Original Article

Myth and use of Mythology in Poetry of Islamic Revolution

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ABSTRACT

Mythology as one of imagination tools and also as one of the most significant elements of rhetoric has been used since the early usher of Persian poetry, though with its own ups and downs. Mythology has a different and significant role compared to previous ages especially during the first decade of Islamic Revolution (Sacred defense period). Since the analysis and investigation of this role has not been written yet, the present research tries to investigate and translate metaphoric roles through a simple and systematic design. In addition, it presents the position and statue of the poets who are in line with Islamic Revolution. In this paper, it is also shown that poets and orators of the period are not at the same level due to the experience, creativity, qualitative and quantitative efficiency of the myths. Some reach this level through recreating old patterns and integrating them with historical samples in a splendid language which is an integration of modern expression and Khorasani (a category of Urdu). Some others put a step forward and narrated some value symbols (abstract or conceptual) of their passionate history. Finally, a group of poets did not implement this magic element of imagination and their poetic symbols lack the visionary ambiguities of mythology.

Keywords: Mythology, Myth-Making, Poetry Of Islamic Revolution.

Introduction

Although various definitions have been suggested for Myth, the most comprehensive and widely used definition is: Myth is a kind of ancient ideology. Human beings' early attempts in knowing themselves and the world, their attempts to report about the world and people, has created an ideological school which is called myth (Kazazi, 1997). Myths, in fact, are not only byproducts of ancient men's thoughts about the universe and basic concepts of life, but they are directions for living based on them and can be a reason for society. Myths can also play the role of pieces of advice in an elegant moral collection and give human being some tips for people to live their lives based on them (Heynelz, 1992).

As it is known, myth is in some fields of study such as anthropology, theology,

psychology, history and specifically Mythology. However, language is the element that relates myth to literature, of course a language in form of tokens and symbols not a simple and colloquial one. So, "metaphor", "symbol" and "myth" are called basic elements of rhetoric (Shafiei Kadkani, 1987).

Daiches says in this regard that:

"New efforts in the field of poetry naturally leads to research and investigation of symbols and metaphor in poetic language and opens a new field of research about myth" (ibid.)

Issue of myth in poetry, form some schools of contemporary literary criticism point of view, has a significant importance, especially those who criticize following Jung school of thought considering myth as their main field of research.

Based on Jung's point of view, myths is the unconscious expression and direct manifestation of a nation, which is called collective unconscious.

This collective unconscious keeps the racial background in it and it is the ne which creates primary heroes for different nations and also similar individual imagination for civilized people. ... Jung believes that artists and mental patients, restore the myths of primitive experiences' origin consciously or through imagination and dreams (ibid, 234-5).

Of course, it is obvious that comparing mental patients with "artist" – who does a knowledgeable and purposeful task by reviving and sometimes inventing myth – is an erroneous analogy as professor Shafiee Kadkani also highlighted this part of Jung's:

"An artist is not a patient with neurological disorder, but, in fact, he as an artist is more important than a patient (ibid).

However, literature is the most talented and yet the most prominent art which has

localized and visualized the legends. Myth, in literature, is presented in two ways : sometimes as a single and coherent narrative, such as myths and epics of Shahname- Firdausi(the epic dimension) and Mantegh al-Tayr of Attar (the mystical dimension), and sometimes has ornamental and spiritual aesthetic role and only some components of myth are used as symbols, such as some verses of Hafez , including this verse:

/Su:khtæm/ /dær/ /tʃʌh/ /sæbr/ /æz/ /bæhrə/ /ʌn/ /ʃæmə/ /tʃægol/

/ʃʌh/ /tʊrkʌn/ /færəğ/ /æz/ /hælə/ /mæ/ /ku:/ /rʊstæmi/

(Hafez, 1998)

Discussion

Beginning with the first dawn of classic Persian poetry, myths merged in light of literature, but Firdausi was the most significant rhetorician who employed myths in his poetry and art and called it his symbolic approach, as he said:

/tʊ/ /In/ /rʌ/ /drʊğ/ /o/ /fəsʌnə/ /mædʌn/

/bə/ /ræŋə/ /fʊsʊn/ /o/ /bæhʌnə/ /mædʌn/

/az/ /ʊo/ /hær/ /tʃe/ /ændær/ /

(Ferdowsi, 1966).

