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Meaning Association, and the Rhetorical Significance of the Poetic Collective 'Because I Love You' in Farouk Jweideh's Work

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Abstract: Objective: Farouk Jweideh is a contemporary Arab poet and writer whose work engages with complex themes like love, identity, and social change. This study examines the understudied rhetorical and cognitive dimensions of his poetry within Arabic literary studies. **Methodology:** Jweideh's poetry collection "*La'ny Ahbok: 'Because I Love You*'" underwent qualitative analysis focusing on associative meaning and its psychological effects. **Findings:** The study demonstrates how Jweideh's poetry synthesizes traditional Arabic forms with contemporary themes, employing vivid imagery and profound emotional resonance to bridge personal and collective experiences. Jweideh's creative practice is grounded in meaning-making processes that draw equally from lived experience and imaginative construction. **Recommendations:** This study reveals significant gaps in research on associative rhetoric in Arabic literature, offering scholars and critics new pathways to examine the intersections between language, cognition, and creativity.

Keywords: Meaning Association; Rhetorical Significance; Poetry; Farouk Jweideh.

تداعي المعاني والدلالة البلاغية في ديوان لأني أحبك لفاروق جويدة

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تاريخ التسليم: (2025/1/12)، تاريخ القبول: (2025/9/23)، تاريخ النشر: ××××

الملخص: **الهدف:** تبحث هذه الدراسة في الموضوعات المعقدة مثل الهوية والحب والتغير الاجتماعي في أعمال الشاعر والكاتب العربي المعاصر فاروق جويدة، مع التركيز على أسلوبه الإبداعي الذي يمزج بين الأشكال الكلاسيكية والموضوعات الحديثة. **منهجية البحث:** تم إجراء تحليل نوعي لمجموعة جويدة الشعرية "لأني أحبك"، مع التركيز على الترابط الدلالي وتأثيره النفسي. **النتائج:** كشف التحليل أن شعر جويدة يجمع بين الأشكال العربية التقليدية والمواضيع المعاصرة، مستخدماً صوراً غنية وعمقاً عاطفياً لربط التجارب الشخصية والجماعية. كما أن الترابط الدلالي في أعماله يبلور التعبير الفني، متأثراً بتجارب عاشها أو تخيلها. **التوصيات:** تؤكد هذه الدراسة على الحاجة إلى مزيد من البحث في البلاغة الترابطية في الأدب العربي، مقدمةً رؤى قيمة للباحثين والنقاد الذين يدرسون تقاطع اللغة والعقل والإبداع.

الكلمات المفتاحية: تداعي المعاني؛ الدلالة البلاغية؛ الشعر؛ فاروق جويدة.

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Introduction

About the Poet Farouk Jweideh

Farouk Muhammad Jweideh was born in 1945 in Aflatoun, Qalyubia. His modest rural origins endowed him with an authentically grounded lyrical voice that resonated powerfully with readers (Radwan, 2008). As a leading romantic poet of his generation, he artistically reframes his nation's struggles with nuanced prowess, engaging diverse audiences across Arab society—from everyday citizens to intellectuals. His cultural influence extended through prominent media platforms, particularly his *Al-Ahram column* "*Free Margins*" (focusing on pan-Arab unity) and a television program dedicated to social reform. Though his work often explores melancholy, love remains a redemptive force, even when faded by time.

While scholars have examined Jweideh's sociological impact (Radwan, 2008), his innovative use of associative rhetoric remains understudied—a gap this study bridges through cognitive-stylistic analysis.

We select Jweideh as a case study for meaning-association, where literature intersects history, philosophy, and psychology to decode human experience (Aras, 2015). Arabic rhetoric (*'ilm al-balāghah*), rooted in pre-Islamic tradition (Sanni, 2012), employs poetic strategies to reveal Arab identity beyond art or politics (Behar, 2021).

Human experiences, forged through a multitude of emotions and events, continually shape individual consciousness. As new experiences arise, they often displace prior ones, creating an evolving cycle of perception and memory. When a writer engages with a present circumstance, they instinctively draw upon analogous past experiences, allowing the new context to resurrect and reinterpret the old. This dynamic invites a natural juxtaposition between past and present, raising a pivotal question: Can Arabic rhetoric, with its rich imagery and artistic versatility, effectively capture the interconnectedness of these temporal and experiential layers?

This study seeks to address this question through the following research objectives:

1. To define the concept of meaning association and understand the factors that contribute to it, as well as its effects on the human psyche, applying these insights to the poetry of contemporary poet Farouk Jweideh.
2. To demonstrate that the impact of association is rooted in the artist's unique experiences, whether they are grounded or have evolved into imaginative realms.
3. To highlight the significance of meaning association in Arabic rhetoric, providing a poetic model that can serve as a reference for researchers in the field of rhetorical studies.

This study adopts a descriptive approach to examine selected verses from Farouk Jweideh's poetry, aiming to uncover how the rhetoric of association reflects the poet's personal experiences. The analysis is grounded in a theoretical framework that supports the main arguments with textual evidence. The discussion is organized into three sections, each drawing on examples from Jweideh's "Because I Love You" collection.

