

## *The Applications of the Mythological Number Seven in the Contemporary Persian Poetry*

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### *Abstract*

Before being used by human beings as scientific symbols, the numbers played a symbolic and mythological role in human life. In the current study, the number 7 has been considered as one of the most efficient mythological symbols and archetypes in the contemporary poetry to investigate the role of this mythological number in the perspective of contemporary poets. The number seven is a symbol of perfection and a combination of three and four. Three is a symbol of female and four is a symbol of male and that's why it has drawn a lot of attention. Many of the symbolic and ancient roles of this number are still used in the subconscious of human beings today. The contemporary poets have used the number seven in their poems more as a sacred and complete number as well as the number of the skies and the earth and a complementary number.

**Key Words:** contemporary poetry, mythological numbers, seven, perfection, sanctity

### **1. Introduction**

The number seven is very familiar and we are facing various instances of this number on a daily basis. Seven days of the week, seven floors of the sky, seven stages of Rostam, seven times of Tawaf around Kaaba and so on are just a few examples of what we see or hear around us in our daily lives. The sanctity of the number seven is certainly observable in all religions and nations. It is a long time that different nations have used numbers in their mythology and have taken various aspects of numbers into consideration. Studying these sources shall clarify interesting points.

Seven is a combination of three and four and thus can be a symbol of joining of male and female. Three represents male and four represents female. "Moreover, the number seven is the secret of

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fertility and productiveness, the addition of opposites, the violation of dichotomy and duality, and hence is a symbol of human unity and a sign of a perfect and faultless human being as well as the unity of male and female and the inside and the outside as it has emerged from the addition of the number four (the earth) which is the symbol of femaleness and the number three (the sky) which is the secret of maleness.”(Sattari, 1997, P. 55). Yung has also paid special attention to the addition of three and four in line with the creation of the number seven. “In Yung’s psychology, the number three is an incomplete, male number and represents the conscious area of the psyche and the number four, along with the number three, is a female, incomplete number which represents the dark and unconscious aspect of the psyche. In fact, by joining the numbers three and four together, we reach a number representing totality and perfection.” (Yavari, 1995, P. 116). Therefore, among other numbers, seven is regarded as one of the most important and complete numbers; that’s why, it has certainly appeared in the poetry of poets.

## ***2. The Number Seven in Mythology***

The numbers are regarded as the main components of mythology and the number seven is one of the most important numbers in mythology. This number has appeared more than any other number in the Mesopotamian mythology. When Marduk starts a fight with Tyhmtto achieve the rank of the best god, he sets to motion seven winds to blow at the back of Tyhmt and create inner turmoil in him. When describing the storm in the Gilgamesh myth, it is mentioned that “the wind was blowing for six days and seven nights. On the seventh day, the storm died down.”(Henrietta McCall, 1994, P.77). Even on entering the island of his mythological ancestors, Gilgamesh is commanded not to sleep for seven days and nights which is equal to the same period during which the storm lasted as a test for Gilgamesh to achieve eternal life. In the myth of "Adapa", the fight against the south wind prevents this wind from blowing toward the earth for seven days. When Enumah Elish intends to descend to the world underneath to visit Arshkygl, his sister, he had to pass through seven gates.“Hence, a ritual and repetitive scene takes place at the seventh gate.” (ibid., P. 96).The myth of Nargl and Arshkygl also has the same seven gates and Nargl returns on the seventh day. McCall believes that the number seven is the number of weapons and winds.

In the Iranian myths, the number seven also has a special status. In the book named Zratasht letter, seven miracles are attributed to Zoroaster among which 6 miracles are prior to his prophethood and the seventh miracle is actually his prophethood. Moreover, Zoroaster lived close to Berzin Cruz until he was seven years old and he was not harmed at all. (Amoozegar, 1991). In this ritual, seven Amesha Spenta are also mentioned who are among the eternal. In addition, the sky in the Zoroasterian mythology has seven bases. In Zand B. Jessen, a tree having seven branches with a single root which symbolizes life is mentioned.