From Firdausi till the middle of the sixth century, the poets used old archetypes and myths but since then, with the advent of the famous poets like Attar and Rumi, sparks of brilliance of new myth and over constructed started and reaches its peaks in the eighth century with Hafiz. Myth-making heydays in classical Persian poetry- even in its modern definition- must be seen in pieces of Hafez:

Speech and stories of Hafez are different from the world outside not opposed to it, but it is a more idealistic, exemplifying and eternal. Myths of Hafez

do not refer to Iranian mythology (Jamshid, Keykavousi, Afrasiab, Syavash and so on), or to historical figures (such as Bahram Gur and Alexander) or Quran stories (like Adam, Solomon, Elias, Moses, Jesus and Joseph). It means that it exists in these but these are not created and added by Hafez character but Hafez is the heir of them. However, his real myths are based on his own nature and if they are taken from other cultures and myths as incomplete symbols, such as wine, magi and slicker and pub, he has changed it into a perfect myth …. And in one word, Hafez makes myths out of life and all its symbols and we see a more colorful, happy life through magic prism of his poetry and get free from our sadness and worries and see our dreams could come true (Khoramshahi, 2002).

Since the history of Hafez then, even in long life of Indian style and in spite of some exquisite poets who are meticulous and create concepts like Bidel, Kalim and Saeb- nobody, except recently some modern poets like Nima, Akhavan and Shamloo, could emerge as an outstanding poets to make innovation out of myth. In present century, myths have been revived and different forms of them – which some have been unknown until recently and inevitably out of reach- emerged in widespread literary (poetry and prose).

As we know, tendency toward symbols (and accordingly myths) is sometimes optional in literature (enriching the piece) and sometime mandatory and inevitable (out of censorship) (Mirsadeghi, 2001).

Modern poetic and literary trend had no reason except making Iranian poets and authors acquainted with world literature and influence of schools such as symbolism and surrealism, and also making a powerful hegemony of internal dictatorship and its accompanied political thoughts.

Before Islamic Revolution, dependence and attachment to symbols and symbolism in poetry was more influenced by political atmosphere of the country not by speech array and empowerment. However, after that and among the poets of revolution, paying attention to symbol and myth was not a matter of political necessity but also deepening the meaning and empowering the mental aspect of speech which by occurrence of war and calendaring the fire of patriarchic and national sense, became more and more interesting.

If we want to picture the myths of revolution in a clear, helpful and available framework, following framework can be a proper pattern for showing the ways of benefiting from myth and its species: 1) semantic and theme myths, 2)pre-historic and historic myths, 3) conceptual and abstract myths.

Semantic and Theme Myths

Semantic myths are defined as myths which refer to meaning and theme; meanings such as nationality, race, religion, mystics, time and location.

Emergence of Islamic Revolution- and a little later, imposed war and attachment to a period called sacred defense in which epic, love and mystics combine together- provide an exceptional situation for poets of revolution to use semantic myths, so that stories of Shahname and Quran- suddenly revived and its epic elements become a spiritual source of many pieces and songs of those who were generation of revolution. Semantic myths- by itself- can be studied in four major categories:

A: National and heroic myths: poets of revolution, with a different view of previous periods about Shahname- this great culture of story and myth- and benefitting from speech style of Firdausi's have put rhetoric and myth elements (positive and negative) against historical

models of modern time and in addition to deepening the aforementioned models, have employed elements and components of mythology in metaphoric and secondary meanings with these analogies.