The first section defines the concept of meaning association and explains how such connections are formed and function within poetry. The second section introduces Jweideh and outlines the distinctive qualities of his work, emphasizing the thematic richness of his verse. The third section explores different types of association: those rooted, those shaped by imagination, and those driven by mental coherence.

The study concludes with a summary and a bibliography to guide readers in understanding

the significance of meaning association in Arabic rhetorical tradition.

The guiding research question for this descriptive study is

How are the themes of reality, imagination, and mental coherence in meaning association represented within Farouk Jweideh's collection *'La'ny Ahbok:* 'Because I Love You'?

This question seeks to identify the specific ways in which Jweideh employs meaning association to evoke themes of love and identity, providing a focused framework for analyzing the textual elements and their representations in the poetry without implying any influence on the reader.

Depth of the Study

The depth of this study will become evident through the analysis presented throughout the research. Among the most significant factors of meaning association are:

- The initial impact of new experiences on the human psyche.
- The repeated connections between ideas.
- The psychological and emotional state of the creator; for instance, in moments of love, people and things appear more beautiful, and vice versa.
- Environmental influences, upbringing, and profession, all of which affect the process of association.
- Mental coherence through the relationship between the original meaning and the figurative meaning, or between the stated meaning and the intended meaning (Abdelkader, 1949, 39-40).

Literature review

Meaning Association "tada'y al ma'any"

Associative learning and adaptation are fundamental cognitive processes across species, integrating external stimuli and internal states to guide behavior. For instance, combining visual perception with somatosensory discomfort when touching a hot surface enables organisms to recognize danger and adapt to future actions (Meyer et al., 2007). This exemplifies how multisensory integration facilitates object identification and behavioral modification.

In language systems, while sound-meaning relationships are typically arbitrary (Blasi et al., 2016), associative memory bridges discrete elements to form coherent knowledge - a mechanism critical for episodic memory formation (Suzuki, 2007). This linking function reflects the Arabic word for "association" (from the root ع-و-د). According to Ibn Manẓūr (n.d.), the word means "to call" or "to summon," as seen in phrases like "the call of milk" (Al-Zubaidi, 1993) - referring to residual milk that stimulates further flow. This lexical foundation demonstrates that the core function of association is to dynamically invoke interrelated meanings.

Meaning association emerges when distinct meanings interconnect in the creator's mind through their inherent relationships (Abdelkader, 1949). This cognitive process requires contextualizing present circumstances within past experiences—absent this referential connection, association fails to manifest. Fundamentally, it entails identifying current stimuli that echo prior experiences, whether actualized or imagined, factual or speculative.

Effective speakers leverage their accumulated knowledge and experiences to select contextually appropriate expressions that enhance clarity. This meaning-invocation process - central to our study - is termed association. It directly impacts communication clarity, raising questions about whether the speaker's language is accessible or ambiguous. The selection of specific words or images over others stems from this associative process, which varies among writers according to their individual backgrounds and experiences.

Types of Association

In keyword associations, learners create cognitive links between the meanings of the acquired keyword and the target word. Keywords can be classified into three main categories: phonemic, morphemic, and rote (PMR) associations. In phonemic associations, learners create cognitive links between the pronunciation of the keyword and the meaning of the target word (Ching-Chung & Chun-li, 2014).

1. **Association Based on Reality and Fact:** This is a fundamental sort of association, wherein one phrase elicits another, or a tangible image evokes a former reality. The principal categories of this association encompass lexicon and stylistic elements. And Association of Visual Representations (Rockwell, 2023).
2. **Association Based on Imagination:** This type of association relies on imagination and the neglect of reality, where the person claims ownership of the idea and asserts that the association does not exist. An example includes the metaphorical transfer of one image to another due to the second image's invocation of the first (Craig, 2020).
3. **Association Based on Mental Coherence:** This type involves the mental interconnection of relationships. For instance, when we mention a hand, which symbolizes ability, it mentally ties back to the concept of capability, suggesting that the hand is the source of that ability. It also involves using one image to support the meaning of another, such as demonstrating height by referencing the length of a sword (Tsuno & Yamazaki, 2012).

Theoretical Foundations of Meaning Association in Arabic Rhetoric

The study of associative meaning in Arabic rhetoric bridges classical traditions with modern cognitive-semiotic approaches. While early scholars established frameworks for figurative meaning construction, contemporary theorists have expanded these through interdisciplinary lenses. Three key developments illustrate this evolution:

1. Classical foundations: El-Sayed's (2019) research on synesthesia demonstrates that Arabic theories of sensory association predated and surpassed Western counterparts, particularly in Quranic exegesis and poetic discourse.
2. Modern formalisations: Dickins (2014) and subsequent scholars employed scalar implicature and semiotic frameworks to develop systematic analyses of contextual meaning, revealing both continuities and divergences from classical models.
3. Cognitive synthesis: Recent research in mental space theory (Saoudi & Kbaili, 2022) and argumentation patterns (Hussein, 2022) demonstrates that classical Arabic concepts frequently anticipated modern cognitive approaches, though they were not systematically formalised.

