Journal of Foreign Language Teaching and Applied Linguistics
ISSN 2303-5528 (Print) · e-ISSN 2303-6397 (Online)
j-fltal.org/j
Volume 13 · Issue 2 · 2026
Pages 1030–1039

Virgin Love in the Perspective of Genetic Structuralism: A Reading of Taher Labib Jedidi's Critical Experience

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Received: 7 June 2026 | **Accepted:** 11 October 2026 | **Published:** 31 October 2026

Abstract

This research paper seeks to examine a number of ideas and conceptions presented by the Tunisian critic Taher Labib Jedidi in his book The Sociology of Arabic Love Poetry: The Udhri Poetry as a Model. This work has left a significant mark on the history of modern and contemporary Arab literary criticism through its investigation into the historical layers of Arab heritage and its challenge to one of the established assumptions in the collective consciousness of Arab criticism. In a serious attempt to reconsider the phenomenon of Udhri love poetry and discuss its methodological and critical foundations, this study places the researcher's perspective under analytical scrutiny in order to assess the validity of the premises upon which his argument is based, within the framework of what is known as metacriticism (criticism of criticism).

Keywords: Taher Labib; Genetic Structuralist Approach; Udhri Love Poetry; Critical Experience.

Introduction

When addressing the genetic structuralist approach to Arabic poetry, it is essential to examine Taher Labib's experience in his book The Sociology of Arabic Love Poetry, given that this work presents a distinctive critical perspective based on employing genetic structuralism to examine Udhri poetry. In this study, the researcher followed the approach of the sociologist Lucien Goldmann, while introducing a degree of flexibility to adapt the methodology during its application so that it would correspond to the structural nature of the Udhri text.

Consequently, the researcher's approach did not seek to reproduce Goldmann's model in its entirety. Rather, it aimed to adapt its procedures, allowing the reader to understand in advance that these steps had been modified and made more flexible: "This is because the importance we have attached to language from the very beginning is greater than that which we find in Goldmann."[1]

Taher Labib succeeded in understanding the nature of the methodology by focusing on the deep linguistic structures of Udhri poetry, which, in turn, enabled him to identify the most significant social dimensions within which this phenomenon emerged. His study thus parallels Goldmann's approach in his book The Hidden God, particularly regarding his tragic vision of Jansenism. For this reason, he states:

"This approach is based on certain studies conducted in the field of the sociology of literature, foremost among which are the works of Lucien Goldmann, whose research was interrupted by his death."[2]

It is therefore evident that the researcher sought to combine two approaches: sociology, derived from Marxist materialist philosophy, and Goldmann's genetic structuralist methodology. Through this interaction between the two approaches, his aim was not to "question the poet, but rather to question his poetry."[3]

He did so by examining the works of a number of Udhri poets who emerged within a social environment characterized by specific features that shaped their collective consciousness, perceptions, beliefs, and behaviours. The vision embedded in their works and literary productions laid the foundation for the following research problem:

How did the critic Labib perceive Udhri poetry? Did he succeed in adapting the methodology and applying it to Udhri poetry? To what extent did this methodology enable him to identify the worldview expressed in Udhri poetry? And can we unconditionally accept the conclusions to which this methodology led him?

To address these questions, the study adopts two main sections:

First: The Structure of the Book and Its Methodology

In his book The Sociology of Arabic Love Poetry, the critic examines the phenomenon of Udhri poetry in a profound manner that entirely transforms the perspective from which it is viewed. He divides the book into four sections:

A. Part One: The Essence

Entitled "The Essence," this part consists of two chapters. In the first, the critic addresses the relationship between sexuality and language among Arabs, as well as the influence of this relationship on sexual expression. His argument is based on the concept of fasting (sawm), which he believes is associated with the faculty of speech, as it protects individuals from succumbing to desire.

It is as though the Arab individual refrains from allowing the tongue complete freedom of expression. Men and women, whether or not their sexual needs were fulfilled within their homes, sought environments in which they could verbally express their sexual pleasure or release.[4]

The critic argues that Arabs lose control over their linguistic expression during sexual interaction. They constantly seek an environment in which they can reveal their innermost feelings and experience the freedom denied to them in their ordinary lives. Consequently, they resort to expressing this form of communication outside the framework of the relationship itself.

This, in his view, reflects the emotional repression experienced by Arab individuals within their social circles, where they are unable to disclose their feelings to their partners.