The Mitra ritual which has its roots in the Greek and Roman mythology is based on seven grades. The seven grades of Mithraism consist of 1) the Raven which is a symbol of the air, 2)

the Spouse which reflects the element of water, 3) the Soldier which introduces the element of soil, 4) the Lion which symbolizes the fire and indicate the end of the world by burning in the fire, 6) the Sun whose distinctive features are the whip, the hallow, and the torch, 7) the Wise Man which is the highest status in the ritual (M. J. Vermaseren, 2001: PP. 167-186). They regarded the seventh day of the week as a sacred day and paid attention to it. They have named the seventh month of the year as Mihr which besides friendship means promise and the sun and also refers to the Mithraism ritual.

In the myths of the end of the world, the Indians and the Europeans also believe that the world would burn in the fire and this is equal to the end of the world. Hence, “the horizon would explode in a glow, seven or twelve suns would appear in the sky and the seas would be dried and the earth would be burnt.”(Eliade, 1367, P. 56). In addition, based on the Indian, Babylonian, and Iranian beliefs, the seven planets in the sky, the seven-section-map of the world in the book of Hippocrates, and the organization of the world into seven organizations all indicate the significance of this number. Cassirer believes that the sanctity that is considered for the numbers one to four is also regarded for the number seven but at a much higher status. He regards a higher significance for the number seven where it has been influenced by the Babylonian, Assyrian, and Mesopotamian culture. (Cassirer, 1999, P.222). The Egyptians regard the number seven as a symbol of the eternal life. (Dlshv, 1985, P. 222).

“In the Greece, the seventh day of the week is attributed to Apolonia (the god of the Sun) and he played a harp which had seven strings and the Egyptians had seven gods of light and seven gods of darkness.” (Shahin, 2004, P. 104). As stated by Cassirer, in the Greek philosophy, the number seven belongs to the virgin Athena who has not been born from a mother and the number seven represents god. Also, in the Middle Ages, they regarded the number seven as a complete number. Of course, “from the same early times, the number nine has been in competition with the number seven. In the myths and creeds of the Greek, and also in the beliefs of the Germans, there have been nine distances/ intervals similar to the periods of seven distances/intervals.” (Cassirer, 1999, P. 233). In the Golden Branch, Frazer (1384, P. 268) refers to the myths about the numbers seven and nine and their sanctity and mentions that the tribe witches or the doctors cured the pain or the fever of the patient by tying a thread to the patient’s body with seven or nine knots and unknitting each one every day.

The Indians are also aware of the significance of the number seven and in the description of Buddha for choosing the middle way believe that Buddha sat under a fig tree with the feet of crux until his soul was enlightened and he could realize the truth of the universe. (Zekrgoo, 1998, P. 132).

In the traditions of the Jew, a seven-branch geranium which is a symbol of life and things from the sky to the earth have been mentioned. In the dictionary of symbols (P. 364), it has been mentioned that there are seven colors for the prophets with a holy book and the number seven has been mentioned in the sacred Bible for seven hundred times. The prophet Adam has been tied to the color of black or and Noah is represented with the color of blue, Abraham with the color of red, and Moses with the color of white. David is represented with the color of yellow,

and Jesus with the color of shining black and the color for Mohammad (peace be upon him) is green. (Shahin, 2004, P. 104). The number seven is also sacred in Islam which indicates the creation of the seven skies and the seven earths in the chapters named as Fosselat verse number 12, Divorce verse number 12, Angel verse number 3, and Noah verse number 15. At the beginning of saying prayers, it has become a tradition for the Muslims to say God is great seven times and the pilgrimage around the Kaaba is done for seven times. The seventh day of the week is sacred and is regarded as the day on which the Savior is going to appear.