This theoretical trajectory reveals a central tension: while Arabic rhetoric possesses a wealth of conceptual richness, modern literary analysis requires contemporary methodologies to fully illuminate these traditions. Our approach addresses this need by combining cognitive-semiotic tools with classical balāgha's conceptual depth to examine Jweideh's poetry. Specifically, we investigate how he transforms traditional associative devices—particularly synesthesia and kināya—into modernist expressions of cultural memory and individual experience.

Methodology

This study examines the poetry of modern Arab poet Farouk Jweideh using a qualitative approach, focusing on meaning-association and its psychological effects. The researchers employed an inductive approach first, followed

by descriptive and analytical methods to analyze Jweideh's poetry collection, *La'ny Ahbok:* "*Because I Love You*" (Gabareen & Al-Khaldi, 2024).

The inductive phase helped identify important themes and patterns in the selected poetry, enhancing understanding of how individual experiences and communal memories interact. Next, the descriptive study focused on the depth of themes and vividness of imagery in the texts. Lastly, the analytical method explored how connections between facts, reality, creativity, and mental coherence contribute to interpreting Jweideh's poetry. This model provided a comprehensive examination of the complex relationships between identity and emotion in his work.

The methodology consists of three key components:

Literature Review

A comprehensive review of existing literature on Arabic rhetoric, meaning association, and the themes present in Jweideh's work was conducted. This review contextualizes the study within previous research and highlights gaps that this study aims to address.

Selection of Texts

The choice of poems from Farouk Jweideh's collection "*La'ny Ahbok: 'Because I Love You*'" for examination is warranted due to their vivid imagery and thematic richness, offering a valuable opportunity to investigate the relationship between individual experience and shared memory. The selection of these specific poems is grounded in their outstanding representation of the three categories of meaning association: those rooted in fact, those stemming from imagination, and those derived from mental coherence. The chosen pieces powerfully portray authentic experiences of love and loss, capturing the intricacies of human relationships in a modern cultural setting, thus demonstrating the connection rooted in truth. Furthermore, the creative aspects present in these poems enable Jweideh to develop metaphors and symbols that inspire a sense of wonder, highlighting the connections rooted in imagination. Moreover, the structural coherence present in the chosen texts highlights the interrelation of different themes and emotions, illustrating the link grounded in mental coherence. By concentrating on these poems, the examination uncovers how meaning is formed and communicated, emphasizing their crucial function in influencing both individual and shared identities within the context of Jweideh's poetry.

Thematic Analysis

The study employs thematic analysis to identify and categorize recurring themes related to meaning association in Jweideh's poetry. The three primary themes explored are:

1. Association Based on Reality and Fact: Analyzing how tangible images and lexical choices evoke past realities and how these associations enhance meaning.
2. Association Based on Imagination: Investigating the use of metaphor and the role of imagination in creating connections that transcend literal interpretations.
3. Association Based on Mental Coherence: Examining how mental relationships between concepts, such as the symbolism of a "hand" representing capability, influence the reader's understanding.

Results and Discussion

Section One: Association Based on Reality and Fact

The simplest type of meaning association is grounded, connected to authentic experiences that the creator has had and that are invoked by recent situations that resemble or remind them of those experiences. This connection reflects the poet's poetic journey and the sincerity of the writer's emotions; rhetoric and other aspects of

Arabic literature serve as means to express these emotions and experiences.

Among the key types of this association is the association of words and styles. For instance, if we examine the poem "*Nabi Bila Mo'jezat:* A Prophet Without Miracles" (Jweideh, 2007, 7), we find frequent repetition of specific words and phrases that evoke meaning, such as "wished," "sells," "lives," "returns," "sets," and "drifted." The poet employs phrases like "sells the years," "returns the hearts," and "revives the longing" and questions such as "How do we return time?" and "How did we fall?" The term "wished" appears eight times throughout the poem, indicating the poet's focus on separation, which calls forth words that express the pain of this separation, such as wishing, selling, and drifting. These words inherently carry the sorrow of parting and nostalgia, further supported by the stylistic choices that reflect a constant questioning of the possibility of returning to a time before the loss.

When the poet experiences joy or sorrow, the words resonate with those feelings. The meanings and emotions within the poet compel the expression of certain words that pulse throughout the poem, echoing the poet's sadness and pain. The terms chosen to reflect this sentiment, and the accompanying styles, express a deep sense of wonder regarding the roots of this profound grief.

In his poem "*Taht Aqdam Azzaman*: Under the Feet of Time" (Jweideh, 2007, 18), the impact of meaning association is starkly evident throughout the piece, with words such as "rested," "withdrawn," "behind," "yielded," "lost," "died," "remains," "screaming," "crying," "sorrows," "torture," "warden," and "fear." Throughout Jweideh's poetry, the meanings he conveys invoke specific words, reinforcing the notion that the effects of meaning association extend beyond imagery and concepts to encompass the selection of terms. This phenomenon is referred to in rhetorical studies as "maintaining the counterpart" and involves concepts of contrast and opposition.

For example, after the sun departs, we witness hunger, poverty, and displacement, which evoke the darkness of night, consuming daylight and enveloping all in mourning attire. The feelings experienced by the poet summon words grounded, with each term evoking its literal meaning. Such an arrangement represents a straightforward form of association, as the ideas conveyed are uncomplicated and arise from experiences that invoke words with their real meanings. This also applies to Arabic stylistic devices that permeate a poem or essay based on a specific condition that demands certain styles over others.

