for a Resurrection of Poetry

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Abstract

At the time of its publication, Nima Yushij’s “Qoqnuş” (The Phoenix) emerged as a radical departure from the norms and conventions of classical Persian poetry. Nima (1896-1960) employed phoenix symbolism in this poem to present his zeal for a literary renaissance. Likewise, George Darley (1795-1846), the Irish Romantic poet who found himself lonely and isolated at the mitigating time borders of Romanticism and Victorianism, articulated himself through a poem entitled “The Phoenix”. “Qoqnuş” is comparable to Darley’s “The Phoenix” in terms of theme, symbolization, and context. Darley, living on the ending edges of Romanticism and Nima, on the course of leaving classical poetry behind in favor of New Persian Poetry, both move against the literary and social currents of their time. To demonstrate this tendency, they employ the symbol of the phoenix, the mythological bird of rebirth and resurrection, and represent not only their own position as poets in the society, but also their desire for a revival of literary and social attitudes. As Jungian view on archetypes and human psyche suggests, the two poets’ vision of the phoenix has an archetypal and psychological significance in that, in a rather similar way, the image serves as a reflection of these poets’ mental and spiritual conditions.

Keywords: Nima Yushij, George Darley, the phoenix, Qoqnuş, myth, symbol, Jung

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Introduction

Romanticism rose in the late eighteenth century Europe as a reaction against classical conventions and norms, in a similar vein, Nima Yushij in the twentieth century Iran, tried his hand at new poetry which violated classical Persian poetry's norms and meters. Nima, who began as a Persian romantic later reacting to Persian classical poetry's norms and meters, and George Darley, a late British romantic influencing and criticizing the contemporary state of English poetry and drama, make use of the myth of the phoenix in two of their poems having the bird phoenix as title, to symbolize themselves as poets who move against the social and literary current, and to represent their views on the necessity of a resurrection in social and literary arena.

When two poets living in different eras and coming from totally different cultural backgrounds make use of the phoenix image to symbolize the same thing, the archetypal significance of this mythological bird is highlighted, and in a two-way relationship, this archetypal meaning can cast light on the reason behind the poets' choice of such symbolization. Therefore, this study will introduce the phoenix as an archetype and mythological bird to clarify the reason why Darley and Nima have employed the phoenix imagery specifically to convey their intended meaning. Later, the image of the phoenix will be investigated separately in Nima's "Qoqnuş" (The Phoenix) and Darley's "The Phoenix". Taking a brief glance at Jung's view on the relationship between archetypes and human's psyche, the researcher recapitulates the points made by Jung in order to emphasize the affinities between the two poets' situation and mentality which lead them towards employing a specific myth in a rather similar way.

The Phoenix as an Archetypal Bird in Mythology

In *the Spirit in Man, Art, and Literature* (1966), Jung puts emphasis on the impact of archetypes on human beings, asserting that by using archetypes, the artist transforms our destiny into the destiny of mankind, drives us toward a refuge from danger, and helps us to "outlive the longest night" (82). Jung's definition of the creative process is also worthy of attention as he relates this process to archetypes. He believes that the creative process "consists in the unconscious activation of an

archetypal image” and in “shaping this image into the finished work” (82). The artist, as Jung continues, in fact, “translates” the archetypal image into the language of the present as he elaborates it. This is when we can “find our way back to the deepest springs of life” (82). The social significance of art is that it “is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking” (82). The artist yearns to delve deep into the primordial image in the unconscious “to compensate the inadequacy and one-sidedness of present” (83). The artist, in the words of Jung, “seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers”(83).

In *Birds: Divine Messengers*, an attempt to highlight the archetypal significance of birds, Wansbury argues that mythological stories, representing the underlying forces of the archetypal behavioral patterns, help us understand the ancient psychological patterns. Birds have long appeared in mythological stories, and there is often an archetype attached to the message they bring. Birds can help us understand the “personal archetypal patterns and archetypal forces that are working through us” (33-34). Wansbury proposes that birds in mythology, as natives of both the ground and the air, are the symbol of the separation of the earth and the sky, and also of the union of the god in the sky and the god in the earth to create humans. Usually, the element of air represents the mind, and our mental ability is reflected in a bird’s ability to fly through the air. Birds also symbolize knowledge and wisdom from the realms above, pervading our conscious minds to be used in our lives (35). Birds represent our spiritual aspirations and also a kind of transcendence, or a shift to new levels of awareness (Wansbury 37).