Dvbkvr(1997, P. 101) believes that the mystical allegorical flowers are often comprised of seven petals which indicate the significance of this number. Moreover, “in the narrations related to the holy book. It has been mentioned that two persons, namely Enoch and Elias (Elijah) have not died and Enoch was the seventh son of Adam” (Fry, 1999, P. 217). He also regarded sacrificing the seven sons of Saul as the reason of the famine relief at the time of Prophet David. (ibid., P. 223). Among the Moslems, the Ismailis are seven-Imam Shiite and they believed in the seven stages of upbringing. In fact, Mstjyb, Permitted, Dai, H., Imam, Rational Basis, and the Speaker are the seven grades of the seven stages of the upbringing in which they believed.

### ***3. The Number Seven and its Meaning in the Poems of the Contemporary Persian –Speaking Poets***

The number seven is the number of the weapons and the winds. It is the number of various myths, the number of the planets in the sky, the number of the seas in the land and the days of the week. It is a number in whose nature sanctity has been institutionalized and such a principle, among others, is comprised of much stronger power. The contemporary poets have recognized the significance of the number seven in their unconscious mind and that’s why have made several references to this number. Among these poets, different interpretations of this number can be seen. One of the most common interpretations of this number made by the contemporary poets is the concept of perfection. The seven skies from the viewpoint of the ancient people is a type of perspective about the whole world which can be seen among various nations. (Ya Haghi, 1996, P.447).

Akhavan who is one of the contemporary Persian speaking poets has made many references to this seven places. “We know, true or false, that he would never reach, at any stage, the seven great places. (Akhavan, 1991, P. 69). The meaning of seven places is, in fact, the whole world. The same meaning has also been used in other verses. (Akhavan, 1994, P. 106), (Akhavan, 1991, P. 272). Akhavan has also made a reference to the ancient belief in the seven seas: “Only a coin has remained for me, a remembrance of the wind-driven treasure, only a sign, a drop of water has remained for me from the seven seas” (ibid., P. 262).

The meaning of the seven seas is actually all the seas on the world which from the poet’s viewpoint have all been dried down and has only remained a drop of water. In the holy Quran the seven floors have also been mentioned. In the Iranian-Babylonian astronomy regulations, sometimes the seven floors and some other times the nine floors of the sky have been mentioned.

Akhavan has spoken of nine domes and seven stars in the following verses: “Loneliness did I choose, similar to Jesus, in leaving comfort /four times of saying God is great reached the nine domes and seven stars” (Akhavan, 1991, P. 69).

Of course, Akhavan has also used the number nine, especially for enumerating several other stages, such as nine rotating bents, nine ceilings, and nine-layer darkness are instances of it and they reflect the same difference regarding the floors of the sky.

The belief in the seven-divisions of the world can also be seen in the poetry of Shafiei. The simplest and most common instances refer to the seven skies: “the black light of the devil shining so dark it was/ that in the seven skies, the glow of the angels was fading away.” (Shafiei, 1997, P. 399).

He has also said that “In need of the fire and a matting I am / since under the seven skies such blasphemy cannot last (ibid., P. 487). In these verses, the same concept has been repeated: “There was a time and wondering I was/ what it would be, the earth with no sky? And now under these seven skies I ask/ what it would be, the earth and the sky with no hope?” (Shafiei, 1999, P. 329).

At times, they used seven starts which exactly referred to the same seven divisions of the sky. And Shafiei has also paid attention to the same concept: “so that from this side I can ask/ at the time when was there only one like you / under these seven stars/what music would he always be singing?” (ibid, P. 324). Besides, the sky, such a division also included the lands and the seas. Hippocrates has provided a map of the world which was divided into seven sections. Such a seven-section division, which is a heritage of the Mesopotamia and has reached Iran is also reflected in the following verses: “the healer of fake patients/imprisoned is the lie in the tent of light/and by his miracles are seven countries overwhelmed” (Shafiei, 1997, P. 288). These seven countries are actually referring to the whole creation and the earth. The seas are also seven cases: “said he if in their mourning/ the cloud wishes to shed tears/ for the seven seas of the world/ a drop of water it should be” (ibid., P. 306). The reference to the seven seas in the Iranian literary canon has led the poets and authors to pay attention to the combinations of seven seas and seven waters (Shafiei, 1999, PP.. 44 & 73).