This argument leads the critic to conclude that men are superior to women, supporting his position with a Quranic reference to the story of Prophet Joseph (peace be upon him), which he discusses in some detail in the second chapter. He considers this story to contain pre-Islamic remnants that will enable him to access the worldview and reach the deep structure of the Arab man's subjectivity, focusing on "the search for the pre-existing elements that produced what came afterwards."[5]

B. Part Two: Stability and Formation

The critic entitles the second part "Stability and Formation." In its opening chapter, he explains the concept of structure, defining it as:

"A set of fundamental elements connected through a network of reciprocal relationships, such that if one of them changes or disappears, the meaning of the other elements changes accordingly."[6]

Through this definition, Labib seeks to investigate the complex structures underlying Udhri poetry, through which the deep structure can be reached. He considers the texts of Udhri poetry to constitute a single, coherent corpus, as though they were "part of a single work produced by one poet."[7]

The critic moves from the surface structure (the linguistic level) to the deep structure. This transition produces a qualitative shift, as one penetrates further into the depths of the Udhri text, moving from stillness to dynamism:

"With the aim of transcending the structure in order to reach a historically distinctive subject; the interaction between structure and subject leads us back to the formative nature of the structure."[8]

This formative nature gave rise to the structures of physical displacement and emotional repression from which the Udhri poet suffered.

The critic also highlights an important issue concerning the process of literary analysis, namely, "the exclusion of the concept of reflection."[9] Instead, he adopts another fundamental concept: homology. He argues:

"In fact, all literary genres, including those that are most realistic, lead to an imaginary universe whose relationship with empirical reality should be investigated not in terms of correspondence, but rather in terms of structural homology."[10]

A closer examination of this statement leads us to the following analysis: we agree with the critic's choice of the term homology, which he draws from sociology, instead of reflection, advocated by the pioneers of this theory. This is primarily because homology is more mature and autonomous than reflection.

The latter concept strips literary works of their literary character and confines them within rigid frameworks, thereby restricting their dynamism and openness. Consequently, the literary work becomes nothing more than a historical document recording static events. This creates a profound gap between the creator and the artistic work, reducing the writer to a historian rather than a literary artist.

Reflection implies the reproduction of something in an identical visual form, reaching the point of exact correspondence in all its details through a mechanical process that allows neither addition nor omission, as in the reflection of an image on the surface of water or in a mirror.

Homology, on the other hand, provides literary production with greater fluidity and flexibility. Although it indicates a degree of relative correspondence, it also introduces an artistic dimension into creativity, since:

"The structures of the world of the literary work are homologous to the mental structures of certain social groups, or are in a mental relationship with them."[11]

Thus, a creative work is not merely an inert material object. Rather, it constitutes a harmonious arrangement of living structures because it embodies structures corresponding to a particular social group within a specific environmental context, including its customs, beliefs, ideas, genetic characteristics, and collective consciousness.

All these elements are incorporated into the text, which is enriched by stylistic deviation and brings imagination into interaction with human experience. It also conveys a message with fundamental purposes, opening up horizons for the reader to explore the deep structure and grasp the fragmented worldview that leads us towards answering the question raised by the critic:

"What is the relationship between the literary universe and the real world?"[12]

In the second chapter, entitled "The Transition from the Epic to the Udhri," the critic studies the group of Udhri poets as "a group expressing a single poetic purpose."[13] He declares that Udhri poetry did not emerge as a result of the development of Islam; rather, it is connected to psychological and social dimensions that led to the emergence of a new personality: that of the Udhri poet.

This personality undergoes a transformation from sadism to masochism. To support this argument, he refers to the character of the poet Antarah ibn Shaddad al-Absi, whose sadistic tendencies emerge on the battlefield but disappear and transform into masochistic tendencies in the presence of his beloved.

The critic states:

"The emphasis was placed on the masochistic aspect of existence. By this term, we simply mean the individual's desire to dissolve into the other, the pleasure that the masochist derives from abandoning himself ... and submitting to his partner."[14]

The critic believes that these emotions experienced by the Udhri poet result from a sense of guilt and obscure feelings of remorse. Members of this group need one another to compensate for their perceived shortcomings in religious obligation.

This complex that dominates them is, in fact, a social phenomenon reflecting their suppressed tragic feelings. Their inclination towards masochism is associated with their new conception of the Islamic community.