The phoenix is one of the most well-known mythological birds. The Romans used the phoenix on their coins as a sign of their invincibility and the continual power of the Roman Empire. In Chinese mythology, “the phoenix represented the cardinal position of the south, the element of fire and was associated with the yin principle of the Empress”. The phoenix is the symbol of immortality and resurrection. It indicates the immortality of the soul and reveals that energy cannot be destroyed and that life moves in continuous cycles (Wansbury 46).

In Persian mythology the phoenix sometimes appears as Simorgh and Huma (the mythological bird similar to the phoenix). As explained in *Merriam-Webster's Encyclopedia of World Religions*, "in Islamic mythology the phoenix was identified with the 'anqā' (Persian: simorgh), a huge, mysterious bird (probably a heron) that was created by God with all perfections but had thereafter become a plague and was killed" ("PHOENIX" 855). In Avesta (the holy Zoroastrian scripture), Simurgh appears as a Primordial falcon who lives on "the Tree of all Seeds and Healing" from which all edible and medicinal plants are produced" (Ziai 234). In later literary, mystic, and heroic sources, Simurgh is described as a fabulous bird who lives in the Alburz Mountains or behind the mysterious mountains of Qaf (as in Ferdowsi's *Shahnameh*). The least all these mythological birds have in common is their magical powers and their association with the supernatural, divinity, or eternity.

The Greek writer, Herodotus, (5th Century B.C) gives the first detailed description of the phoenix. He claims that in his visit to Heliopolis, he has been told about a marvelous red-gold bird known as a phoenix, which was believed to visit Heliopolis every 500 years as it carried the ashes of its parents to procreate the next phoenix (Pinch 118). It is usually thought that he referred to the Egyptian Benu in his description. Egyptians associated this bird with the creator sun god, immortality, and revival. In shape and size it resembles the eagle, and it is part red, part gold. In later classical authors, its home is usually thought to be situated in Arabia, and sometimes in India. One of the most prominent characteristics of the phoenix in classical descriptions is its song that is performed on the point of death. Tacitus (c. 55-c. 120 CE) is the first classical author to mention that the phoenix is accompanied by a crowd of other birds. There is also a close connection between perfume and the phoenix which is strengthened by the association of the phoenix with Arabia, the land of perfumes. Later with the rise of Christianity, the phoenix becomes the symbol of rebirth and resurrection (Blake 9-12).

Jung considers rebirth and resurrection as an archetype which has various forms and psychological aspects. Rebirth is among primordial affirmations of mankind and is related to transformation experiences consisting of two groups: that of the transcendence of life (where the individual understands the continuation of life through transformation and renewal, giving rise to a hope of

immortality), and that of one’s own transformation (Jung 1968, 116-117). The metaphorical experiences of death and rebirth have served the poets to express their inner psychic states as archetypes that are themselves the projections of psychic phenomena. Jung explains that the poet “will turn to mythological figures in order to give suitable expression to his experience”, and the source of the artist’s creativeness is a primordial experience which is given form through the related mythological imagery (1966, 96). Jung believes that “every creative person is a duality or a synthesis of contradictory qualities. On the one side he is a human being with a personal life, while on the other he is an impersonal creative process”; as a human being he can be explained in personal terms, but “he can be understood as an artist only in terms of his creative achievement (Jung 1966, 101). It indicates the importance of attending to how a poem’s artistic creation relates to its creator’s personal life and becomes the expression of its creator’s dreams and aspirations.

The Symbol of the Phoenix in Nima Youshij’s “Qoqnus”

Nima was a poet who struggled to advance new Persian poetry and moved away from classical traditions. In his poetry, he reflects his opposition to what he judges to be, as Talattof states, “the lethargic nature of the Persian literary discourse of the nineteenth century” (69). Talattof demonstrates that Nima, in describing his struggle, portrays his situation and personal condition as “one filled with suffering in darkness and gloom”, manifested in many of his poems like “Qoqnus”, which is an allusion to this suffering, and a metaphor for him to portray himself. The source of this suffering comes from the obstacles continually placed in his way as he tries to express himself through poetry (69).

“Qoqnus” is considered the beginning of Nima’s second period of non-traditional poetic career where he had begun departing from classical poetry by introducing “Afsaneh” [The Legend]. This was when, through his innovations in rhyme, rhythm, and perspective, he tried his hand at Nimaic or new Persian poetry. “Qoqnus” marks a really radical departure from classical conventions, compared to “Afsaneh” which slightly deviated from the usual classical pattern (Javadi 868; Sarshar 2004, 109).