The significance of the number seven in the Zoroastrianism has appeared especially in the number of Amesha Spenta who are seven persons among the eternal. Akhavan also has a myth-oriented mind and has paid attention to the ancient myths in many of his poems and especially has regarded thinking of the seven Amesha Spenta as a source of the eternal life: “Not a long way it is, from here up to the stream/where the prince should wash his body/.../then he should take seven pebbles from the stream/ close to the stream there is a well/nearby he should start a fire and say his prayers/Then in the name of the seven Amesha Spenta, he should drop those seven pebbles in the well/From which the water shall overflow/and shall become sweet that bursting spring” (Akhavan, 1965, PP. 141-142).

These seven Amesha Spenta are the symbol of goodness and they oppose the seven elements of evil. The poet teaches the prince how to find the spring of the eternal life with the assistance of

seven pebbles and seven Amesha Spenta. Akhavan has also mentioned these seven eternal and everlasting persons in another reference: “is the sacred fire no longer the light of god?/ Is it not enough, the sleep of those seven immortals (ibid., P. 143). The sanctity of the seven Amesha Spenta is the reason the creation of the seven sacred fireplaces. Akhavan is waiting that these seven eternal and everlasting Amesha Spenta rise from their sleep and fill the world with goodness and honesty. The attention has also been drawn to these seven Amesha Spenta in the following verses: “Not looking for gold is zalto burn the feather of Simurgh and ask for remedy/Nor any anticipation does Varjavand have for the seven eternal persons” (Akhavan, 1994, P. 140).

The number seven has also maintained its significance in the epics and especially it has appeared in the phrase “seven gates”. To prove their power and primacy as well as their dominance over darkness and destruction, the premier heroes had to pass through seven difficult stages which were called the seven gates. Rostam and Esfandiar have both been the greatest heroes of Shahnameh who have passed through the seven gates: “Born were the seven gates by cedar /...../ or by Mach Salar as some say, that honorable man/narrated that good and honest man from Herat/ Now, I shall narrate the eighth gate” (Akhavan, 1991, P.196).

In his beautiful poem, the “eighth gate”, Akhavan portrays the scene of the treason of Shaghaad against Rostam and he portrays this scene with great beauty. He actually regards the death of Rostam as passing through the eighth gate. Rostam can save himself; however, he is so disappointed/hurt by this black treason that he does not allow himself to get out of Shaghaad’s well of deception. “Now was the hero of the seven gates the prey in the trap of the eighth gate.” (ibid., P. 201) and he died in the same eighth gate. In these verses, the poet not only has mentioned an epic concept, he has unconsciously attributed the death of the hero to the eighth gate due to the sanctity of the number seven so that once more the value of the most complete number can be remembered. Interestingly, Akhavan was also aware of the superstitious beliefs of the naïve people about this number.

The number seven has also been of interest and significance in the ancient Iranian traditions. For instance, in the beginning moments of the New Year, seven different objects whose name starts with the letter “s” decorate the Iranian table. Saffarzadeh has also been aware of this point and has unconsciously reminded the significance of this number with the following verses: “Today, in the fresh Nowruz morning, those seven sacred letters/ were greeted by /hello, hello, hello” (Saffarzadeh, 1999, P. 7).

These seven “s” letters in Persian include “garlic, sumac, vinegar, apple, brunette, coins, and measures”. They are found on the table of every Iranian at the beginning of the New Year. It has been said that seven branches of seven plants are placed close to the New Year Table (Ya Haghi, 1996, P. 448). Shafiei has also indirectly considered the Nowruz table with its seven objects starting with the letter “S”: Along with the jar, the New Year brunette, and the other objects starting with “S”/ what would have happened if you had another letter “s”, a song/ since in case except that one, you have seventy other letters of “s”/ you shall be the same dried firewood that you had been” (Shafiei, 1997, P. 412). Shafiei regards the most important letter “s” in the New

Year table as Persian words meaning joy and happiness and except this one, he does not consider other things as significant.