Following is the literary piece of Hamid Sabzevari which expresses sorrow about losses of revolution youth in sacred war period and wishes that doers would never take the power:
/zə/ /fətnə/ /sʌzi:/ /gærsiuzʌnə/ /ku:n/ /ʌʃʌm/
/æzʌ/ /gərəftə/ /dəlæm/ /dær/ /ǧæmə/ /si:ævu:ʃʌn/
/dəræfʃə/ /kʌvə/ /mæbʌd/ /ʌn/ /kə/ /bær/ /zæmi:n/ /oftæd/
/kə/ /bær/ /æri:kə/ /nəʃi:næd/ /mʌr/ /bær/ /du:ʃʌn/
(Sabzevari, 2010)

In this line, Mohammad Ali Moalem depicts a statue which is symbol of America and calls this emperor of the present century as a Hecate who has gained her obesity and corpulence from historical lands like Iran and her glory is all fake and loan:
/mʌdə/ /di:vi:/, /ǧʌmætæʃ/ /ʃəʃ/ /zærə/ /o/ /si:sæd/ /paɪ/- /tʃi:zi:/ /kæm/
/mæʃælæʃ/ /dær/ /dæsto/ /tæʒæʃ/ /bær/ /sær/ /æz/ /tʌrʌʒə/ /molkə/ /ʒæm/
(Moalem, 2010)

Abdul Jabar Kakaiee, with a wider view, considers myth as a mirror of history and covered all historical events with myth and changed the myth into reality:
/pʌ/ /bə/ /pʌyə/ /ǧəsə/ /dær/ /rʌhi:m/
/pʌ/ /bə/ /pʌyə/ /ki:nyə/ /kʌvu:s/
/pʌ/ /bə/ /pʌyə//mækrə/ /su:dʌbə/
/bær/ /səti:ǧə/ /ku:h/ /tʃʊn/ /ʌræʃ/
/yʌ/ /si:ʌvæʃ/ /dær/ /dələ/ /ɑtæʃ/
(Kakaiee, 2008)
Some other poets, totally got out of epic mythology and symbolized the myth in a different area and context. For example

Mohammad Ali Bahmani with this emotional and romantic content:
/gɛrd/ /ʌfæri:d/ /tʊ/ /fæǧæt/ /æz/ /æsbæʃ/ /u:ftʌd/
/æmmʌ/ /tʃəhʌ/ /gʊzæʃt/ /bə/ /sʊhrʌb/ /ǧælə/ /gi:r/
(Bahmani, 2011)

Or Seyyed Hassan Hosseini with an irony:
… /dær/ /ʃəgəfæ/bʌʃ/
/æz/ /i:n/ /hæmʌsəyə/ /tʃʊru:k/ /khʊrdə/
/æz/ /rʊstæmi:/ /kə/ /əynækæʃ/ /rʌ/ /gʊʃə/ /dʌmænæt/ /ʒʌmə/ /ʒæm/ /mi:kʊnæd/
/væ/ /gʌhi:/ /ǧi:bə/ /yək/ /nækh/ /si:gʌr/
/tʃʊn/ /hʊzʊrə/ /di:və/ /sɛpi:d/ /pʊʃtə/ /tʌǧætæʃ/ /rʌ/ /pi:ʃə/ /tʃæʃmhʌyə/ /haɪræt/ /zædəæt/ /khæm/ /mi:kʊnæd/ !
(Hosseini, 2009)

In addition, presence of myth and epic elements in order to construct moral and mystic meaning has been an interested way among some poets of revolution:
/gʊft/ /ʒæhʌnə/ /khædi:və/ /mʌ/ /dær/ /kæfə/ /mʌst/ /di:və/ /mʌ/ /mʌndə/ /tʃərʌ/ /bə/ /khʌnə/ /ǧæm/ /rʊstæmə/ /zʌl/ /væ/ /gi:və/ /mʌ/
(Moalem, 2010)

B. religious and theological myth: after national and ancient myth, religious and theological elements (prophets, leaders and saints) are among many characters which poets of revolution always benefited from them as mythological elements. These "myth schemata" have an equal role in creating epic-revolutionary compared to national and ancient myth and has a more significant role in poems of others such as Gheysar Aminpour, Abdul Jabar Kakaiee, and Fatima Rakeiee.