In the poem "*Fi El Youm Al Awwal Ba'd Al Ma'ah Ba'd Raheel Ashams*: The First Day After the Hundredth Departure of the Sun," the piece begins with an introspective question about the sorrow stemming from departure: "Why are you sad, my father? Are you fear...?" (Jweideh, 2007). Here, the poet stirs his internal fears through these declarative statements and personal inquiries, as evidenced by his following transition into narrative statements: "They said the beast... the beast eats us, the beast drinks, the beast gets drunk."

Thus, the stylistic choices and words reflect the poet's emotional state, including terms that invoke further related words. For example, in the poem "*Fi El Youm Al Awwal Ba'd Al Alf Ba'd Raheel Ashams*: On the First Day After a Thousand Departures of the Sun, we see how the word "creep" is followed by "crowd," then "seek," and then "flow." The question arises: What is the secret behind this emotional state that compels the speaker to use harmonizing or contrasting words? It is the rhythm that the

human soul seeks, leading to a search for harmony in both words and meanings. This intended harmony refers to the uniformity in sentence structure or paragraph form—whether equal, parallel, repetitive, or contrasting (Abdul Muttalib, 1994, 291).

From this, we can see that the poet's choice of certain words, their repetition, or their pairing with each other, along with the use of opposing words—whether by contrast or contradiction—are all ways of connecting meanings, leading to a sense of harmony that comes from our natural desire for rhythm. The words call forth others that are close in meaning or antithetical, creating a rich tapestry of expression.

One of the most notable observations in Jweideh's poetry, and we do not exaggerate when we say throughout his entire oeuvre, is that a central word often dominates his thoughts, summoned unconsciously in each poem, significantly influencing the overall atmosphere of the complete collection. For example, in the poem "*Al Raheel*: *Departure*," the phrase "the small child" pervades the poem in various forms: "Perhaps you remember the small child," "One day I came to you carrying the small child," and "The child died from the winter" (Jweideh, 2007, 56-58).

On a lexical level, certain words recur throughout the collection, such as "home," "nudity," "garment," and "age." This repetition serves as a profound rhetorical device, as the recurrence of these terms is tied to different meanings based on their context in each poem. The art of repetition relies on reiterating terms that are related to varying meanings (Al-Khafaji, 2008, 264).

Examples of this can be seen in the poem "*Wa Laitha Lana Ikhteyar*: *We Have No Choice*": "I still dwell in your eyes, I still feel we are an age, I still love everything we live, and we still resist like children." Similarly, in "Love is Like Death, Love is a volcano in the depths," and in "I am addicted to your love as I am addicted to the swirling sea." In the poem "*Satarja' Thata Youm*: *You Will Return One Day*," we find a call to a lifelong companion, echoing multiple meanings: "Hope, cup, loss, dawn of confusion." (Jweideh, 2007).

Second: Association of Figurative Images

The essence of figurative imagery is rooted in association, where the image being compared (the metaphor) is merely a representation that comes to the poet's mind due to the original subject (the subject of comparison). For instance, when a poet likens a brave man to a lion, this association is entirely dependent on the meaning association process; upon mentioning the brave man, the image of the lion emerges.

There is no distinction between sensory figurative images and conceptual (intellectual) images; however, the process of association is more challenging with conceptual images. The latter requires a more experienced poet to facilitate the associative process, as sensory images arise from observable phenomena, allowing the poet to convey one image by invoking another. Thus, conceptual images are considered more intricate, as noted by Ibn Al-Athir in his work on the metaphor (Ibn Al-Athir n.d., 159-160).

We would not exaggerate in saying that the associative nature of figurative imagery is the secret behind the powerful impact of similes on the soul. Indeed, the very act of comparison is rooted in this association. The more a figurative image invokes something of a different kind, the enhances the beauty and impact of the comparison, as when likening the eye to a narcissus. This process prompts the mind to question why such disparate images are linked, sparking a sense of wonder that becomes the true strength of the simile. This phenomenon may explain why scholars like ʿAbd al-Qāhir

al-Jurjānī so admired such imagery (al-Jurjānī 2004, 102–114).

Furthermore, the associative process in figurative imagery intensifies when the images intertwine, indicating the strength of the poet's emotion or the emotional weight of the image. The concept of intertwining images here refers to a striking metaphor where one might wonder whether the original subject summoned the comparison or vice versa.

In Jweideh's poetry, we find this type of metaphor prevalent throughout his works: "And the river of life returned; I loved you through your eyes; I saw you in the morning and in dreams; the fortresses of the eyes; the melody in which I spent my life gathering myself; my life became a spider's home; the river is a well; and I see you as a cave." (Jweideh, 2007).

Every poem in Jweideh's collection contains such figurative images that demonstrate the clarity and strength of association. The boundaries between life and the river, the eye and the river, the house, and the dream blur, leaving one uncertain about which image invoked the other. This sort of metaphor illustrates the depth of experience and sincerity of emotion in the poet's work, as the clarity of the original subject makes it merge with the metaphorical image, resulting in a single, cohesive vision.