The number seven has been used twice in the poetry of NimaYooshij. Once in the phrase “seven bodies” which is the name of Nezami’s book and once it has been used along with color. The “seven bodies” has mentioned the mythological foundations of the number seven in Mithraism. In these verses, Nima has benefitted from the concept of the completeness of the number seven: “Covered is the plain with seven-colored flowers” (NimaYooshij, 2005, P. 292). The poet regards the beauty of the plain almost as perfect. That’s why, the poet sees the beauty in seven colors. In the following verse, he has also said all alone, Najla was sitting on her mat in the room, reading the Seven Bodies all alone.” (ibid., P. 249).

Apparently, Nima has not only mentioned a special name but also symbolically wants to show Najla in the process of finding her sub0-hidden half. Three is a symbol of female and four is a symbol of male and their addition which is seven is a symbol of finding the sub-hidden half of any person. Najla is reading a book which unconsciously joins her with her other half.

The significance of the number seven has led to the formation of various combinations of this number all of which have somehow hidden the concept of perfection and totality. In one of his poems, Shafiei mentions the phrase “seven part”: except the shadows of the devils and the fear of the army born by a miracle, nothing is reflected in the surprised eyes of those imprisoned in the fortress/Beware of this seven-part spell of water and mirror and the tree rooted in miracle” (Shafiei, 1997, P. 119). The meaning of a “seven-part” spell is a complete and powerful spell which cannot be overcome by anything. These verses are part of the poem “another seven gates” which has unconsciously attracted the mind of the poet to the concept of the same seven stages, seven spiritual levels. The strength of the number seven also shows itself in the phrase “Seven metals”: a Babylon-like spell/despite our desire and wish, the seven-metal gates of the city’s one thousand enemies/ have been opened/ and no spell is locked anymore” (ibid., P. 145). When Shafiei wishes to talk about the strength of the gates, he calls them “seven-metal”; however, a very strong power has overcome this spell.

Among the combinations of the number seven, Shafiei has also taken a glance at the seven-line cup. Interestingly, the wineglass was also divided into seven parts and a complete drunkard was one who could fill out and drink all the seven lines. (ibid., P. 139). The concept of seven-line has also been used by this poet to refer to a completely deceptive and shrewish human being: “A very skillful and good lawyer means being a hypocrite with a print of seven lines on both sides” (ibid., P. 229).

Here, also the number seven is regarded as the most powerful and complete number. A seven-line lawyer is someone who has completely deceived everyone and is only seeking his own advantage in everything. It can also be seen that in this combination the number seven is also given the concept of perfection and totality.

“Seven-year-old” is also the name of a poem which Shafiei has included in his poetry book named a line of sorrow. At the beginning of this poem, the poet has unconsciously mentioned the

archetype of totality and mandala in different ways. The pictures of the square, the clock, and marshmallow which are all circular and symbolize perfection are compatible with the title of the poem in which the number seven is mentioned. However, in this poem, the poet also mentions the flaws and what is interesting is that by using the number seven, he also expresses the totality of the defects: “Filled with the dunghill, the garbage, and the moan is the city, the dust is the eyes and the bone in the throat/ Blind and blue are the alley and the life of a child/ with whose seven-year-old steps on this path” (Shafiei, 1997, P. 167). Seven-year-old is the age of perfection as in Islam, the age has also been divided into three sections of seven years. In the first seven years of his life, the child is the master and the boss. In the second seven years, the child is an obedient individual, and in the third seven years, the child is the counselor and the minister.

The sanctity of the number seven in Islam has also led to the formation of sects, such the seven-Imam sect; however, sometimes with the addition of superstition, other stories have also been made. In a poem named “this prayer my mom has brought from Gazvin, Akhavanhas made a reference to this concept and rejects this superstition with a sarcasm. It is the story of a naïve person who brings a prayer and shows it to a prisoner who is a clergyman. The man believes that according to his mother if anyone reads this prayer for seven Friday mornings, that person shall be released from the prison. In reply to him, the clergyman says: “One should read this prayer seven Friday mornings/your mother has told the truth but/One narration says seven while another says forty/and yet others onwards up to seven hundred, the devil is the hopeless...” (Akhavan, 1991, P. 195)”. The sanctity of the number seven along with its coefficients such as seventy and seven hundred have been mentioned in these verses.