Such as myths of Ibrahim (PBUH) and Solomon (PBUH):
/Æz/ /rʌh/ /rəsi:dəi:m/
/bʌ/ /ğʌmæti:/ /bə/ /ğæsdə/ /ʃəkæstæn/
/lʌt/ /o/ /mæmʌ/ /rʌ/ /kə/ /ʃəkæsti:m/
/æzzɒ:/ /dəgær/ /æzi:z/ /nəmi:mʌnæd/ . . .
/æz/ /rʌh/ /rəsi:dəi:m/
/mi:rʌsə/ /bʌstʌni:ə/ /ebrʌhi:m/
/bær/ /ʃʌnə/ /hʌyə/ /mʌst/
(Aminpour, 2011, p.373)
/mæn/ /bʌ/ /æʃk/ /o/ /əʃğ/ /mi:nəvi:sæm/
/ʃɑər/ /mæn/ /tʃʊn/ /mu:r/
/bær/ /kʌğæz/ /rʌh/ /ʊftʌdə/ /æst/
/sʊleymʌn/ /vʌr/
/bə/ /ni:m/ /nɛgʌhi:/ /bær/ /mæn/ /dəræng/ /kʊn/
(Garmaroudi, 2011)

Sometimes, poets create semantic harmony by integrating and combining old ancient myths with religious and historical models and present a soul in two bodies. Such as Zolfaghar and Rakhsh in this poem:
/zʊlfæğʌrə/ /mʊrtəzʌ/ /dær/ /dæst/
/bi:/ /æmʌn/ /pʌ/ /dær/ /rəkʌbə/ /rækhʃ/
/æz/ /kævi:r/ /væ/ /ku:h/
/dær/ /pænʌhə/ /rækhʃ/ /æz/ /kævi:r/ /o/ /ku:h/
/dær/ /pænʌhə/ /sʌye/ /sʌrə/ /nækhl/ /o/ /gɛrdu:/
/gærmə/ /peykʌri:m/
/mʌ/ /tʃə/ /bəsyʌri:m/ /bəsyʌri:m/
(Kakaiee, 2009)

C. Mystic Myths: mystic myths are either created out of poets and orators' imagination of past, such as symbols of Mantegh-al-teyr of Attar (Simurgh, si-murgh, hoopoe, Gaf, ...) or historical models which are called by myths (such as Halaj, Shams-e-tabrizi, Molana, Shekhe Eshragh, ...)

Moallem has symbolized the late leader of revolution as a hoopoe which guides his people toward ideals of Revolution or God:
/ʒəbri:lə/ /næfsə/ /khʊd/ /ni:st/
/hʊdhʊd/ /sæfi:rə/ /ğʌf/ /æst/
/ræhbær/ /kə/ /ræh/ /ʃənʌsæd/
/sʌlʌrə/ /bi:/ /khælʌf/ /æst/
(Moallem, 2010)

And Mohamad Ali Bahmani refers to his own story by illusion of Hallaj:
/Rəsi:dəæm/ /bə/ /kæmʌl/ /kə/ /jʊz/ /ænæl/ /hæğ/ /ni:st/
/kæmʌldʌr/ /bærʌyə/ /mæn/ /kæmʌl/ /pæræst/
(Bahmani, 2011)
And finally Gheysar Aminpour with his own gifted taste chooses "Sheykh-e-eshragh" and "Aghl-e-sorkh" (with some amphibology) out of mystic attributes:
/ʃæb/ /kʌfær/ /fʊru:/ /ʃʊd/ /dær/ /si:ʌhi:/
/bə/ /æğlə/ /sʊrkh/ /sær/ /zæd/ /ʃəykhə/ /əʃrʌğ/
(Aminpour, 2011)

D. Place and Space Myths: space and place elements are concluded in reach of semantic myths, too. Places and spaces are sometimes completely legendary or sometimes historical and real. Some legendary places include: Touran, Samangan, Alvand mount or Qaf mount and when historical places- like any other time- are created in poet's mind in a supernatural and holy aspect, play the role of place and legendary symbols. Place myths such as "Hovize" and "Karbala" are mentioned in this line:
/Pæyʌmə/ /dæʃtə/ /hʊvəyzə/ /bə/ /kærbælʌ/ /gʊyæd/
/bə/ /lʌlə/ /hʌ/ /bə/ /ʃæğʌyeğ/ /sælʌmə/ /mʌ/ /gʊyæd/
(Sabzevari, 2009)

