

Analyzing the lyrical Aspects in Wais and Ramin's Story

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Abstract

This review is on Lyrical literature focuses on the delicate expression of personal emotions and feelings, with romantic stories often falling under this category. This review revealed such works, emotions take precedence over other narrative elements, and the themes of love and personal sentiment are central. The portrayal of emotional conflicts, the use of lyrical language, the narrator's presence in the text, and various poetic forms—such as elegy, lamentation, and the poem's underlying intentions—are characteristic of these stories. Different sources as many books are used to collect the relevant information this study. As a result, the narrative aspect often takes a backseat to the lyrical quality. In the story of *Wais and Ramin*, the characters' emotions and personal feelings are conveyed in a subtle, lyrical manner, with the text's poetic and emotional functions prevailing over its narrative structure.

Key words: lyrical literature, lyrical aspects, Wais and Ramin

Introduction

Lyricism refers to a song, melody, or pleasant sound, and a lyrical poem expresses the poet's personal emotions and feelings. It often explores themes such as love, friendship, suffering, longing, and all that touches the human soul, conveyed with passion and intensity. The focus is on the individual poet and their emotional experience (83:1). In lyrical texts, there is typically no detailed depiction of the external world. Instead, the poet perceives the world through the "eyes of the heart," expressing their inner vision in the language of emotion. In Dari literature, the lyrical form is often found in ghazals, masnavis, quatrains, couplets, and even odes. If a poem is long and narrative in nature, as in the case of *Wais and Ramin*, it may be classified as dramatic or narrative lyric poetry (128:2).

Lyrical literature focuses on the delicate and intimate expression of personal emotions and feelings, and romantic stories can often fall under this genre. In such stories, emotional depth takes precedence over other elements of the narrative, with love and personal feelings becoming central to the plot. The exploration of emotional conflicts, the use of lyrical language, and the presence of the narrator within the text are all defining features. The tone may also be elegiac, plaintive, melodic, or devotional. In this type of story, the narrative structure often takes a backseat to the lyrical

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Page No. 33-48



expression. In *Wais and Ramin*, for example, the characters' emotions and personal feelings are conveyed in a subtle, lyrical manner, with the emotional and poetic aspects of the text driving its overall impact.

The romantic story of Wais and Ramin unfolds as a tale of love, narrated through its own lens—a journey of emotional discovery and passionate endeavors. This story can be expressed in the form of a lyrical poem, capturing the essence of their adventure. Though the narrative is rich with detail, it is the emotions and personal feelings of the characters that truly stand out, weaving through every part of the plot. Wais and Ramin's journey is one marked by deep and intense feelings. Their hearts and minds are inextricably tied to the emotional currents that drive their decisions and actions. Every step they take, every choice they make, is rooted in the love and longing they share. The power of emotion is central to the story, and it shapes the course of their lives as they struggle and strive to reach their emotional goals.

The love story of Weiss and Ramin, which centers on personal emotions and feelings, can be considered a clear example of lyrical literature. The story is rich with themes of love, suffering, indifference, and other complex human emotions, as the characters' grapple with their inner experiences. In this way, the narrative not only tells a story but also conveys deep emotional depth. Therefore, the love story of Weiss and Ramin can be viewed as an example of literature that, though written in a narrative form, contains significant lyrical elements. Given this context, the central question of this article can be formulated as follows: *How can the love story of Wais and Ramin, though presented in a narrative form, be considered a lyrical genre?*

The necessity and Importance of Research

This research underscores the importance of carefully examining the structural components of a text in order to determine its literary type. By doing so, the researcher avoids making broad generalizations and ensures a more precise typology of Persian literature. Additionally, this study distinguishes between narrative and lyrical literary forms, highlighting the differences through an analysis of the love story of *Wais and Ramin*.

The main Discussion

Although there are so many stories in Dari Literature, looking closely at these texts, it seems that in some of them, the main narrative takes precedence over the romantic elements. However, love stories offer a unique glimpse into the lives of two people in love, highlighting the emotional experiences they share. In these narratives, the depth of their feelings—joy, sorrow, beauty, loneliness, longing, prayer, tears, complaints, and more—is often more vividly expressed than in other moments of their lives. These emotional states are depicted through various scenes, giving the genre its distinctive lyrical quality.

