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Salamah ibn Jandal: The Tribe Aficionado and Horse Admirer

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Abstract

Salamah ibn Jandal is one of the supreme knights and poets who revealed sophisticated pictures about the Arabs cavaliers before Islam. In this literary paper, the researcher endeavors to probe the depth of the poetry of Salamah ibn Jandal as a case of the greatness of the Arabic language through poetry. The poet ibn Jandal is barely studied, for this reason, he deserves several examinations paying attention typically to his verse as a legacy of the elegant, poetic language of Arabs.

This study applies the critical-descriptive-analytical methodology. The paper starts with a concise introductory overview shedding light on the Arabic language and its association with poetry. The next part sheds light on ibn Jandal, the man and youth enthusiast, to be followed by another section dealing with Pride of the poet and his Tribe. The study in part before the conclusion deals with admiration of the Arabian horse. It attempts to prove, via poetry of Salamah ibn Jandal, the greatness of the Arabic language and to illustrate the talents of the poet through his poetry. The paper comes to an end with a concluding summary.

Keywords: Arabian horse; Arabic language; Arabic tribes; generosity; glory; poetry; pre-Islam; pride; Salamah ibn Jandal; youth enthusiasm.

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1. Introduction

1. Arabic: Language and Poetry

The Arabic language has been formed beside various tribal dialects of Arabic spoken by each tribe. Its usage was simple, smooth, and comfortable and its understanding was not tricky to other heterogeneous tribes. The Arabic language is perfect and free from flaws and shortcomings. It is also the language of the literary societies, as well as the language of poetry and oratory. "The Arabic language is one of the finest languages of our globe, and this in two respects; - first as regards the richness of its vocabulary; and second as regards the fullness of its literature" [22]. In the classical Arabic language, welded all other Arabic dialects and expressions, and shaped one of the finest in those tongues of components and modules. It has gotten rid of the defects that characterized other dialects. The Arabic language has emerged the best of it via the Qur'an as well as what has reached us from the literature of ancient times, its prose and poetry. The idea is supported by [25] when he says "classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists, and other scholars take evidentiary verses (*shawiihid*) to support their arguments. In this way ancient poetry 'judges' many a scholarly case".

Many critics have believed that the reasons for the composition of the Arabic language as literary are many some of them might be the conditions created by the specialists of Arabic language for their language until it reached the rank it is nowadays. It was and still the conversational style and continuous communication with life. The Arabic language is the honest and trusted carrier of information, and it is the means of that life with its simplicity. Besides, it was a stable origin among the prosiest and poets who presented a competing productive language by selecting clear vocabulary and smooth compositions, in which the historians of ancient literature indicate: carnivals, literary and commercial activities and religious celebrations used to be conducted where poets and orators are met presenting their literary products. Souk Okath (also written as Okaz) was the most significant celebration place where people gather in a specific season of the year. Critics have described the situation as saying: to speak Arabic was and still is a language which everyone understands its poetic meaning. The poet and the orator are careful in selecting or using elevated and high diction in a perfect and ideal language has unison and harmony fit for all listeners. None to find it strange. The literary festivals were conducted in several towns, communities, and villages of the Arabian Peninsula, notably Mecca and Taif and others that had a particular impact in unifying Arabic tongue and circulating the ideal classical language making it the one of primacy among the writings of other nations.

Currently, the Islamic and Arab historians are and were chiefly "interested in the Koran, poetry, and genealogy, they have described two main features in pre-Islamic history: the first, the city of Mecca and its sacred shrine, the Ka'bah; the second, the life of the nomads" [24]. Through the setting of the thirsty but imaginative land as its scenery and with the diverse recurrence "of minor raids and fights for the possession of a well or the revenge of a murdered kinsman. Undoubtedly, Mecca was an important center in Arabia, and Bedouin life was the most characteristic feature of the pre-Islamic age" (ibid). However, those who stimulate Arab customs and make the

prevailing practice of the Arabic poetic language are in several cases. According to [20], "no longer Arabs themselves; few of the legalists, philosophers, historians, poets, storytellers who adorned the Court of Baghdad and made the Arabic language one of the most prolific in literature in the world could boast the blood of Arabia". In addition to that as stated by Browne, "The Arab mind ... is clear and positive, and the Arabic language nervous, virile, and rich both actually and potentially. The old Arabs were acute and observant people" [28].

Tribes of Arabs used to hold a manner of dominance, confirmed in the significant land of Arabia particularly in Tihamah and Al Hejaz to which our poet Salamah ibn (son of) Jandal belongs, the region of Mecca and Medina, as well as in Nejd or what is called "the high land of central Arabia, at the time when the earliest extant Arabic literature was produced. There can be no doubt that these spoke with all the grammatical inflections. The poetry of the period is a sufficient proof" [19]. Similarly, to the degree, as we can speak, "Mecca made a nearer approach to the contemporary standard of civilized life than any other settlement in peninsular Arabia" [26].