Or "Baghie", "Al-khalil", "Qods", "Om-al-Qora" and "Abu Qeys" in this poem:
… /bær/ /mi:gærdæm/
/ru:hæm/ /rʌ/ /dær/ /su:sæni:/ /səpi:d/ /bəpi:tʃæm/
/kə/ /nʌgəhʌn/
/dərækht/ /hʌyə/ /khi:ʌbʌn/ /bə/ /suʒdə/ /mi:oftæd/!
/tʊfæni:/ /az/ /bæǧi:/ /mi:ʌyæd/
/æz/ /mæsʒədə/ /ʊm/ /æl/ /ǧʊrʌ/
/æz/ /pæyə/ /ku:hə/ /æbʊ/ /ǧəys/
/dərækht/ /hʌyə/ /khi:ʌbʌn/ /bə/ /gəryə/ /mi:oftænd/
/mæn/ ni:z/
/khʌhæm/ /gɛri:st/
/bʌrʌnə/ /ʃɛr/ /mi:bæræd/
/væ/ /pəlk/ /vʌʒəhʌyæm/
/bʌz/ /khʌhæd/ /ʃʊd/
(Ghazve, 2006)

And we can mention "/ʌǧʌz/" (beginning), "/ fælæǧ/" (twilight) and "/ʃæfæǧ/" (crepuscle) here:
/mi:rævæm/ /ʌǧʌz/ /rʌ/ /pəydʌ/ /kʊnæm/
/dær/ /dələ/ /ai:nə/ /ʒɑi:/ /vʌ/ /kʊnæm/
(Begigi Habib Abadi, 2009)
/ʃæfæǧ/ /ai:nə/ /dʌrə/ /nəʒʌbætæt/
/væ/ /fælæǧ/ /məhrʌbi:/ /kə/ /tʊ/ /dær/ /ʌn/
/næmʌzə/ /sʊbh/ /ʃæhʌdæt/ /gʊzʌrdəi:/
(Garmaroudi, 2011)

Historic and Prehistoric Myths

Prehistoric myths are the ancient and real myths which form the mental seepage and beliefs of ancient and prehistoric people. Historical myth means real events and their related elements which have conceptual aspects and in a period of human history has changed into reality.

However, is a poet allowed to limit the history by myth? Some literary scholars answer that by considering the conceptual extension of myths, poets not only has the choice, but in fact is inevitable to do it (Shafiee Kadkaniee, 1984)

And some others based on believing unity of the universe and human being in nature as one of the basic principles of myth, considered "personification" based on this ancient belief and said:

Personification or ironic metaphor in literary domain, has completely reminded of mythological ideology and it seems that it is not poetic to be created out of poet's mind. This type of literary usage which reflects ancient beliefs, should be investigated from ideology and semiotics view, not from aesthetic aspect (Kazazi, 1997)

And finally it is concluded that:

Myth maker human beings (primitives), in fact, do not differ from modern poets. Both of them live among the objects of life and both deal with them … so, although the poet changes based on his condition and environment, changes his face and clothing style, but since he lives between eternity and primitivism do emotions and instincts, he is always a myth maker, because his imagination power has been accompanying him all the time and objects has been around him (Barahani, 1992).

However, poet of Revolution is well aware of the leverage of the myth and legendary symbols in meanings of poetry, so he can use this magic element and narrates his own time which is exceptionally critical from historical perspective.