The most pervasive emotion that gave rise to Dari's lyrical poetry is love and friendship. This sentiment often found expression in the form of relatively short poems known as "ghazals." In the early days of Dari poetry, the poet's social status and proximity to powerful rulers often influenced the inclusion of poems that expressed affection, love, and friendship, typically as part of the introductory poems. Over time, these poems evolved into praise for the ruler, a tradition known as praise for the praiseworthy. This genre of poetry, distinct from the praise sections in both language and content, came to be referred to as **Taghzal** (romantic poetry), **Nasib** (love poetry), or **Tashbib** (beauty praise) —terms that, while related, have their own nuances. In this article, we group all of these under the broader category of "lyrical poetry." We will examine the key characteristics of these poems, focusing on descriptions of nature, the portrayal of the lover and the beloved, and the themes of love, alongside the language used to convey these emotions.

The use of this aspect is commonly found in the romantic tradition of Gorgani. Often, the poet conveys deep emotional thoughts through pure lyrical expression, even while maintaining the structure of the Masnavi. Numerous examples of this can be seen in the epic *Wais and Ramin*.

منظومه ویس و رامین فراوان است
 مبادا عشق و گر بادا چنین باد
 که یابد عاشق از بخت جوان داد
 چه خوش باشد چنین عشق و چنین حال
 گر آید مرد عاشق را چنین فال
 بسا روزا که من عشق آزمودم
 چنین یک روز ازو خرم نبودم
 زمانه زانکه بود امروز بگشتست
 ز دولت روزگارش در گذشتست (۱۱:۵)

These couplets serve as a pause, capturing the poet's emotions within the narrative. The way the words are presented is more lyrical than narrative. By omitting the verb, the poet frees the emotions expressed in the couplets from the limitations of time and place. As a result, this work can be appreciated by anyone, at any time.

Aesthetic impulse

In love stories, the aesthetic impulse drives the narrative forward. The origin of a love story lies not in the ideas or thoughts of the storyteller, nor in the actions and social events that unfold, but

in the emotions and feelings of the story teller. The primary force behind the development and expansion of the story is emotional conflict. This is evident in many well-known love stories. For example, in *Waiss and Ramin*, when the fresh breeze of a new spring sweeps aside the curtain of the building.

رخ و یسه پدید آمد ز پرده
 دل رامین شد از دیدنش پرده
 توگفتی جادوی چهره نمودش
 به یک دیدار جان از تن ربودش
 اگر پیکان زهر آلود بودی
 نه زخم او بدین سان زود بودی
 درخت عاشقی رست از روانش
 ولیکن گشت روشن دیدگانش (همان: ۶۵)

This aesthetic impulse and sentimental spark give rise to countless stories throughout a narrative. In this sentimental spark, three elements remain constant: first, love, which is ignited by the experience of beauty—whether through sight, sound, or description; second, the lover; and third, the beloved. The characteristics and interactions of these three elements often form the foundation of love stories.

love

Wais and Ramin, a romantic poem by Fakhruddin Assad Gorgani (5th century), is written in the form of a Masnavi. It tells the story of the love affair between Wais and Ramin. The poem is noted for its simplicity and eloquence in both language and expression. The narrative begins with Shah Mobad making a pact with a woman named Shahro. The agreement is that if Shahro gives birth to a daughter, she will let Mubad marry her daughter. In time, Shahro does have a daughter, whom she names Wais. However, when Wais reaches puberty, contrary to her earlier agreement she made with Shah Mobad, she gives her daughter's hand to Viro's brother. Mobad, deeply saddened by this breach of contract, kidnaps Wais on the night of her wedding. In response to this betrayal, Wais swears that she will never surrender her body to Mobad. She is aided in this resolve by her loyal nanny. Over time, a bond of love develops between Wais and Ramin, Mobad's brother, who has known her since childhood. The poem then recounts the secret meetings between Wais and Ramin, their betrayals of Mobad, and Ramin's disloyalty to Wais. The story culminates after Mobad's death, when Wais and Ramin are finally able to marry each other openly.

The society in which this story unfolds is an aristocratic one, characterized by its relative freedom and lack of constraints, especially for women. In this setting, women have achieved a significant degree of independence, which allows them to socialize with men, whether they desire to or not. These relationships, however, often transcend the boundaries of Sharia law and formal ethics. It is not uncommon for women—married or unmarried—to openly or secretly engage in romantic affairs with men outside their marriages. An example of this free interaction is evident not only in the relationship between Wais and Ramin, but also in the relationships involving other women, such as Shahro and Gul. As the nanny remarks to Wais: "In this system, love arises everywhere from the desire for the body and the beauty of the body." The love between Mobad and Shahro, Mobad and Wais, Ramin and Wais, and Ramin and Gul all stem from physical attraction, ignited by a mere glance at the lover's appearance.