At the end of this chapter, he raises the issue of the duality of love and death. In the pre-Islamic worldview, death was regarded as a cosmic game that ended with the end of one's life. Muslims, however, perceive death as an intermediate stage leading to an eternal afterlife.

C. Part Three: The Udhri Universe

The critic entitles the third part "The Udhri Universe." In it, he examines an interconnected series of profound meanings within Muslim society and reveals how Udhri poetry took shape within a particular environment and historical period, specifically during the Umayyad era.

He also presents the structures and historical factors, as well as the homological relationships that led Udhri poets to confront a new force: women. They were unable to confront this force because they experienced marginalization at both the social and economic levels.

Their characterization as chaste was therefore merely an expression of submission. Their chastity was not genuine, nor was it necessarily grounded in religious teachings. Rather, it constituted a refuge through which they expressed their psychological fragmentation and deprivation.

For this reason, it became necessary to investigate:

"The origin of this disparity between the Udhri group and the conflict-free spirit ... and the existence of a tragic sense of destiny."[15]

Their chastity was therefore merely an artificial and temporary form of chastity rather than an authentic and firmly established virtue. Instead, it reflected a form of social hypocrisy arising from the marginalization they experienced across various social, economic, and cultural dimensions. This situation ultimately gave rise to sexual deprivation.

D. Part Four: The Udhri Group

The fourth part is entitled "The Udhri Group." Here, the critic discusses the group of Udhri poets who experienced social and economic deprivation and marginalization.

He focuses his analysis on this particular group because other groups are subsumed within it. By examining this original group, he believes he can derive a shared worldview.

He interprets their worldview through the rebellious tendency of the Udhri poet, who is emotionally deprived of the opportunity to attain his beloved. The outcome of this emotional deprivation is a revolt against fate, loss, and chastity, resulting in:

"A very significant articulation, insofar as it implicitly establishes a symbolic connection between sexual non-fulfilment and economic deprivation."[16]

The economic, social, and cultural marginalization of the Udhri group is thus connected to its poetic structure.

Here, we can discern the critic's application of Goldmann's concept of explanation, whereby the principle of homology is established between the socio-economic structure and sexual deprivation, on the one hand, and the poetic structure, on the other.

The poet conceals this structure beneath the appearance of an assumed chastity, whereas, at a deeper level, it represents an outspoken form of rebellion.

Second: A Critique of Taher Labib's Methodology

The book The Sociology of Arabic Love Poetry possesses considerable scholarly value because it adopts a rigorous approach that makes a qualitative difference through its bold and distinctive perspective. The critic's establishment of a project based on genetic structuralism, and his skilful adaptation of this methodology, represents a significant leap in the field of Arab literary criticism. He went beyond conventional expectations and challenged unquestioned assumptions, thereby completely transforming the perspective from which the phenomenon is examined.

He proceeded steadily along a path that closely followed Lucien Goldmann's methodology, adopting different hypotheses in order to establish the findings of his sociological approach. Nevertheless, these findings were surprising, as they offered an unconventional interpretation of Udhri poetry and introduced a deeper understanding of the phenomenon. This reflects an exceptional critical and sociological sensibility, particularly given that the critic is himself a sociologist.

This is clearly evident in his use of terminology drawn from the social sciences. He replaced the concept of reflection with that of homology and introduced a new concept into literary criticism, namely, the group (al-zumrah), influenced by the German scholar Mathias Waltz.

He argues that a group is not merely a collection of individuals who happen to share a geographical environment. Rather, it is a system:

"Of meaningful relationships upon which the members of the group rely when interpreting their relationship with others."[17]

Accordingly, the group, in Labib's understanding, constitutes an organised system, resembling the closely arranged beads of a necklace, held together by a barely perceptible thread. This subtle thread encompasses the ideas, beliefs, customs, and genetic characteristics of a particular community.

This is what is commonly referred to as collective consciousness, through which the historical, social, and cultural existence of the group is expressed.

Consequently, the concept of the group becomes a term charged with ideological dimensions, within which the themes of deprivation and social displacement experienced by the poets of the Udhri universe converge. These poets were responsible for producing this particular form of poetry.

Here, the critic's distinctive contribution becomes apparent in his identification of the constitutive element underlying the deep structure.

In defining Udhri love, Taher Labib applies the definition of Western courtly love (amour courtois) to Arab Udhri poets, stating: "We conclude from this that they are similar."[18] He also maintains that there is no relationship connecting Udhri poets with Sufis and that Sufism does not represent an expansion of Udhri love.