One of the interesting literary styles in this period of time is to compare the historical symbols to ancient and pre-historic ones, beside confirming and enhancing the real and historical aspect. As it can be seen here:
/fəsʌnə/ /gæʃt/ /o/ /kʊhæn/ /yʌdə/ /rʊstæmə/ /dæstæn/
/æz/ /ʌn/ /hæmʌsə/ /kə/ /bʌ/ /khʊn/ /sʊru:d/ /khʊzəstʌn/

(Sabzevari, 2009)
/kʌrə/ /mʊsləm/ /æz/ /si:ɑvʊʃʌn/ /ʒʊdʌst/
/rʌhə/ /hæğ/ /æz/ /rʌhə/ /tʊrkəstʌn/ /ʒʊdæst/
/ʌn/ /bə/ /pʌki:/ /ʒʌnə/ /khʊd/ /dær/ /mi:bæræd/
/i:n/ /bə/ /kʊyə/ /dəlbæræn/ /sær/ /mi:bæræd/
/ʌn/ /yəki:/ /sʊodʌ/ /bə/ /pʌki:/ /bær/ /næhʌd/
/i:n/ /yəki:/ /su:d/ /o/ /zi:ɑn/ /bʌ/ /əʃğ/ /dʌd/
(Garmaroudi, 2011)

It should be mentioned that, these types of comparisons in poetry of Revolution, as can be found in poems of Ghaznavi and Slajoghi period such as in poems of Amiri Moazi, is not aimed at belittling the national and ancient myths. But (based on simile and preferring simile to similarity), it is one of the literary tricks.

However, in these types of comparisons, national mythological elements do not always play the role of the second part of a simile, but sometimes mystic and natural myths are the choice of similarity for the poet. For example, the myths of /ğʊğnu:s/ (Phoenix) and /ʃæhi:d bəhəʃti:/ (Martyr Beheshti) in this line:
/hædi:sə/ /kʊhnəyə/ /ğʊğnu:s/ /zəndə/ /æz/ /ʊ/ /ʃʊd/
/kə/ /əʃğə/ /sʊrkh/ /zə/ /khʌkəstæræʃ/ /zæbʌnə/ /gərəft/
(Rakaiee, 2007)
Or calling "sun" (/khʊrʃi:d/) flares compared to the glance of mighty leader of Revolution:
/bʌyæd/ /bə/ /ʒʌyə/ /nærgəs/ /o/ /mæsti:/ /bi:ʌværæm/
/tæsvi:re/ /tʌzə/ /tæri:/ /pi:ʃə/ /tʃəʃmə/ /tʊ/
/zi:n/ /ʌtæʃə/ /næhʊftə/ /kə/ /dær/ /si:nəyə/ /mæn/ /æst/

/khʊrʃi:d/ /ʃʊlə/ . . . /næ/, /ʃæræri:/ /pi:ʃə/ /tʃæʃmə/ /tʊ/
(Aminpour, 2011)

Constructed and Pre-Constructed Myths

Myth can be defined as constructed and pre-constructed in terms of creativity and innovation. In fact, the position of poet and his artistic role are mostly recognized under these two categories:

By the beginning of each century, new objects would enter the language and poetry and poet and owner of the time, justifies his own emotions and thoughts compared to new objects. But the objects which are in the era of language and poetry are not considered as outcast, especially those which are related to the existence of nature. Modern poet determines his own role about the objects of pervious poets. So it can be easily seen that how a "tree" which has been mentioned in many poems before, can be seen again and with that same point of view fix the special time and location. It can also be seen that how in modern age, we can symbolize or personify a tree. We must believe that every generation can make its own myths and grow and leave it (Barahani, 1992).

So, quality and quantity of every generation's myths fit with two things: cultural, social and political environment of a poet's life and the amount of a generation's artists' creativity. In poetry of Revolution, both type of myth – constructed and pre-constructed- have many examples. It must be said that these types can be further divided into two more categories called shared or collective myths and personal or specific myths. In poems of Revolution, some objects and words- suddenly and synergic- has been taken into account and each of the poets have their own role in growing the objects and words and enrich them with myths