The poem opens as the phoenix is sitting lonely on a branch of a tree where a group of birds have occupied other branches. In its imagination, the

phoenix is trying to weave the threads of sounds on a bed of dark clouds over the mountains. Far away in the distance, people are passing and a red flame is flickering in a peasant's house. The phoenix flies towards a flame in a barren land, thinking how dark and agonizing its life seems as it is spent eating and sleeping like that of other birds. Now staring at the flames of fire and murmuring a bitter song filled with pain, the phoenix throws itself into the fire, and the poem ends as its offspring rises out of its ashes.

In the course of the poem, the phoenix chooses a barren land where the "stubborn sun has rived the rocks"¹ to annihilate itself. Considered as archetypes, the desert connotes hopelessness, spiritual aridity and death, and the sun represents creative energy and consciousness. All this could depict Nima's hopeless condition and his aspiration to bring about change and renewal. The phoenix, representing Nima, shows dissatisfaction with the current social conditions and the widely accepted way of life: "He feels that his life, / if ending like that of other birds, / in sleeping and eating, / would be nothing but an unbearable agony²." In "Ideology and Self-Portrayal in the Poetry of Nima Yushij", Talattof notes that in his poetry, Nima tries to establish a dichotomy between the old and new approaches to poetic inspiration. "This dichotomy very often transcends poetic form and includes questions of lifestyle and social orientation" (88-9). The phoenix's resurrection and coming to life anew can also represent in a symbolic way Nima's worldview regarding human nature. As Sarshar asserts, to Nima, human nature is neither finite nor does it end in a union with God; rather it is a dialectic phenomenon that finds meaning in its circularity and repetitiveness (2004, 118).

Nima depicts himself as a poet who does not want to live a life like others' and yearns to set upon doing something different to make his life worthy of living. Nima's role is not only to keep a keen eye on the environment and write about it, but also to try to establish a new literary movement. Thus, he portrays himself as a phoenix who, in suffering, "cries out a plaintive song"³.

The phoenix's dissatisfaction, thus, can be regarded as one pointed towards the poetic conventions and literary trends of Nima's time. The change Nima is trying to advocate is so profound that requires a phoenix-like transformation and renaissance. It is not only a change in form and shape, but as Karimi-Hakkak notes in "Poetic Signs, Critical Frames", it is a challenge of

“the reading public’s notion of poetry” (37), and an attempt to provide support for notions such as “the necessity of assimilating the social context into literary texts, the relationship between poetic structures and social ones, or the idea of good poets somehow representing their time and reflecting it in their poetry” (35). Such innovations, having been introduced to Persian poetry before Nima started his career, were elemental and systemic departures from the conventions of poetic tradition. They attempted to “offer ways out of established habits of assigning meaning to poetic entities” (37), and tried to move against “the stylized conventions of the tradition” (36).

Karimi-Hakkak further explains that the innovative poets of a generation before Nima had tried to propound the view that poetic text is related to the social structure and is expressive of the evolution of society, believing that poetic conventions are not timeless and cannot be continued regardless of the changes in the social arena. They, however, believed that although literature and society could influence one another, they were distinct entities. Nima’s unique contribution to the process of modernity in Persian poetry is his “view of the literary text as an aspect of the social set-up mediated through language” (37-38) as he shows a keen awareness of his social environment himself. He believes that artists are conditioned by their societal concerns and try to represent their times and culture as they “instill in the textual entity the power to move readers from the act of reading a particular text to a perception of the time and culture that has given rise to it”(43).

Talattof also notes that in his attempt to promote poetic modernity, Nima resonated with the literary movements of the period. He sees the language as the carrier of culture and dedicates himself to releasing it from the old styles and artificial rhetoric. He contributes to Persianist movement through self portrayal in his poetry (92). The phoenix in “Qoqnus” takes the role of the artist who eventually overcomes the old decaying thoughts in favor of future virtues.

Nima spent a lot of time alone, struggling to develop the substance of his poetry. His style did not exist in his country and his language, and he spent a whole life time under the pressure of the classical burden. This is the suffering that constitutes a major theme in his works (Talattof 95-6). He felt lonely and suffered from opposition throughout his career (Talattof 93). The poet-bird’s loneliness is beautifully pictured as “Qoqnus” opens:

The Phoenix, a bird of sweet voice, to the world being known,

A vagabond of the cold-blowing breeze,
Sits alone,
On the trees,
Surrounded by birds on stems that adjoin⁴.

