

## SUMMARY OF PART I

1. I have discussed the associative nature of Ḥāfīz' poetry as opposed to poems with a clear structure. I have chosen one of Ḥāfīz' rare clear poems (*Dar azal partove ḥusnat . . .*) and have briefly, since the clarity of the poem is evident, described its structure. I have also taken the difficult poem *Alā ey āhū-ye vaḥšī kuḡāī* (which Arberrry thinks belongs to Ḥāfīz' difficult later period) and, using the thought of Russian formalism, have explained the operation of this poem. I have shown which loose sections of the poem contain the associations which bind it together into a whole.

2. Modern poetry is also based on a whole, formed by associations (examples are given). I have therefore been able to observe common features in Ḥāfīz and in modern poets.

3. Many Ḥāfīz scholars have used concepts or categories of their own (e.g. Arberrry, Wickens). I have frequently tried to link the problems of Ḥāfīz study to the conceptual sphere of present-day western criticism, which has been thoroughly studied and is thus in a certain sense established.