At this point, we would challenge the critic's position and argue that there is indeed a common ground between the Udhri poet and the Sufi mystic, manifested in the sanctification of the beloved and complete devotion to love.

The Udhri poet passionately loves his beloved and celebrates her in all his poems, whereas the Sufi mystic passionately loves the Divine Essence, becomes absorbed in it, and incorporates this love into his poetry. Both intersect in their unwavering devotion and fidelity to the beloved.

The critic's assertion of a similarity between Arab and Western courtly lovers led him to impose the characteristics of a Western environment that is entirely different from, and even incompatible with, the Arab environment.

The former is characterised by greater openness and freedom, whereas the latter is governed by customs and the authoritative laws of the tribe, particularly among its Bedouin members.

Consequently, excessive adherence to the methodology in this particular instance may distort the Udhri text and place it within a historical and geographical context that has nothing to do with its actual social composition.

The findings of the study would therefore become weak and unsustainable because they are based on illogical premises.

We also observe that Labib's focus was directed towards the methodology at the expense of historical facts. It is unreasonable to take the fundamental components underlying Western courtly poetry and apply them in their entirety to the elements that gave rise to the phenomenon of Arab Udhri poetry, as though the two were identical.

The critic also raises an important issue concerning the concept of chastity. He examines this concept from several perspectives, assigning it considerable importance. Given its somewhat ambiguous nature, it deserves extended critical and analytical consideration.

He argues that chastity is not connected to the religious dimension, having excluded its sacred value. In his words:

"It is neither a direct expression of religious feeling nor an expression of piety; rather, it is an expression of an excessive appreciation of beauty."[19]

Here, Taher Labib suggests that the relationship between the Udhri universe and chastity is merely artificial and inauthentic, and does not correspond to actual life.

If the Udhri poet assumes the mantle of chastity, he simultaneously relinquishes his sexual desire. This means abandoning an undeniable natural right with which God Almighty has endowed human beings.

The poets of the Udhri universe equated women with life itself. Their abstinence in relation to women was therefore nothing less than an indirect expression of their abstinence from life itself.

Their poetry emerged to reveal the repression and deprivation experienced by the Udhri poet throughout his life, which subsequently found expression in his relationship with women.

Chastity is thus a pivotal and central element from which a radiance emanates, illuminating the depths of the signifying structure and enabling the reader to penetrate its inner dimensions. It also facilitates the identification of the worldview represented by the two central themes of emotional deprivation and social marginalization experienced by the Udhri poet. These two themes ultimately produced a poet suffering from sexual deprivation.

After presenting a detailed examination of the critic's position on chastity, we are confronted with a number of questions:

How were the poets of the Udhri universe able to remain committed to and preserve their chastity despite experiencing such marginalization and such harsh social and economic circumstances?

How could the Udhri poet, an Arab man characterised by intense jealousy and passionate tribal pride, who would never tolerate another man approaching his woman, relinquish his beloved so easily?

And why did he abandon the idea of establishing a marital relationship with this beloved when he was so passionately eager to attain her?

Under no circumstances can the role of Islam in refining Arab character and regulating behaviour be dismissed.

Even if we assume that chastity is an innate quality deeply rooted in the composition of the Arab individual, and particularly in the personality of the Udhri poet, we cannot overlook the role of religious teachings in further consolidating this characteristic, strengthening it, refining it, encouraging its practice, and calling for sincerity and avoidance of obscene speech.

The clearest evidence of this is the account of Prophet Joseph's chastity (peace be upon him) presented in the Holy Quran.

Here, the critic's error becomes evident when he denies the role of Islam and considers chastity merely a temporary phenomenon.

For the poet of the Udhri universe, chastity is synonymous with fidelity and contentment with a single beloved. This explains why the names of Udhri poets have become inseparably associated with the names of their beloved women, such as Jamil Buthayna, Kathir Azza, and Qays Layla.

In this regard, Qays ibn Dharih (Qays Lubna) says:[20]

Ask everyone who suffers from sorrow, wherever you may find him, But my heart shall remain devoted to Lubna for as long as I live.

Qays's heart remains faithful and devoted exclusively to Lubna for as long as he draws breath.

The poet's attachment to a single beloved, and his repeated celebration of her throughout his poems, constitute compelling evidence of his commitment and fidelity to her.