زنان مهتران و نامداران
 بزرگان جهان و کامگاران
 همه با شوهرند و با دل شاد
 جوانانی چو سرو و مرد و شمشاد
 اگر چه شوی نامبردار دارند
 نهانی دیگری را یار دارند
 گهی دارند شوی نغز و در بر
 به کام خویش و گاهی یار دلبر

In this poem, love is intrinsically linked to joy and life, rather than death. The love portrayed in the story of Wais and Ramin is passionate and tumultuous, driven by the Zoroastrian beliefs about women, which reflect a historical preference for boys over girls. According to these beliefs, girls have no choice when it comes to marriage decisions. Fakhrudin Assad Gorgani captures these ancient attitudes in his poetry, reflecting the social dynamics and constraints of the time.

A Description

One of the central themes in lyric literature is description, which consistently appears alongside the primary themes of lyric poetry. In fact, lyrical poetry can often be regarded as descriptive poetry as well (139:2). In composing descriptive poetry, the poet sometimes portrays the outward characteristics of individuals, natural landscapes, seasons, or objects, or, more broadly, the external world, through direct and objective observation. At other times, aided by the powers of imagination and reflection, the poet delves into the realm of meaning and the inner world, offering descriptions of the psychological and emotional traits of individuals. In the crafting of descriptive

poetry, sensory perceptions play a crucial role in the poet's imagery and the formation of their figures of speech. This is because accomplished poets, drawing upon their aesthetic sensibilities, depict what they experience in relation to people, scenes of life, and nature, or they recreate these experiences through the imaginative faculties. Poetic description, therefore, is the product of the poet's refined sensibility, intertwined with figurative language. The poet of descriptive poetry, utilizing their vivid imagination, imbues the lifeless elements of nature—such as birds, flowers, and other creatures—with human emotions and attributes. Through the process of personification, the poet animates the inanimate, breathing life into the world of objects.

Description of love

Describing the relationship between lover and beloved, or more broadly, describing love itself, is a fundamental element in the structure of love stories. This is the aspect that lends a lyrical quality to the narrative in successful romantic tales. The lyrical tone is especially prominent in the story of Wais and Ramin Gorgani, with numerous examples scattered throughout the text. In these narratives, the lover and beloved often sit together to converse, and this intimate exchange echoes the classical image of the Ghazal, in which the poet, often speaking to the beloved in a monologue, conveys deep emotion indirectly and one-sidedly. These lyrical moments are some of the most expressive and vivid parts of the story, offering a natural and captivating atmosphere. For example, the ten letters in this poem are filled with lyrical themes of helplessness, longing, and tenderness. In this way, the poet constructs a new narrative through the lens of love, shaping the storyline around the emotional dynamics between the lovers. In romantic tales, it is the presence of love that drives the plot forward, binding the events together. In Wais and Ramin, love itself takes on a poetic structure, akin to lyrical verse, where physical love is also tenderly portrayed.

مرا گم شد جوانی در هوایت
 همیدون زندگانی در وفایت
 گمان بردم که شاخ شگری تو
 بکارم تا شکر بار آوری تو
 چو یاد آرم از آن رنجی که بردم
 وز آن دردی که زمهر تو خوردم
 چه مایه سختی و خواری کشیدم
 به فرجام از تو آن دیدم که دیدم (۲۶۳:۵)

In this manner, the poet constructs a new narrative through the act of storytelling, with love serving as the driving force behind the events. In romantic tales, the progression of the plot is typically propelled by the presence of love, which acts as the unifying element linking the various events. The portrayal of love in *Wais* and *Ramin* is akin to the structure of a lyric, with this particular verse focusing on the depiction of physical love.

زمین پر لاله بودی از روی ایشان

هوا پر مشک بود از بوی ایشان

گهی بودی زدست ویسه بالین

گهی از دست مهرافزای رامین

بپیچیده به هم چون مار بر مار

چه خوش باشد که پیچد یار بر یار (۱۲۰:۵)

An instance of the description of a physical love relationship in *Wais* and *Ramin* can be seen in the following couplets.

Description of lover and beloved

In the story of *Wais* and *Ramin*, the relationship between the lover and the beloved is portrayed as symbiotic, with no clear hierarchy between the two. Unlike many traditional love stories where the lover is depicted as infinitely needy or the beloved as an unreachable ideal, here both *Wais* and *Ramin* share equal emotional love. They are both lovers and beloveds at the same time, blurring the boundaries between the two roles.