Saffarzadeh also believes in the sanctity of this number and says: “When my young soul was being taken to the gallows of cruelty/my only hope was the unity of the ‘seven mobin’” (Saffarzadeh, 1987, P. 112).

These “seven mobin” and seven strong items show the significance of the number seven more than the others. In the myths, seven knots or nine knots cause the diseases to be cured (Frazer, 2005, P.268). Here, there are also “seven strong” items that stand up against cruelty and ignorance. In some cases, when she wishes to talk about something completely and perfectly, Saffarzadeh benefits from this number; for instance, “Following this pioneer, the cheerful, the soldiers/the lovelorn/the oppressed/ all the seven persons/are tied to the chain of desperation” (Saffarzadeh, 1977a, P. 39). Saffarzadeh intends to mention all of the groups with this number; That’s why she says: “all seven persons”. Moreover, when she wants to describe all of the people of Madain as conscious persons, she says: The night is gone/ and the seven cities of Madain are all alert/at the time of morning and consciousness/in the daylight and awakening” (ibid., P. 44). The history has clarified the truth and the awakening of Madain is a symbol of this truth. Using the number seven, the poet has expressed the clarity and obviousness of this truth.

In one his poems which alludes to the story of Job and reminds the shower of golden locusts, Shafiei has paid a special attention to the number seven. This time also the golden locust suddenly rained/ Yes/ Not on Job/ but on a group of worms along the way/as after seven years/ /and seven months/ and seven weeks/ and seven hours/no matter how hard he searched his seven



bodies/he saw alas! Nothing is visible!// meaning/there are lots of worms and no Job is there” (Shafiei, 1997, P. 369).

“Seven organs” is another combination which has been considered in these verses. Dr. Moin in Moin Dictionary has explained seven bodies, seven Califs, seven organs, and seven heart types under the name of “seven caliphs” and has regarded this as an irony for heart, lung, liver, bile, kidney, appendicitis, and stomach. Once he has also considered it as a combination of five senses, and animal soul and reason. They also regard the seven organs as the seven parts of the body that are put on the ground when going to the worship (forehead, two palms of the hands, two heads of the knees, two heads of the thumbs) (Moin, 2003, P. 1203). In addition to seven years, seven months, seven weeks, and seven hours, the poet, in the above verses, has also mentioned seven bodies which all are the reason why this number is significant in the human unconscious mind.

The attention paid to the number seven and its coefficients have also been observed in the holy Quran. Regarding the reward for good deeds and their feedback, in verse number 261 from chapter Al-Bagharah, it has been mentioned that: “ The parable of those who spend their property in the way of Allah is as the parable of a grain growing seven ears with a hundred grains in every ear.”Inspired by this verse from the holy Quran and benefiting from the number seven and its coefficients, Shafiei has mentioned: “last year, was a grain waiting in the darkness of the ground/ however, at present, there are seven patient faces on the bushes, under the sun/ behold the next year/ (they shall be) seven hundred thousand and innumerable” (Shafiei, 1997, P. 489).

These seven, patient faces also remind us of the combination of “seven men” which include seven persons such as three hundred and fifty six unseen men (Moin, 2003, P. 1201). The seven persons who are better and more preferred than the others among those brought near. Along with paying attention to the number seven, Shafiei “has also considered the “seven alleys”: “At a place where he would roar in the seven alleys/ this demon and druj may not enter his residence” (Shafiei, 1999, P. 448).

Seven alleys can be an irony of the seven skies and earths and in other words, the whole universe. Shafiei even believes that the comets and their appearance in the sky is related to the number seven: “An invisible hand/every seventy years/brings out the broom of the comet/ so that it might clean out the sky/from the smoke of human sigh/not removed it shall return/so that once more/seventy years since that time/it shall bring another broom/a repetition of this presumption” (ibid., P. 419).