One example is the following verse, which expresses sincere love that remains unchanged despite circumstances and changing conditions. Jamil ibn Ma'mar says of his beloved Buthayna:[21]

My heart insists on loving Buthayna and desires no one else; Yet the love of Buthayna in my heart brings me no fulfilment.

The Udhri poets experienced intense conflict with tribal customs and suffered from social rejection, which intensified their feelings of alienation.

They had no safe refuge to which they could turn except the world they created for themselves within the realm of poetry, where they could immerse themselves in their fantasies and freely express the intensity and anguish of their hidden love, to which they devoted their lives in the hope of attaining their beloved one day.

Sa'id ibn Uqbah once asked a Bedouin man: "Of which people are you?"

He replied: "I belong to a people who, when they fall in love, die."

Sa'id said: "By the Lord of the Kaaba, you must be an Udhri!"

I then asked him: "Why is that?"

He replied: "Among our women there is beauty, and among our men there is chastity."[22]

Sufyan ibn Ziyad also said:

"I said to a woman from the tribe of Udhrah, whom I observed to be overwhelmed by love and feared might die from it: 'Why does love kill you?'

She replied: 'Among us there is beauty and chastity. Beauty leads us to chastity, chastity gives rise to tenderness of heart, and love consumes our lives. We see things that you do not see.'"[23]

The Udhri poets suffered from emotional displacement and were rejected by the families of their beloved women because they had publicly celebrated them in their poetry.

As a result, each woman became associated with a particular poet, and her name became inseparable from his. His love for her spread throughout the tribe like wildfire, as he composed lengthy poems in which he mentioned no one but his beloved, even if he never succeeded in marrying her.

This situation provoked resentment towards the Udhri group, which consequently faced rejection, surveillance, and hostility.

These circumstances left the poets in a state of turmoil, suffering from the anguish of separation. They neither succeeded in attaining their beloved and marrying her nor managed to forget her or overcome their passion.

Thus, the agony of deprivation became a powerful force that stimulated the poetic creativity of this group.

If we were to arbitrarily accept the assumption that chastity was merely an artificial, temporary, and false characteristic of the Udhri poet, as Taher Labib suggests, this poet would have abandoned his idealism in love and directed his poetic talent towards composing purely sensual poetry.

He would have expressed his sexual inclinations and desires by describing the physical attributes of his beloved in an explicitly erotic manner, thereby satisfying his impulses and fulfilling his desires.

However, chastity was an innate characteristic inseparable from a loving man who grew up within a Bedouin environment governed by noble traditions and moral values. These values shaped the poet's personality and instilled in him courage, magnanimity, manliness, fidelity to promises, and the rejection of betrayal.

Taher Labib states that the marriage of the Udhri poet to his beloved is "excluded by the Udhri myth."[24]

Given that the Udhri man possesses the masculine qualities that would enable him to marry his beloved and establish an intimate relationship with her, his failure to do so, despite his apparent ability, makes his chastity a form of what the critic describes as "innocent hypocrisy."

The critic argues that the Udhri poet's suppression of his sexual desire for his beloved in favour of his Udhri emotional attachment, together with his failure to marry her, means that:

"The matter is generally not merely one of emotional ambiguity, but rather one of deviance."[25]

This accusation against the poet's chastity and the attribution of deviance to him constitute a blatant form of prejudice.

In this instance, the critic dismisses a noble human quality deeply rooted in the Udhri poet's character, namely, chastity, and replaces it with a materialistic label, namely, deviance.

In doing so, he appears influenced by Marxist materialist philosophy, which regards matter as the fundamental essence underlying every process in the universe, denying the existence of any spiritual or metaphysical essence.

According to this perspective, any historical or cosmic phenomenon can be reduced to material reality and examined as a material interaction that can be observed and studied empirically.

This line of thought is an extension of Darwinian thinking and the pragmatic tendency.

The reduction of human beings to mere material entities or machines, detached from spiritual dimensions and existential value, is clearly reflected in Taher Labib's analysis. It reveals the extent to which his sociological approach is immersed in Marxist materialism.

After presenting these arguments, we conclude that the oppression experienced by the Udhri poet was precisely what prevented him from marrying his beloved. This was because he found himself trapped within the confines of oppressive social customs and the cruelty of the families involved, which made opportunities for meeting his beloved extremely difficult.

These circumstances prevented him from fulfilling his deepest wish.