In his interpretation of the poem, Sarshar proposes that the mythological method of the phoenix's procreation is the least confusing image, as this is a bird whose annihilation is indispensable to the birth of its offspring. Through the images, the reader recognizes the idea of salvation and reconstruction from the ruins of a precursory destruction, the variations of this theme of resurrection being the phoenix's building a monument out of threads of sound and the peasant's rekindling fire. In the same way, Nima is reconstructing the meter from the dismantled units of an existing form in classical Persian meters, which brings to mind salvation or reconstruction from the ruins of a precursory destruction, and thus the matrix of resurrection (Sarshar 2000: 187-8).

In his later article "From Allegory to Symbol", Sarshar notes that Nima moves away from classical conventions even in his use of the phoenix as a symbol rather than a classical allegorical image. A significant indication of the rise of modernity in the West is the romantics' valorization of symbol at the expense of allegory, which plays an important part in the dissolution of classical conventions. This shifting away from classical allegorical image making towards a symbolic one is what Nima does in order to dissolve classical Persian poetic conventions (Sarshar 2004:99).

The phoenix's contemplation about the vanity of this life and the dreams of other birds urges him to end his dissatisfactory life and implement a new beginning. Nima's mentality, feelings, and aspirations find manifestation through the symbol of the phoenix. Karimi-Hakkak has pointed out that in Nima's opinion, the social situation influences the artist's feelings and emotions which are involved in the creation of a poetic text, and "changes in individual feelings and tendencies" are "both conditioned and constrained by social structures" (44). Thus, Nima acknowledges a relationship between the individual psyche and the poetic text, just as the text and society are related (44). It is interesting to note that Jung, in writing about the relationship between analytical psychology and poetry, introduces the practice of art as a

psychological activity and believes that psychology and poetry are closely related. Jung argues that the creative process “consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work” (1966, 82). “Qoqnus”, thus, is the manifestation of its creator’s psyche.

Bird Symbolism in George Darley’s “The Phoenix”

Darley is among the lesser Romantic figures, but in the words of Harold Bloom, he “wrote poems that are genuine and firm successes in what was only beginning to be a period style”. He came close to “incarnating again the poetical character whose rebirth [William] Collins had celebrated and Blake, Wordsworth, Coleridge and their younger predecessors had exemplified” (438).

Nepenthe (1835) is Darley's major poem, written in the quest-romance tradition of Shelley's “Alastor” and Keats's “Endymion” (Bloom 457). Two cantos of *Nepenthe* had been published in a very small issue when Darley claimed that there was to be a third canto containing his “modicum of the humanities; as the first and second shew the extremes of Aspiration and Dejection with their evil effects, so the third was to shew the medium, contentment with our human lot, and its effect, happiness” (Darley qtd in Brisman 131-132; Bradshaw 15)

In *the Facts on File Companion to British Poetry, 19th Century*, Flesch asserts that *The Phoenix* in its fullest form comprises Darley’s 1750-line poem *Nepenthe*, in which the narrator describes his visions after falling into a reverie on a hot summer day (302). Darley is carried off to a burning desert where he witnesses the phoenix’s death and rebirth by fire (Bloom 457):

O Blest unfabled Incense Tree,
That burns in glorious Araby,
With red scent chaliceing the air,
Till earth-life grow Elysian there! (Lines 1-4)

As these lines suggest, at the rebirth of the phoenix the desert changes to Elysian oasis, an event which later encourages the poet to search for the nepenthe or elixir of life and poetry. His quest for the nepenthe implies that, being no longer content with the sensuous world, Darley tries to seek a more transcendental good (Bloom 457).

Harold Bloom has observed that Darley “is very nearly the popular archetype of a Romantic poet in his deliberate rejection of a harsh actuality and his desperate adherence to more ideal realms than experience” (PoemHunter.com). In his writing, Darley exhibits an impulse to create a new truth and a new beauty. Like his contemporaries, Keats and Shelley, he seeks to escape the horrors of present by an invocation of the seemingly more innocent and happier times in history. This is similar to Nima’s attitude towards contemporary urban life and his yearning for a return to childhood, nature and happier times. In one of his poems (“The Pale Tale”⁵), Nima writes, “Life in the city wears me out⁶” and “City is no place to live”⁷, or “Alas for the days of childhood / when I saw none of these sorrows.”⁸

In his introduction to *The Works of Beaumont and Fletcher*, Darley clarifies the spirit reflected in *Nepenthe*:

Every true poet has a song in his mind, the notes of which, little as they precede his thought--so little as to seem simultaneous with them--do precede, suggest and inspire many of these, modify, and beautify them (xxxviii).