Seventy is a coefficient of seven and that’s why it is valuable. The poet considers the appearance of the comet every seven years so that the sky can be cleaned out from the smoke of human sigh. Such a positive reason comes along with the perfection and totality of the number seven and adds to the beauty of its concept.

Benefiting from the number seven, Saffarzadeh expresses her tiredness of the office work in a complete and perfect way: “Nostalgia was the name of a man in Chile having seven office

positions. (Saffarzadeh, 1978, P. 69). When Saffarzadeh wishes to consider all her lost childhood, he refers to the death of her seven-year-old friend. "My best playmate was the daughter of our neighbor at the age of seven years old." (Saffarzadeh, 1970, P. 12).

Seven is also the number of the week days and the same thing again shows the significance of this number. "Jehovah gave the East to the river/Gave the Saturday to the unemployed/ all the seven days of the week is the sale/even the Saturday is not given the gratitude for being a leisure. (Saffarzadeh, 1977, P.180). To complete the significance of this number in the unconscious mind of Saffarzadeh, the poet from Kerman, a reference can also be made to the following verses: "I read aloud/ Our lady/in our heart is/ that seven-type grave/that grave whose face is hidden/ from the eyes of the cruel/This seven-type face of the grave/.... /is the complete meaning of the pain/a pain as terrible as that of the Imam/the seventh Imam/is in our constant command" (Saffarzadeh, 1977, P. 112).

Taking a glance at these verses, we can also understand other concepts, for instance, among the Moslem Shiites, the seventh Imam is regarded as Babolhavaej (that is, the gateway to meeting the needs). In addition to showing that this issue is already tested, this belief can be caused by the status of this honorable Imam. Moreover, the poet regards the unknown burial place of the Great Lady in Islam, and the mother of all Imams as a seven-type and a hidden grave. Besides its special historic truth, this issue also points out the significance of the number seven among the Moslems. As mentioned earlier, the significance of some numbers has resulted in special attention to be paid to their coefficients, too. Therefore, Saffarzadeh has used the coefficients of seven when she wanted to point out the reproduction and increase in the number of those who have woken up. "Every individual is reproduced and remains/each person/one thousand persons/seventy thousand persons" (Saffarzadeh, 1987, P. 30). Hence, due to benefiting from the sanctity of the number seven, attention has also been drawn towards the numbers seventy and seventy thousand.

Among the poems of the contemporary poets, Garmaroudi who does not pay much attention to the numbers, has once made a reference to this number. In describing the garden of meaning, Garmaroudi says: I have taken/ from every ear/seven butterflies." (Garmaroudi, 1997, P. 96.)

These seven butterflies can be a reminder of seven branches of life. Seven all-eternal Amesha Spenta, the seven stages of spiritual practices in the area of mysticism, the seven cities of love, and the seven petals of the mystic flowers can also be considered and probably the poet wants to express his own achievement of a type of mystic enlightenment in this verse.

#### **4. Conclusion**

The contemporary poets have, intentionally or unintentionally, made a unique relationship with the number seven and have continuously made references to this number in their poems. The number seven is the number of the skies and the earth and different references of the holy Quran to the seven stages of the sky and the earth and also the belief of the ancients in this issue have revealed itself in an obvious way in the poems of the contemporary poets. Among the contemporary poets, Akhavan has paid more attention than others to the number seven. In his

poems, besides the concepts of sanctity, the number of the skies and the earth, and also completion, the mythological role of this number in his poetry can be observed.

Shafiei Kadkani also considers most of the concepts of perfection and sanctity of this number. Nima only expresses the concept of perfection by the number seven. Despite all his lack of attention to the numbers in his poems, Garmaroudi expresses the number seven in his poems with an integration of the concepts of perfection and sanctity. Saffarzadeh confirms the concepts of sanctity, perfection, and mythology of this number.

All in all, Persian-speaking contemporary poets have paid attention to the concept of perfection underlying this number.

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