One piece of evidence supporting this position is Jamil's suffering at the hands of Buthayna's family, who wanted to shed his blood. He says:[26]

If only the men who vowed to shed my blood And sought to kill me, O Buthayna, would meet me!

Whenever they see me emerging from a mountain pass, They ask: "Who is this man?" Though they already know me.

Conclusion

To conclude this study, which falls within the framework of metacriticism, we can now address the research problem raised at the outset by presenting a number of fundamental findings:

- We do not reject the tragic vision or the issue of deprivation reached by the critic through his profound analysis of the worldview of the Udhri group. On the contrary, this vision reflects the critic's experience, his

mastery of the genetic structuralist methodology, and his ability to control and apply its procedures.

- We challenge the critic's materialistic interpretation of chastity, which he considers false and lacking any genuine foundations. His rejection of this quality is arbitrary, as it relies on transmitted accounts circulating in the field of Udhri love poetry. Most of these accounts were fabricated or falsely attributed in order to undermine the chastity of this group. This reveals a clear contradiction in the critic's argument, as he inadvertently provides evidence against his own position. Indeed, he acknowledges the phenomenon of fabrication and falsification, stating: "Some [characters] remain 'historical', whereas others, particularly the characters of the Udhri poets, have been distorted."[27]

- The distortion and exaggeration found in accounts concerning this group are products of the imagination of those who fabricated such narratives during entertaining nocturnal gatherings. This calls for rejecting the critic's assertion that chastity was fabricated. Rather, it was genuine chastity originating from the very essence of the Udhri poet.

- The final question arising from this analysis is the following: If the Udhri poet's chastity was indeed artificial, what prevented him from establishing sexual relationships with other women? Furthermore, what prevented him from abducting his beloved and escaping with her in order to live out their hidden love? And why did he not marry another woman, even if he remained emotionally attached to his beloved?

Footnotes

1. Taher Labib Jedidi, The Sociology of Arabic Love Poetry: The Udhri Poetry as a Model, translated by Mustapha Mesnaoui, Dar Cordoba for Printing and Publishing, Casablanca, p. 7.
2. Ibid., p. 6.
3. Ibid., p. 6.
4. Ibid., p. 19.
5. Seddar Noureddine, Genetic Structuralism in Contemporary Arab Critical Approaches, Modern World of Books, Irbid, Jordan, 1st ed., 2018, p. 172.
6. Taher Labib, The Sociology of Arabic Love Poetry, p. 34.
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8. Seddar Noureddine, Genetic Structuralism: A Critical Approach to Theory and Practice, Al-Rachad Library for Printing, Publishing and Distribution, Algeria, 1st ed., 1434 AH/2013 AD, pp. 183–184.
9. Taher Labib, The Sociology of Arabic Love Poetry, p. 37.
10. Ibid., p. 34.
11. Lucien Goldmann, The Hidden God, translated by Dr. Zubaida Al-Qadi, Publications of the Syrian General Organization of Books, Ministry of Culture, Damascus, 2010 (original edition: 1959), p. 12.
12. Taher Labib, The Sociology of Arabic Love Poetry, p. 34.
13. Mohammed Azzam, Literary Discourse Analysis in Light of Modern Critical Approaches: A Study in Metacriticism, Publications of the Arab Writers Union, Damascus, 2003, p. 262.
14. Taher Labib, The Sociology of Arabic Love Poetry, pp. 58–59.
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16. Ibid., p. 153.
17. Ibid., p. 69.
18. Ibid., p. 71.
19. Ibid., p. 74.
20. The Diwan of Qays ibn Dharih (Qays Lubna), edited by Abdulrahman Al-Mastawi, Dar Al-Maarifa, Beirut, 3rd ed., 2008, p. 71.

21. The Diwan of Jamil Buthayna, edited by Fawzi Atwi, Lebanese Book Company, 1st ed., 1969, p. 29.
22. Ibn Qayyim al-Jawziyya, The Garden of Lovers and the Delight of the Yearning, edited by Muhammad Uzair Shams, Dar Alam al-Fawa'id, n.d., p. 476.
23. Ibid., p. 467.
24. Taher Labib, The Sociology of Arabic Love Poetry, p. 112.
25. Ibid., pp. 119–120.
26. Abu al-Faraj al-Isfahani, Kitab al-Aghani (The Book of Songs), edited by Ali al-Najdi Nasif, Jamal Publishing House, Beirut, n.d., vol. 7, p. 81.

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