Even more intriguing is the way figurative images continue to invoke one another throughout Jweideh's poetry. For instance, the beloved is frequently compared to a river, a house, or a dream. The poet instinctively calls upon these images as needed, perhaps as a means of soothing himself amid the loneliness of separation and the passage of time. This solitude compels the poet to liken his beloved to a cave that offers refuge from overwhelming fear, a cave that, despite its role as shelter, becomes devoid of life due to his profound sorrow. Jweideh expresses this sentiment poignantly:

"*She said:*

Because fear unites us... it separates us,

Tears us apart... it bargains with us.

And burns the safety in our beds,

And I see you as a silent cave.

With no pulse... no existence" (Jweideh, 2007,52).

The poet remains trapped in the labyrinth of longing and yearning for the beloved, invoking every emotion of desire to the extent that he implores her to give love, driven by the fear of time passing and the inevitability of departure in a poem that shares the title of his collection: *"La'any Ahebok*: Because I Love You."

Since the associative process is primarily a mental one, and in this context, a metaphor calls forth another image, the poet's intense feelings for his beloved result in a blending of most figurative images, making it difficult to distinguish where one image ends and the other begins. For example: "We saw spring as remnants of ash, the sun as an ancient memory; we dreamed of a river we loved as wine; we saw it one day as flowing blood, for your love to me is shadows and the Nile" (Jweideh, 2007, 52).

The prevailing fear within the poet generates such images; the fear of departure and the loss of life's prime prompt him to liken spring to remnants of ash, the sun to an ancient memory, and the river—once reminiscent of wine and joy—to flowing blood. This demonstrates the cognitive impact of associative processes.

We see the poet declared in the poem "*Wa Anty Al Haqiqa Law Ta'lameen*: And You Are the Truth, If You Only Knew":

"*And you are the truth, if they only knew,*

For you are to me an ancient time,

The joys of life,

And the memories of madness."

Section Two: Association Based on Imagination

The concept of association based on invoking one image to another is rooted in the same principles as literal associations, such as those found in similes and the use of specific terms, as discussed in the previous section. However, here we observe a notable evolution of the notion of association; it transcends mere references to images or words elicited by the artist's or speaker's experiences, moving beyond the boundaries of reality into the boundless seas of imagination. A prime example of this imaginative association is the use of metaphorical imagery.

This raises the familiar question: Does the associative process, which is fundamentally a mental operation occurring in the creator's mind, influence metaphor? And what role does this association play in scholarly discussions of metaphors?

The concept of metaphor, from Al-Jahiz onward, is fundamentally based on the same associative processes. Without this mental operation (association), metaphor would not fulfil its significant role in vividly illustrating meanings. Al-Jahiz pointed out that a new image borrowed by the creator to clarify the true image must effectively replace the original (Al-Jahiz, 2019). So, the creator must have a reason to choose this image over another, so the new one replaces the original in their mind.

In Ibn Qutaybah's discussions about Quranic terms used in contexts other than their original meanings, he noted that employing these words in alternate contexts arises from a clear relationship that justifies such usage, as if the new image serves as a cause for the old one or is adjacent to it (Alghamdi, 2019; Ibn Qutayba, 1967). This implies that a mental factor, undoubtedly association, encourages the creation of these figurative images. The causation prompted the new image or its adjacency, reinforcing the idea that the poet's or creator's intention to clarify a concept and enhance the image drives them to unleash their imagination, even if it requires conjuring a new image to replace the old one (Beaty & Silvia, 2013).

Using a word in an unfamiliar context arises from the association based on the need to clarify meaning in the listener's or reader's mind. For example, referring to a brave soldier as a "lion" serves to convey the courage and strength the speaker perceives in the soldier, despite "lion" being a term primarily associated with the animal. This conception of metaphor aligns with Ibn Al-Mu'tazz's seminal work on the subject (Goethals & Allison, 2012).

Metaphor is a specific instance of the broader idea of analogy, recognized since the inception of Greek philosophy, although it was Aristotle who conducted the initial formal examination of it. The rationale for the associative processes in his definition of metaphor is that metaphor must fulfill a function, such as clarifying or reinforcing meaning (Tubert-Oklander, 2013).

Upon reflecting on the words of Imam Abdul Qahir Al-Jurjani regarding effective metaphors, we see that he identifies the impetus behind this metaphor as the desire to elucidate and clarify the idea, enhancing the expression in both quality and nobility, while presenting the image in a beautiful light (Harb, 2015).

In summary, the imaginative association of images is a powerful mechanism that allows poets and creators to enrich their expressions, drawing upon the rich tapestry of meanings and emotions contained within their associative processes. This enhances the clarity of their messages and deepens the emotional resonance of their work.

Association Based on Imagination: The Role of Metaphor

The implicit metaphor represents the most striking manifestation of imaginative association, whereas the explicit metaphor functions closer to a simile. In explicit metaphors, words undergo deliberate transfer from their original meaning to established, predetermined significations—a rhetorical process driven by metaphorical intent and hyperbolic exaggeration, akin to simile (al-Jurjānī, 1991).