Description of Wais's Beauty

چو قامت بر کشید آن سرو آزاد

که بودش تن ز سیم و دل ز پولاد

خرد در روی او خیره بماندی

ندانستی که آن بت را چه خواندی

بنفشه زلف و نرگس چشمکان است

چو نسرين عارض و لاله رخان است

جمال حور بودش طبع جادو

سرین گور بودش چشم آهو (۲۸:۵)
توصیف رامین از زبان دایه
به بالا همچو شمشاد روان بود
ولیکن بار شمشاد ارغوان بود
به پیکر همچو ماه جانور بود
ولیکن با کلاه و با کمر بود
دلیران جهان او را ستایند
که روز جنگ با او بر نیایند (همان: ۸۱)

Description of nature

Nature plays an essential role in love stories, often reflecting the emotional landscape of the characters. In Wais and Ramin, the depiction of nature is rich and vivid. One particularly striking image is Gorgani's portrayal of the night, which offers a sense of tranquility and connection between the lovers.

شبی تاریک و آلوده بقطران
سیاه و سهمگین چون روز هجران
بروی چرخ بر چون توده نیل
بروی خاک بر چون رای بر پیل
سیه چون اندوه و نازان چو امید
فرو هشته چو پرده پیش خورشید (۳۰:۵)
من راوی

Another lyrical feature of the story is the presence of the narrator, Fakhruddin Assad Gorgani, who reflects on his own experiences of love. After describing the closeness and joy between Wais and Ramin, Gorgani contrasts their love with his own, which, unlike theirs, was not confined to a single day but extended across time. This reflection suggests that the act of telling the story is, in itself, a reflection of the narrator's emotional state.

بسا روز ها که من عشق آزمودم
چنین یک روز ازو خرم نبودم

زمانه زانکه بود اکنون بگشتست

مگر روز بهیش اندر گذشتست

(Haman: 350)

Therefore, telling the story is perhaps a reflection of the mood and emotions of the narrator. T.S. Eliot used the term "objective correlative" to describe this phenomenon. According to Eliot, a work of art creates a symbolic world that can be analyzed and understood, and this world is closely tied to the poet's emotions. The "objective correlative" is the successful translation of the poet's feelings into tangible imagery and symbolism in the narrative, giving those sentiments a form and objectivity within the art itself. (6: 316)

Linguistic feature

Another important aspect of Wais and Ramin is its extensive use of lyrical language. In works of fiction where narrative elements dominate, the speaker typically prioritizes the informative function of language, aiming to make it easy for the audience to follow the unfolding events. In such cases, little attention is given to the style of language itself. The focus is instead on the narrative content. However, when the poet emphasizes the message, it's usually through changes in the narration or the material of the story, designed to make the tale more engaging for the audience. This phenomenon can be observed in the epic *Shahnamah* by Ferdowsi, where the use of imagery is simple, and linguistic flourishes are moderate. The straightforward narrative style doesn't impede the flow of the story for the audience. In contrast, in *Wais and Ramin*, the use of linguistic highlights significantly impacts the narrative quality. Shafi'i Kodkani, for instance, critiques Asadi Toosi for overusing complex metaphors and images, arguing that this weakens the epic's narrative structure. He writes: "Asadi's excess in images, especially similes and metaphors, keeps the atmosphere of his poetry away from the epic" (3:618).

This lyrical approach is also evident in the work of Gorgani, who occasionally employs lyrical language in the depiction of epic scenes. For example, his portrayal of the battle between Mobad and Viro reveals a certain weakness in the dramatic staging of combat.

گهی اندر زره شد تیغ چون آب

گهی در دیدگان شد تیر چون خواب

گهی رفتی سنان چون عشق در بر

گهی رفتی تبر چون هوش در سر

چو میغی بود تیغ هندوانی

ازو بارنده سيل ارغوانی

چو شاخ مورد بر وی برگ گلنار

چو برگ نار بر وی دانه نار (۶۵:۵)

The use of lyrical language in *Wais and Ramin* is generally carried out in two ways: through metaphor and through the syllabic balance of *Mufa'ilin* and *Mufailin* (7:50).