and mythological items. Such as myths of "city" (/ʃæhr/) in this blank lyric:
/kærkæshʌ/
/yək/ /læhzə/
/tʃəhrə/ /ʌftʌb/ /rʌ/ /mi:pu:ʃʌnæd/
/hæmə/ /sær/ /bær/ /ʌværi:m/
/væ/ /tʌbəʃə/ /ænbu:h/ /khʊrʃi:dhʌyə/
/nəgʌh/
/bʌlə/ /kærkæshʌ/ /rʌ/ /mi:su:zʌnæd/
/væ/ /dʊbʌrə/ /ʌftʌb/ /mi:ʃævæd/
/væ/ /ʃæhr/ /həzʌr/ /khʊrʃi:d/
/læbkhænd/ /mi:zænæd/
/væğti:/ /lʌʃkhʊrʌn/ /æz/ /du:rtæri:n/
/ğʌr/ /tærs/
/dær/ /ɑsəmʌn/ /pəydʌ/ /mi:ʃavɑnd/
/væ/ /fæzlə/ /hʌyə/ /zæhrʌgi:n/
/bə/ /dʌmʌnə/ /ʃæhr/ /mi:æfkænæd/
/ʃæhr/ /bi:/ /ətənʌ/ /bə/ /lʌʃkhʊrʌn/
/væ/ /zʌğʌn/
/dʌmænə/ /khʊd/ /rʌ/ /mi:tækʌnæd/
(Garmaroudi, 2010)

Or "red" /Sʊrkh/ and "green" (/sæbz/) myths in this sonnet:
/hælʌ/ /ey/ /pʌsdʌrʌnə/ /ʌi:n/ /sʊrkh/
/sævʌrʌnə/ /ʃuri:də/ /bær/ /zi:nə/ /sʊrkh/
/bə/ /ʃərə/ /dæli:ri/ /tæsʌvi:rə/ /sæbz/
/æz/ /i:n/ /bʌğə/ /zænğʌrə/ /zærdi:/ /zədu:d/
/væfʌtʌn/ /bə/ /æhdə/ /di:ri:nə/ /sʊrkh/...
(Hosseini, 2012)

In addition, the myth of mirror (/ʌi:nə/) in following sonnet:
/khʊʃʌ/ /ræğsə/ /mærdʌni:/ /æz/ /ʌi:ne/
/sævʌrʌnə/ /məydʌni:/ /æz/ /ʌi:ne/
/khʊʃʌ/ /ræftæn/ /æz/ /khʊd/ /rɛsi:dæn/
/bə/ /khi:ʃ/
/sæfær/ /dær/ /khi:ʌbʌni:/ /æz/ /ʌi:ne/
(Aminpour, 2011)

We can also point to more examples of generation and most frequent myths of Revolution as follows: water, rain, waterfalls, tulips, cedar, rider, sun, nightingale, sun, moon, people (nation), Imam, Martyr Beheshti and ...

But constructed myths and personal ones in poems of Revolution cannot be mentioned a lot. However, sometimes there are myths which are completely personal and are grown in mind of a poet. Such as myths of "rider" and "dawn" in poems of Sabzevari, "star" in poems of Moallem, "ocean" in poems of Garmaroudi, "silence' in poems of Hosseini, "sunflower' in poems of Gheysar Aminpour, "Train of Andimeshk" in Qazve, "tree" in Abdulmalekian poems, etc. However, present author prefers to use some personal myths of interest for some poets of Revloution from their own writings:

I belong to a national and religious mythology and I always see them together, as can be seen in the poem "a lot" (/tʃə/ /bəsi:ʌr/). But "Lanthorn" (/fʌnu:s/) in my poetry is a special symbol - a myth. For me, this means an opening toward light. Lanthorn has been particularly interesting to me which is related to the memories of my childhood. At that time, we lived in the village with my mother and we had to go a long distance to town and go to the school. So, I always had a lanthorn with myself (an interview with Abdul Jabar Kakaiee, 2012).