Darley’s art, as Wunderlich argues, “resides in a non-literal metaphorical approach to art...always firmly based on the truthful stanchions of factual accuracy that elevate his philosophical ideals to the lofty, beautiful permanent and enduring realm” (145). His principles are from antiquity and the old masters whom he embraced because they served his ethos-of-art core that viewed good art as a positive cultural force to lift humanity and civilization (Wunderlich 145).

Darley was a principled idealist who, in the words of Wunderlich, tried to “bring back the value of soulful ideality to a present world of materialism and tangibility” (147). He is a failed speaker, a failed socialite who tried to draw forth traces of beauty from paint and words. He opposed popular ignorance in his prose writings, he was a victim of public distorted taste, and also his disability, stammering, devastated his social standing (Wunderlich 148-9).

As Wunderlich quotes from Abbott, Darley “was a man who regarded literature and art as other men regard religion,” and therefore, “was revolted by

the pretentious and slipshod” (150). He was particularly unfortunate, solitary, introspective, and felt deeply a lack of success with the general public, and took shy refuge in anonymity in much of his public work (Levanthal 2).

Bradshaw discusses that Darley was ahead of his time, in an indeterminate way, “in which the seed of Victorian style which he represents is brought forward to meet a backward-looking post-war standard of taste” (7). Bradshaw goes on to assert that *Nepenthe* is the narration of the dreamer-poet’s search for “a universal panacea” and “his fluctuating fortunes, as he is swept through exotic land- and sky- scapes on waves of intoxication” (15).

The phoenix Darley portrays in his poem, according to Brisman, is the symbol of freedom “from anxiety by the dispensation according to which weakness and diminutiveness are but signs of the newborn” because the phoenix is always close to birth and rebirth, and its “relationship to the sun is that of happy weakness to benignant strength” as in “Stedfast she gazed upon his fire / Still her destroyer and her sire” (132). He depicts the death of the phoenix among the “mountainless green wildes/ of Arabia”. The phoenix lives in a world where all is clear to her and nothing hidden, “here ends she her unechoing song” because there is no other phoenix to reply to her. This song is an echo of Darley’s own song. As he is absorbed into observation, he gains access to the beautiful vision of the phoenix gazing at the sun (Flesch 302).

In his anthology *The Spirit of Man*, Bridges makes a note upon “The Phoenix”, stating that the image of the sun is notable in the poem as the phoenix is “sprung of the sun and is killed by the sun”, and he notes that the phoenix is melancholy as well as glad (cited in Colum 353). When Darley looks up to see the phoenix he sees the sun mirrored in the phoenix’s eyes, in Darley’s words, the phoenix was “Glassing the great Sun in her eye”, and

Stedfast she gazed upon his fire,
Still her destroyer and her sire!
As if to his her soul of flame
Had flown already whence it came. (Lines 25-29)

Here, the sun as a source of creative energy inspires the phoenix to bring about its death which will lead to its rebirth and resurrection.

Darley’s description of the phoenix’s song at the time of death is also notable compared to that of Nima:

Here ends she her unechoing song!
 With amber tears and oderous sighs
 Mourn'd by the desert where she dies! (Lines 14-16)

Like Nima's phoenix who "cries out a plaintive song/ Whose meaning knows no passing bird"⁹, Darley's phoenix has an "unechoing" song and "amber tears" and "oderous sighs", and is "mourned by the desert where she dies". Both Nima's and Darley's phoenixes are pictured as melancholy. In Nima's poem the phoenix's bitter song is followed by its drunkenness from its inner pains. It is interesting that the phoenix in Darley's poem has at the final moments a joyful death wail and triumphant tone:

The while with shrill triumphant tone
 Sounding aloud, aloft, alone,
 Ceaseless her joyful deathwail she
 Sang to departing Araby! (Lines 46-49)

Darley, in his attempt to escape the horrors of present, pictures a phoenix on the edge of annihilating itself with the hope of being resurrected in a better time and situation. A drop of the phoenix's blood would provide Darley with the motivation to seek the elixir of poetry. Here he resembles Nima in his presentation of the phoenix as being dissatisfied with the peculiarities of life and one who tries to prevent its life from going in vain.