The implicit metaphor, by contrast, operates differently. As Sheikh ʿAbd al-Qāhir al-Jurjānī establishes, it removes a term from its literal context and positions it without specific referential anchors, thereby enabling complete semantic substitution by the new imagery (al-Jurjānī, 1991).

For al-Jurjānī, metaphor emerges from a psychological association designed to illuminate and accentuate beauty, often by personifying objects and imbuing them with dynamism and life. Al-Sakkākī further develops this notion of creative linkage in metaphor, arguing that invoking one element of the comparison inherently evokes the other. This act effectively transports the subject into a metaphorical realm, allowing the attributes of the figurative image to transfer back to the original referent. Such a technique stems from a profound psychological impulse that drives the speaker to intensify the associative bond, drawing on imagination and artistic invention. It is this very impulse that enables the secondary image to fully substitute for—and thereby transform—the primary subject.

Overall, a metaphor is a natural result of mental associative processes, where the known meaning of a word transitions to another word due to the strong resemblance between the meanings. Whether this transition is fundamentally based on similarity or merely a linguistic expression prompted by a specific psychological experience, the current situation evokes the old state, imagining the two as one. For example, the concept of death shifts from its conventional meaning of the end of life to being envisioned as a real beast with fangs and claws. This transformation occurs through imaginative association.

In Jweideh's poem "*Taht Aqdam Azzaman*: Under the Feet of Time," we clearly see the effect of subconscious associations in the poet's metaphors. He dwells in a realm of dreams and visions, giving love a vital role in human life, to the extent that losing a beloved causes profound feelings of despair and pessimism. The poet expresses pain through words that seem to suffer, cry, die, and wither (Nazari 2012, 5). His lamentation about the death of love leads to an intense embodiment of his feelings through implicit metaphors from the very title of the poem, where he attributes feet to time, walls to longing, and eyes to weeping candles. Even longing finds solace, only to suffocate affection, and love itself becomes a child who dies in its grave.

The poet's complaint about time evokes meanings of death, screaming, and separation. His romantic sensitivity, approaching the sacred, breathes life into these meanings through implicit metaphors. These metaphors elevate the emotional depth and feeling, appearing spontaneously and subconsciously, captivating the hearts of the listeners (Jweideh, 2007, 18-25).

In the poem "*Zaman Al Khawf*: The Time of Fear," we find expressions including "the joyful tear, the mourning tear, a gloomy night, the fangs of rocks, the revolution of dreams, the screams of waves, the embrace of time, its laughter, its speech," culminating in "pits that consume and bones that groan."

Implicit metaphor primarily arises from associative processes within the speaker's

mind. It functions as a medium for articulating the poet's inner realm, revealing the distinctiveness of his emotional reactions, the originality of his experiences, and his viewpoint within the metaphorical relationship between language and poetry (Steen et al. 2010).

Due to the intensity of the poet's feelings and the authenticity of his experiences, we find echoes of this in his spontaneous and subconscious invocation of implicit metaphors:

"*We said that one day we would scatter our love like perfume... embracing the face of our village... shattering the despair of our solitude... dispelling the night of our estrangement."*

"Then the melody was lost to me... longing settled down... and affection suffocated." (Jweideh, 2007,110-122)

These lines exemplify the seamless interplay between imagination and emotional expression, illustrating how the process of association transforms the poet's internal struggles into vivid, relatable imagery.

Section Three: Association Based on Mental Co-occurrence

Every event or experience that an author goes through elicits an emotional response that prompts the recollection of an old situation or the creation of a new one, linked by a clear and stable mental relationship. Without this relationship, meaning would be disrupted and unclear. This is where the concept of association based on these relationships, or what we call mental co-occurrence, comes into play.

When we examine conceptual metaphor, metonymy, and synecdoche from the perspective of associative meanings, we find a common factor among them: mental co-occurrence. This refers to the transition from one image to another while establishing a basis for the connection. For instance, daytime serves as evidence of people fasting during Ramadan, and the hand, which symbolizes capability, inherently connects to the concept of power, suggesting that the hand is the source of this ability. Similarly, in synecdoche, we may refer to height by mentioning the length of a sword belt.

The primary reason for resorting to such co-occurrence is to provide evidence for the author's assertion. For example, in conceptual metaphor, affirming a property to someone apart from its true source would be illogical without a relevant relationship with the actual agent, thereby strengthening the meaning and adding depth to it. Abdul Qahir Al-Jurjani articulates this notion in his work "The Secrets of Eloquence" (Al-Jurjani 2004, 387).

We cannot deny that one of the most significant aspects of beauty in employing mental co-occurrence—whether in metaphorical relationships or in the nuances of synecdoche—is the careful selection of the relationship between the original meaning and the metaphorical meaning. The clearer the relationship, the more naturally the metaphorical meaning arises to represent the original meaning effectively (Aru 2024). Consequently, we can categorize the different varieties of mental co-occurrence as follows: Co-occurrence in Conceptual Metaphor, Co-occurrence in Metonymy, and Co-occurrence in Synecdoche

The loss that Farouk experienced due to the absence of his siblings profoundly affected his personality, leading him to develop unique concepts about life and the meaning of deprivation (Radwan 2008). Awareness of this suffering became a fundamental driving force for depicting time through images filled with bitterness and despair. As noted, "the poet's expression of human sorrow stemming from his awareness of time takes us into the depths of his soul, allowing him to present a philosophy of

existence and life that he can only grasp through suffering and experience" (Amr 2011, 55).