2. Salamah ibn Jandal: The Man and Youth Enthusiast

Salamah ibn Jandal ibn Abd A'mru from Bani Ka'b ibn Sa'ad Al-Tamimi. He nearly died around 23 before Hegira of prophet Mohammad equivalent to the year 600 AD. Salamah is a poet and a brave knight of Tamim of Al Hijaz. His poetry is full of wisdom and generosity as that poetry of Al-Mutalamis, the maternal uncle of the great poet Tarafah ibn Al A'bd. The leadership of An-Najdi states used to belong to different Arab tribes for which the tribe of Tamim seemed to occupy a place among those numerical tribes because of its large population on the one hand, and for its habit of leading known by its people long ago on the other. [7]. He has a poet knight brother named Al-Ahmar, a distinguished poet like him.

Salamah ibn Jandal belongs to a family some of them are poets as well as knightliness. His father was a poet and a knight; he has a fantastic poem of passionate narrated by Abo Tammam [1], in his book Al Hammasa (The Zeal). His brother, Al-Ahmar ibn Jandal mentioned in Al-Igd Al-Faraid (The Unique Necklace) by Al-Andalusi [2], as well as by Ash-Sharif [6], in the book of Al Amali. It has been said that poetry has been kept in his offspring.

The poetry of Salamah ibn Jandal opens by bemoaning the loss of his youth. He has a printed Diwan. One of his most famous poems is *Al-Baa'eyah* (a poem rhymed with *Ba* sound) in which he recalls and remembers his young age in its launching lines and cries on what past of days then he moves to show pride of his noble deed and boasting of his people and his tribe. He, in this particular poem, numbers the diversity exploits of his people from Bani Sa'ad especially generosity and power as well as attitudes of wisdom, rhetoric, and oratory in addition to describing the strength and beauty of their horses and cavalry. "The Arabs of the Desert are people of bravery, at all occasions. Their adventurous mode of life makes courage central. ... They are outstanding horseman; and, from the fourth century time, Arabs cavalry make its presence." [21]. The poet also condemns the raid of Bani Ma'ad against his tribe and how Bani Sa'ad bravely confronted with determination and vigor.

As it is mentioned in [13], as well as in [3], Salamah belongs to the tribe of Bani A'amir ibn Obaid ibn Al-Harith

ibn A'mru ibn Ka'b ibn Sa'd ibn Zaid-Manat ibn Tamim; he is of pre-Islamic olden days and is one of the few numbered Knights of Tamim. According to [12]: he is Salamah ibn Jandal ibn A'mru ibn Obaid ibn Al-Harith ibn Muka'es ibn A'mru ibn Ka'b ibn Sa'ad ibn Zaid-Manat ibn Tamim ibn Mur ibn Odd ibn Tabekhah ibn Elias ibn Muthar. As well as Al-Igd by Al-Andalusi [2], for more confirmation. His brother, Al-Ahmar ibn Jandal, was also among the great poets and knights. A'mru ibn Kolthoum made an incursion against a camp of Bano Sa'ad Zaid-Manat and carried away a significant booty, in the middle of which was Al-Ahmar ibn Jandal. Salamah died in 608. Noman III ibn Al-Monthir, as historians declared, having ascended the crown around 580 and having been in power for twenty-two years, which brings to 602 the date of his death, the one that is assigned for Salamah remains probable.

Salamah ibn Jandal has his Diwan (a collection of poems) which collects of nine odes or fragments of different length; the first counts ninety-eight *baiyts* (the Arabic word is 'بيت' in poetry means one verse line). The second contains thirty-five, the third comprises sixty, the fourth contains fifteen, the fifth has two *baiyts*, the sixth comprises of three, the seventh also has three, the eighth consists of four *baiyts* and the ninth ode contains three *baiyts*. Here are some lines of his poetry unfolding his regretting and lamenting of former youth and young age. Salamah says at the beginning of his poem:

أُودَى السَّبَابُ حَمِيداً ذُو النَّعَاجِيبِ أُودَى وَذَلِكَ شَأْؤُ غَيْرُ مَطْلُوبٍ^أ [15]

The youth with marvelous prowess has disappeared, which was so praised; it has disappeared, and this is a race that cannot be followed.

The poet describes, in this first line of *Al-Baa'eyah* poem, the youth of his past time and how depressed he is now after the devastation of power for power is glory and glory is being young. He wonders about his life and remembers his youth saying that youth is beautiful as the advent of the day which is full of hope. The poet says that youth has perished after it was praised for its beautiful deeds, the youth has perished and now it is not required. The second line follows.

وَأَلَى حَثِيثاً وَهَذَا الشَّيْبُ يَطْلُبُهُ لو كان يُدْرِكُهُ رَكْضُ الْيَعَاقِيبِ (p. 89)

Youth passed away quickly, and this white hair overwhelms. It would be after if precipitated partridges walking could reach it.

The second verse line is linked to the first; the poet presents his idea about his depression when remembering his past time. He says that if there is a possibility of returning youth, he will run fast or fly like the partridge but in vain. White hair as a reference to the opposite of youth is following by hook or crook — the second hemistich deals with *wasf* of his horse. It is mentioned earlier about the same verse line.