One of the key elements that enriches the lyrical quality of *Wais and Ramin* is the poet's use of metaphor. In love stories, poets often prioritize the expression of emotion and the way it's conveyed over the advancement of the narrative itself. This is particularly true in *Wais and Ramin*, which is regarded as one of the most lyrical love stories in Persian literature.

مرا در دل درخت مهربانی

به چه ماند به سرو بوستانی

نه شاخ خشک گردد گاه گرما

نه برگش زرد گردد گاه سرما

همیشه سبز و نغز و آبدار است

تو پنداری که هر روزش بهار است

ترا در دل درخت مهربانی

به چه ماند به اشجار خزانی

برهنه گشته و بی بار مانده

گل و برگش برفته خار مانده

همی دارم امید روزگاری

که باز آید زمهرش نوبهاری

وفا باشد خجسته برگ و بارش

گل صد برگ باشد خشک خارش (۲۷:۵)

The focus of the message is clearly on the message itself. As a result, the poetic function becomes the most significant aspect of the text. The poet emphasizes his message through various deviations from conventional norms, such as the use of simile, metaphor, irony, exaggeration, and contrast. Among these techniques, metaphor stands out as the most crucial tool the poet employs to describe love. The entire speech is structured around metaphors, with numerous metaphorical expressions continuously woven into the fabric of the poem.

Gorgani's rich use of metaphor has made this literary device a central element of the lyrical language. This is particularly evident in the verses he uses to describe Wais.

هنوزم قد چون سروست گل بار
هنوزم روی چون ماهست گلنار
هنوزم هست سنبل عنبر آگین
هنوزم هست شکر گوهر آگین
هنوزم بر رخان لاله ست و نسرين
هنوزم در دهان زهره ست و پروين
فروغ آفتاب آيد ز رويم
نسيم نوبهار آيد ز بويم
(Haman:339)

Thus, the lyrical quality of *Wais and Ramin* can be attributed to the poet's masterful use of metaphor, which distills complex emotions into compressed, figurative language.

Using the Syllabic Balance of (Maf'ilin Maf'ilin Fa'ulan)

In Persian literature, particularly in romantic tales up until the end of the 6th century, three primary metrical patterns were used: Hazaj, Khafif, and Converging Seas. Of these, Hazaj is considered most suitable for romantic stories. Famous works like *Wais and Ramin*, *Khosrow and Shirin*, *Layla and Majnun*, and certain ghazals by lyric poets such as Saadi, Hafez, and Molavi, all employ this meter (7:4-9).

In these love stories, the focus is often on the emotional lives of the characters—primarily their feelings of love, but also the emotions of longing, yearning, and despair. These emotional states are conveyed in a rhythmic structure that supports the lyrical tone of the narrative.

Prayer Mode

The prayerful mode arises from the depiction of the fervent need of the servant and their expression of helplessness before God. In romantic tales, the prayerful mode is essentially an inner monologue of the characters. The poet abandons the narrative and, through long verses, allows the characters to reveal their inner selves. Therefore, the atmosphere of a prayerful poem is full of emotion and feeling. The direction of the message in this mode is towards the speaker, making the language deeply emotional.

خدایا آنچه بر ما بود کردیم
تن و جان را بفرمانت سپردیم
ولیکن این تن ما تو سرشتی
قضای خویش بر ما تو نوشتی
گر ایدون کز تن ما گاهگاهی
پدید آید خطایی یا گناهی
مزن کردار ما ر بر سر ما
مکن پاداش ما را در خور ما (۶:۵)

Aspect of Complaint

A significant emotional aspect of *Wais and Ramin* is the use of prayer as a narrative device. In love stories, prayer often arises in moments of crisis or need, reflecting the character's deep vulnerability and helplessness. The poet creates a space where the characters can express their inner turmoil in long, emotional verses, moving away from the direct narrative to allow for a personal monologue. In these moments, the atmosphere becomes saturated with emotion, and the direction of the message is firmly focused on the speaker's feelings. Through these lyrical devices—metaphor, syllabic balance, and prayer—the poet of *Wais and Ramin* crafts a richly emotional world, where the intensity of the characters' feelings is reflected in the structure and language of the poem.

مگر آن روز ها کردی فراموش
که تو بودی زمن بی صبر و بی هوش

مگر آگاه گشتی از نهانم
که من بر تو چگونه مهربانم
چرا با من بتلخی همچو هوشی
که با هر کس بشیرینی چو نوشی
مرا دل چون کبابست ای پریچهر
فگنده روز و شب بر آتش مهر (۲۷۳:۵)

The speaker (Weiss) places the audience (Ramin) in front of him, often through letters, and describes himself as faithful while portraying the audience as unfaithful. This creates a dual opposition that is characteristic of complaints.