Consider the poem "*Wa Tasqut Bainana Al A*Ayam: *And the Days Fall Between U*s," where the days pass and fall year after year, causing life to become a wall, love a chain, and dreams mere remnants. The poet perceives his beloved's eyes as ashes.

"*And the years pass, year after year,*

And the days fall between us,

Our life becomes a wall,

Our love becomes a chain,

And the dream in our hands is rubble,

You are ashes in my eyes." (Jweideh, 2007, 78).

Here, mental co-occurrence, whether through attribution in conceptual metaphor or through language in metonymy or synecdoche, plays a significant role in creativity. All these buried emotions evoke the image of a massive fire that leaves remnants in his body, yet he expresses the body through blood, utilizing metonymy, in which blood is merely a part of the human body. This creates a scenario where the part serves as evidence of the whole suffering: "Remnants of a fire that erupted in our blood and slept."

The poet even transforms fear and time into actual agents by extending their attribution, making fear suffocate the words in their throats: "And fear suffocates our words in our throats, Oh, how you bare yourself, time." (Jweideh, 2007, 78).

The phrase "the fire raging in the blood" metaphorically represents a fire consuming the entire body. This connection between blood and body operates through mental co-occurrences since blood is an intrinsic part of the body, and pain localized in the blood implicitly suggests systemic suffering. Such intense agony drives the poet to invoke this part-whole relationship as poetic evidence, leveraging the symbolic potency of the bodily microcosm to express overwhelming anguish.

Section Three: Association Based on Mental Co-occurrence

In conceptual metaphor, the poet's intense feelings lead him to attribute actions to something other than their true agent, due to the mental co-occurrence between the real agent and its cause, location, or time, which we refer to in rhetoric as proximity or relationship.

The suffering mentioned earlier evokes images based on evidence through metaphors that reflect this pain. Consider the poem " *Wa Laitha Lana Ikhteyar*: And We Have No Choice":

"*I still dwell in your eyes.*

Like the grains of day."

If we delve into the poem, we find the metaphors clearly demonstrating the poet's anguish in love. Look at the following lines:

"*The echoes of your scent linger in my breath,*

Departure and waiting,

I still feel we are a lifetime,

Whose end is suicide,

Love is like death,

It unites us and separates us..." (Jweideh, 2007, 84)

All these connotations serve as metaphors for pain and suffering. We recognize that departure evokes sorrow, waiting breeds boredom, and suicide embodies despair. Thus, metaphors saturate the poem's atmosphere, disseminating the poet's anguish. Yet persistently, he chooses to endure this self-annihilation beneath the shadow of a love whose hope has vanished:

"*And love is in the depths a volcano that destroys us...*

And in your hands, how sweet destruction is...

Our meeting is fate...

Can one flee from fate?" (Jweideh, 2007, 88)

The beauty of mental co-occurrence lies in its ability to substantiate the emotions and feelings the poet embraces in the most concise way possible. Observe the poet in "*La'any Ahebok*: Because I Love You":

"*A time rages within us,*

A stingy time,

We dreamed of land.

That gathers the lost.

And shelters the birds..." (Jweideh, 2007, 88)

From the authenticity of the poet's experience, we see a blend of metaphorical attribution (a stingy time) and linguistic metaphor (we dreamed of a land). Everyone is stingy, and they withhold from him; thus, the time becomes stingy, reflecting the scarcity of those within it. To him, the homeland encompasses all the Earth; if he leaves it, he leaves everything of value.

This suffering compels the poet to express people in terms of their time and place, transforming time into a living image of stinginess and place into a representation of confusion, as in the lines from "*Kanat Lana Ahlam*: We Had Dreams":

"If our city is lost"

"And the river dries..."

The city does not lose its way; rather, its inhabitants do. Likewise, the river does not dry up; it is the water within it that runs dry.

The rhetorical significance of the poetic collective "*Because I Love You.*"

Farouk Jweideh's corpus explains the rhetorical significance of the poetic collective "*Because I Love You*" through five key aspects:

- The collection explores themes of love, loss, and identity in profound depth, positioning love as both an intimate and communal experience. This multilayered exploration enables readers to relate their personal emotions to broader cultural narratives, affirming love as an essential dimension of human existence.
- Jweideh skillfully employs rhetorical devices, which include metaphor, repetition, and vivid imagery, to heighten the poems' emotional resonance. These techniques weave a rich tapestry of meaning that invites multilayered interpretations while encouraging profound reader engagement. The recurring phrasing in the title itself underscores love's transcendent intensity and universal nature.
- The collection reflects the socio-political landscape of the Arab world, where themes of love often intersect with issues of identity and belonging. By framing personal feelings within a collective context, Jweideh highlights the interconnectedness of individual and communal experiences, making the poems resonate with readers facing similar struggles.
- Jweideh's work demonstrates the transformative power of language in molding emotions and forging relationships. His poems function as a vessel for articulating, preserving, and sharing love, highlighting language's dual role as both an expressive instrument and a bridge between individuals.
- The rhetorical significance further lies in the poems' capacity to evoke profound emotional responses. By articulating love's complexities—both its joys and sorrows—Jweideh compels readers to reflect on their own experiences, thereby cultivating empathy and understanding. This emotional

engagement constitutes a fundamental component of persuasive rhetoric.