Taking a glance at his personal life, Darley was a recluse, not only because of his physical deficiencies, but also as a result of his moving away from some dominant literary conventions of his time towards the tenets of Victorian literature. To show his dissatisfaction with the current literary course, he yearns for a rebirth of literature as symbolized in his poem "The Phoenix". Moreover, he is not content with his position in the society as a poet who is not perceived by his contemporaries; thus, in some ways, he resembles himself to the phoenix that turns its face from the society and burns itself to be born anew.

Nima and Darley’s Use of the Phoenix as Archetypal Reflection of Their Own Psyche

According to Jung, a myth comes alive after it is reclaimed and verified by the human psyche. A myth takes on new life and meaning when the mind, sometimes desperately, attempts to respond adequately to pressures from the world and the collective unconscious (Walker 95). The phoenix, itself, is the “universal symbol of birth, rebirth and resurrection...rising from his own ashes”, which suggests dying to one’s own and embark on mystical journey of descent, involving courage, commitment and trust in oneself when there is uncertainty around and within (Duckett 90).

In the case of Nima and Darley, the myth of the phoenix becomes meaningfully explainable when we take a look at their social life, their career as poets, and their individual views on human, nature, and art. Considering the associations made to the phoenix in mythology and the circumstances surrounding the poets’ lives and career, a meaningful correspondence between the archetypal phoenix and the poets will be observed.

It is interesting to see that archetypal images, being inherent in the human psyche, are invoked and cited by individuals who live in different times and locations to express almost the same emotions and psychic circumstances. Nima and Darley are two poets who are displeased with the current social and literary trends and yearn to turn their faces against old traditions while they find themselves lonely on the course of change and transformation. They, therefore, make use of a mythological bird as an emblem of an urge for rebirth and resurrection.

Conclusion

Birds are associated with the power of mind, and the phoenix specifically serves as a sign of invincibility and the continuation of soul and life, resembling the poets in that their imagination gives them the power to transcend beyond the ordinary earthly involvements and perceive truths through visions and poetic inspirations. The phoenix is a bird that, though suffering, refuses to conform to the existing unpleasant circumstances and annihilates itself for the sake of a sublime purpose, giving a new life to its yearned for dreams. In the same way, the poets devote themselves to their poetry and take the role of a reformer, a rebel, a critic, an innovator, or even a warrior.

Meanwhile, they might go through suffering and alienation from society and finally, they might annihilate themselves in favor of their ideals.

Both Darley and Nima, being in some ways spiritual and literary recluses, were poets who sought to move against the current literary trends of their times. In so doing, they would inevitably go through suffering and isolation from the society, while they tried to establish (in the case of Nima) or to contribute to (in the case of Darley) a new literary course, so that the old follies and limitations fade away in favor of a more acceptable literary taste and attitude. The mythological bird of rebirth and resurrection, the phoenix, properly serves the intention of these two poets. Biographical evidences, too, show the two poets' affinities with the archetypal implication behind the myth of the phoenix. Myths can be interpreted as if they were a dream or inner psyche of a dreamer according to Jungian theory, and both poets' use of the myth of the phoenix is in similar ways the reflection of their inner psyche. Nima and Darley employ the archetypal phoenix in a free expression of their creative fantasy, and connect their psychic states with external events and realities of their social and individual life.

Notes

Translations of Nima's poems appearing throughout the article are mine. They have been translated from the official website of Nima Yushij at www.nimayoushij.com.

¹Tarkideh āftab-e semej ru-ye sanghāsh ("Qoqnus", line 27).

²Hes mikonad ke zendegi-ye u chenān/ morghān-e digar ar be sar āyad/ dar khāb-o khord/ ranji bovad kaz ān natavānand nām bord ("Qoqnus", lines 28-36).

³bāngi barārad az tah-e del suznāk-o talkh ("Qoqnus", line 45).

⁴Ghoghnus, morgh-e khoshkhān, āvāze-ye jahān/ āvāreh māndeh az vazesh-e bādihā-ye sard/ bar shākh-e kheyzarān/ beshaste ast fard./ bar gerd-e u be har sar-e shākhī parandegān ("Qoqnus", lines 1-5).

⁵Ghesse-ye Rang Parideh

⁶Zendegi dar shahr farsayad mara ("The Pale Tale", line 277).

⁷Nist hargez shahr jaye zendegi ("The Pale Tale", line 288).

⁸ Ey darighā roozegare kudaki/ ke nemididam az in gham-ha yeki (“The Pale Tale”, lines 457-458).

⁹ bāngi barārad az tah-e del suznāk-o talkh/ ke ma’niash nadānad har morgh-e rahgozar (“Qoqnus”, lines 45-46).

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