Verbal communication in the form of a complaint relies on the presence of the speaker and the audience. However, in many cases, the audience is absent (as Wais addresses Ramin through letters) or is something that cannot communicate. In this context, the complaint is directed inward, with the speaker's words serving an emotional function. A key structural feature in complaints is the frequent use of interrogative sentences, which are often unanswerable within the text, heightening the emotional resonance.

Musical Aspect

Musicians and minstrels are among the characters present in romantic stories. They sometimes engage in singing and playing music in the presence of the lover and the beloved. The poet occasionally introduces a trana (melodic tune) through their voice in the narrative, which is quite fascinating. This tranah (melodic tune) is essentially a poem that the musician has composed and set to music. This type of poems is referred to as the "musical aspect" in romantic stories. In (Wais and Ramin), new singers sing a song in which the mood of Wais and Ramin is covered. This song has an allegorical and metaphorical structure:

سرودی گفت گوسان نوآیین
درو پوشید حال ویس و رامین
اگر نیکو بیندیشی بدانی
که معنی چیست زیر این نهانی

درختی سبز دیدم بر سر کوه
که از دلها زدايد زنگ اندوه
درختی سر کشیده تا بکیوان
فتاده سایه‌اش بر جمله کیهان
بزیبایی همی ماند بخورشید

جهان در برگ و بارش بسته امید (Haman:220)

linguistically, the text of this poem, written in the form of Masnavi, has a beautiful and lyrical language in which many metaphors are used. The second linguistic feature is the syllabic balance of the poem. The syllabic balance of “Ma’filin Ma’filin Fa’ulan” seems very suitable for this purpose. The beautiful language and the balance of the mentioned syllables make these verses similar to pretentious talks and couplets, which were accompanied by music and were emotional and popular.

Elegy in *Wais and Ramin Poetry*

Another prominent lyrical element in *Wais and Ramin* is the use of elegy. The theme of the elegy revolves around the effect of someone's death on the speaker. The emotional motivation behind the elegy is the speaker's profound sadness. Elegy is used in two ways in love stories: one type mourns the death of a person, while another reflects the feelings of the mourner.

مرثیه خوانی رامین در سوگ ویس:

مرا با داغ تنهایی بماندی
تو خود خنگ جدایی را بر اندی
ندیدم در جهان چون تو وفادار
چرا گشتی ز من یکباره بیزار
نه با من چند باره عهد کردی
که هرگز روزی از من برنگردی
چرا از عهد خود کرده بگشتی
وفا را با جفا در هم سرشتی
مرا بس بود بر دل درد پیری



نهادی بر تتم بند اسیری
چرا درد دگر بر من نهادی
بلا را راه در جانم بدادی
بپایت دیده من خاک رفته
تو بیچاره بزیر خاک خفته (۳۷۹:۵)

In this case, the elegy is conveyed through Ramin's inner monologue after the loss of Weiss. Gorgani entrusts the narrative to the mourner's inner thoughts, creating a poignant elegiac tone. This form of elegy is emotionally charged, filled with expressions of grief and sorrow.

Conclusion

This article addresses the question: How can the love story of *Wais and Ramin*, which is primarily narrative, be considered lyrical? According to the definition of lyrical poetry, which is typically a short, non-narrative poem that expresses the feelings of a solitary speaker, the lyrical form is usually not aligned with narrative storytelling. Thus, the combination of narrative and lyrical elements in *Wais and Ramin* seems to defy the usual conventions. However, it can be argued that the story takes on a lyrical quality when the emotional, lyrical components dominate the narrative.

One of the key lyrical features in *Wais and Ramin* is that the origin of the love story lies in the emotions and feelings of the storyteller and the characters, rather than merely in the events and actions. Throughout the story, Gorgani frequently pauses the narrative to describe the emotional states of the characters, such as love, longing, and despair. These emotional expressions strengthen the lyrical aspect of the poem, particularly through depictions of nature, the beloved, and love itself. Furthermore, the expressions of helplessness before God, the sorrow of losing Weiss, and the fleeting moments of joy contribute to the poetic tones of prayer, lamentation, and *khaniya*. These lyrical elements infuse the narrative with an emotional depth that often overshadows the narrative structure. From this perspective, the lyrical element in *Wais and Ramin* becomes the most prominent and significant feature of the text.

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