In summary, the rhetorical significance of “Because I Love You” within Jweideh’s corpus lies in its ability to intertwine personal and collective narratives, utilise rhetorical devices to enhance emotional depth, and reflect on cultural contexts. The collection serves not only as a manifestation of love but also as a powerful commentary on the human experience, making it a vital part of Jweideh’s literary contributions.

Implications

The results of this study demonstrate a profound connection between personal experience and communal memory in Farouk Jweideh's poetry, underscoring the pivotal role of meaning association in engaging readers. Our analysis reveals poetic imagery as a potent conduit between individual experiences and broader cultural narratives, particularly through its thematic linkages of love, loss, and identity.

The significance of the collection "*Because I Love You"* highlights Jweideh's central position in contemporary Arabic literature and his work's value for interpreting modern Arab identity and emotional expression. Our methodological approach further establishes the importance of integrating descriptive and critical analyses, providing a foundation for future research on poetry's socio-political dimensions.

This study not only deepens understanding of Jweideh's poetry but also contributes to broader discussions about literature's role in shaping cultural identity and emotional discourse.

Conclusion

The study has yielded significant insights regarding the importance of associative imagery in understanding its components and effects on the human psyche in the works of poet Farouk Jweideh. We assert that artistic creativity is significantly influenced by the intricate cognitive process of association. Our work demonstrates the significance of rhetorical strategies and associative processes across several domains by establishing their relationship.

We employ comparative analysis of contemporary literature to emphasize the existence of analogous associative mechanisms across various artistic contexts, thereby reinforcing our conclusions. We emphasize the connection between semantics and the interplay between vocabulary and stylistic choices, demonstrating how the environment profoundly influences expression. Additionally, we recognize that linkages encompass imagination and mental co-occurrence, not just grounded in actual events. This distinctive influence of association elucidates the artistic and stylistic characteristics within literary studies by demonstrating that their effect is contingent upon the author's experiences, whether acquired from reality or transmuted into imaginative realms.

Furthermore, we demonstrate through a poetic model how associative meanings impact Arabic rhetoric, providing a framework for scholars in rhetorical studies to reference. This work provides a novel interpretation of modern Arabic poetry via the perspective of Farouk Jweideh, bolstered by clear arguments and comparative insights that enhance our understanding of associative imagery in literature.

Limitations and Recommendations

This study has several limitations that should be acknowledged. This analysis primarily focuses on a limited selection of Farouk Jweideh's poems, specifically "*La'ny Ahbok:* 'Because I Love You,'" which may not adequately represent the entirety of his thematic and stylistic range. The qualitative nature of the study introduces subjectivity, as different

readers may interpret the same materials in diverse ways. The study lacks empirical validation; while employing reader-response analysis, it fails to provide quantifiable evidence to support claims regarding the psychological impact of meaning association. The study overlooks the broader sociopolitical context of contemporary Arab society, which may limit the understanding of external factors affecting Jweideh's work.

It is recommended to expand the textual analysis to include a broader range of Jweideh's works, thereby offering a comprehensive understanding of his thematic development and enhancing future research. Engaging with a diverse range of reader comments may enrich the research and provide nuanced insights. Incorporating empirical investigations, such as psycholinguistic tests, would bolster claims concerning the psychological effects of meaning association. Future research should examine the sociopolitical and cultural contexts that shape Jweideh's poetry, employing multidisciplinary approaches from sociology, psychology, and cultural studies to enhance understanding of the relationship between poetry and human experience.

It is essential to examine the concept of meaning association, particularly how associative learning enhances the poetic imagery in Farouk Jweideh's work and influences the reader's interpretation. This analysis will elucidate the intricate relationships between language and meaning, thereby deepening our understanding of Jweideh's artistic proficiency. Moreover, the poetry group "Because I Love You" encapsulates and transforms concepts of love, grief, and identity, necessitating a focused examination of the rhetorical significance of these themes. Expanding our analysis of this work will enhance our understanding of Jweideh's contributions to Arabic literary heritage, thereby increasing the overall relevance and impact of the study.

Finally, this study emphasized the necessity for scholarly experts to examine linguistic and rhetorical methods in Arab poetry, a subject that has been insufficiently explored, particularly regarding their creativity (Al-Kafawain, 2023).

Disclosure Statement

- **Ethical approval and consent to participate:** As a theoretical/literary analysis of published works, this qualitative study did not involve human participants or primary data collection, thus requiring no institutional ethical approval.
- **Data Availability:** This study analyzes existing poetic texts; no new datasets were generated or analyzed. All referenced materials are publicly available.
- **Conflict of Interest:** Both authors confirm that there are no financial, professional, or personal conflicts of interest regarding this research.
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- **Author contribution:** Both authors jointly: designed the theoretical framework**,** conducted textual analysis**,** and wrote and revised the manuscript.
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