I always liked someone to analyze my poems from mythological and symbolic point of view. Myths in my poems are Zahra (PBUH), Zeynab (PBUH), Salman, Abuzar, ... even Beheshti. In my poems, Beheshti is considered as a myth (Interview with Rakaiee, 2012)

I'm interested in Arash and Seyavash. As you know, I am a military man. I've been both in front and in poetry of war. I think all the fighters are legends: Hemmat, Chamran, Sayadshirazy and others.
D. Conceptual and Abstract myths:
Myth can be divided into two categories of conceptual and abstract in terms of

being tangible or intangible. Paying attention to conceptuality of the myth is not task of a modern poet and we can find some signs of it in literary pieces of past. For example, "sadness" and "love" in following poem by Hafez:

/nʌsəhæm/ /gʊft/ /kə/ /ʒʊz/ /ğæm/ /tʃə/ /hʊnær/ /dʌræd/ /əʃğ/?
/bʊrʊ/ /əɪ/ /khʌʒə/ /ağəl/, /hʊnæri:/ /bəhtær/ /æz/ /i:n/
(Hafez, 1998 p. 313)

But in modern poetry and following that in poetry of Revolution, poets have more conscious and aware tendency toward abstract and intangible myths. Some of abstract myths are extraordinary and out of human nature and behavior. For example, "beginning" (/ʌğʌz/) in this line:

/mi:rævæm/ /ʌğʌz/ /rʌ/ /pəydʌ/ /kʊnæm/
/dær/ /dələ/ /ʌyənə/ /ʒʌi:/ /vʌ/ /kʊnæm/
(Beigi habib abadi, 2009)

And some others are included in moral aspects (general or specific) such as : "sleeping" (/khʊftæn/), " awakening" (/bi:dʌri:/) , " excitement" (/ʃʊrængi:zi:/) and other in this poem :

/ey/ /khʊftænə/ /gærʃʌsbə/ /tʊ/
/bi:dʌri:/ /ʒʌmʌsbə/ /tʊ/
/bu:dʌy/ / ʃʊrængi:z/ /tʊ/
/ey/ /khʊnəæt/ /fʌrʌb/ /o/ /vʌn/
/kʌʃʌnəæt/ /əspi:tmʌn/
/zærtʊʃt/ /bælkhʊ/ /ʃi:zə/ /tʊ/ …
(Moallem, 2010)

And "heart", "humility" and "pride" in this poem:

/fævʌrei:/ /zə/ /nu:r/ /bəkʌri:d/
/ğælbi:/ /æz/ /ʌi:nə/, /dəli:/ /æz/ /dæri:ʌ/
/væ/ /gærdæni:/ /bʊlænd/
/æz/ /ʌbʃʌrʌnə/ /pʌk/ /tævʌzʊ/
/yæ/ /æz/ /ğru:rə/ /mæhz/ /bəsʌzi:d/
(Aminpour, 2011)

Conclusion

The role of myths in enhancing imagination and providing poetical space in modern era is attractive and powerful. However, in the poetry of Revolution, this role is quite different. Poets of Revolution, mostly from this generation, are influenced by ideology of that time. These orators are a lot in number but a few of them are real representatives of legendary poets of exciting history of revolution. Among them, some revived the ancient and religious legends and combined them with historical symbols of revolution and connected yesterday and today. Finally, some also used symbols and cliché myths for deepening the meaning.

Footnote

In poetry of this poet, we can find a lot of ancient legends which has been belittled and Firdausi himself has been reproved due to collecting archetypes of legends. For example:

/ggam/ /fərdərd:/ /bə/ / /ə / /ərdr to collectinʌ/bə/ / /ə / /ərdr / ğəsəhʌiə/ /pʊr/ /æʒʌyəb/, /fæthʌyə/ /pʊr/ /ɒmr/ /mæn/ /æʒæb/ /dæræm/ /zə/ /fɛ:rdʊsi:/ /kə/ /tʌ/ /tʃændʌn/ /dʊru:ğ/
/æz/ /kʊʒʌ/ /ʌværd/ /o/ /bi:hu:də/ /tʃərʌ/ /gʊft/ /ʌn/ /sæhær/
/gærtʃə/ /ou:/ /rʊstæm/ /gʊftə/ /æst/ /bəsi:ʌri:/ /dʊru:ğ/
/gʊftə/ /mʌ/ /rʌst/ /æst/ /æz/ /pʌdəʃʌh/ /nʌmvær/ …
(Moazi, 1934)

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