أُودَى السَّبَابُ الَّذِي مَجْدٌ عَوَاقِبُهُ فِيهِ نَدُّ، وَلَا لَدَاتٍ لِلشَّيْبِ (p. 91)

^أ Ibn Jandal, S. (1987). Diwan Salamah ibn Jandal (created by Mohammad Hasan Al-Ahwal and verified by FakhruDin Gabawat). Beirut: Dar Al-Kotob Al-Ilmiyah. p. 88 [All Arabic verses by Salamah ibn Jandal in this study are from this edition of the book unless otherwise mentioned, number of pages will be added to the verse line(s)].

Youth the result of which was glory for me, has disappeared; through it, we took fun, old age has none.

In this line, the poet indicates that glory, brilliance, triumph, and recognition are surely obtained in youth or at a young age. If youth vanished, glory, dignity, pride and their consequences are gone. What remains is recollection. In the youth age, dignity, hospitality, and generosity can be candidly obtained but not when the hair is entirely white. Now in this late age, the poet says that by the vanishing of the influential youth the generosity, welfare, invading the enemies or hospitalizing a king.

Furthermore, the poet brings us an astonishing picture that glory and dignity are done not spoken, and the man is glorified by what he achieves when he is an active and sturdy young. The poet in the second part of the poetic *baiyt* continues his believing of the early age saying that reaching deliciousness and the best of taste is during youth in which aged people have no taste.

3. His Tribe: Generosity and Pride

The poetry of Salamah ibn Jandal is of great expressiveness and is characterized by generosity and wisdom. Salamah has several poems in praise and pride which is full of knowledge, sense, and wisdom. Pride is the feeling of glories through chanting poetry, usually done by claiming things for either to the self or the tribe. It is not accessible for all unless the poet has potential inspiration inside himself as well as good deeds of his tribe to be touchable and recognized by all, supporters and enemies. Pride is of two types, as we see in the poetry of pre-Islam, the first is called personal in which the poet focuses on himself as the theme of his poetry and the second is showing pride and glory of the tribe, and the poet is part of his tribe. That is clear in the poetry of A'mru ibn Kolthoum, Antarah ibn Shadad, Tarafah ibn Al-A'bd, Salamah ibn Jandal, and many others. A'mru ibn Kolthoum in his *Mua'llaqah* chants the glory and dignity of his tribe Bano Taghlib saying:

أَلَا هَيْبِي بِمَصْحُوكِكَ فَاصْبِحْنَا وَلَا تُبْقِي خُمُورَ الْأَنْدَرِينَا [10,16]

Come, awaken, take your big cup, and pour us out at the emergence of the day, the delicious wines that Andar's territory gives.

The poet tells the maid to wake up hurriedly and to make them have their breakfast but only drinking using a big cup. She should bring them all the available drink and should not leave or save any drink of this village. It is an astonishing picture the poet illustrates his profound knowledge of the usage of language. A'mru uses the Arabic expression (هَيْبِي) to indicate the hint of a brave knight who does not require but commands. The expression also expresses a process of attack in which this expression is most suitable for battle and attack. Another Arabic expression shows the powerfulness of our knight-poet is (بِمَصْحُوكِكَ). This word is a hint to a cup however its real meaning is not a cup but a large plate indicating that the warrior estimates the cup not sufficient to the knight; he deserves a large dish full of a drink.

مُتَشَعِّعَةً كَانَ الْخُصَّ فِيهَا إِذَا مَا الْمَاءُ خَالَطَهَا سَجِينَا (ibid)

Pour us that liquor, which looks to be colored with saffron, when it is mixed with lukewarm water that adjusts

the freshness.

In this verse, A'mru ibn Kolthoum describes his drink; he orders the maid to pour them a special sort of drink that is mixed with water and with a red planet. This mixed drink seems to be sparky and shining. The poet says that after drinking, he and his tribe become more generous and beneficent. He uses two important expressions; (مُشْتَعَةً) and (الْحُصْنَ) are two expressions that the poet uses to portrait his special sort of drink expressing his ample experience and knowledge of life and how to enjoy it with dignity and pride. "In the Mu'allaqa, 'Amr ibn Kulthum lauds his tribe for displaying many of the virtues" such as "toughness, courage, generosity, independence" [23]. Moving to Orwa ibn Al-Ward, according to [8], there are many pictures and methods of Arab poets who express the process of dignifying their neighbors. When the man knows that his neighbor's house is empty of food, he is forbidden to feed himself. Orwa ibn Al-Ward, whose body is deteriorated and debilitated due to lack of food, until it became a scary skeleton; his emotional communion reaches its climax when he deprives himself of food and drinks when he knows that the house of his neighbor is devoid of food. Orwa says:

فَإِنَّ حَمِيَّتَنَا أَبَدًا حَرَامٌ وَأَلَيْسَ لَجَارِ مَنْزِلِنَا حَمِيَّتٌ [11]

Indeed, storing up fat in our tent is always wrong when our neighbor has none!

Not only one of the great and pioneer figures and leaders of Arabs who has had Orwa ibn Al-Ward in esteem. Abdul Malik ibn Marwan declared that he regretted not counting him among his ancestors because of his hospitality and generosity, which surpassed that of Hatem At-Taa'e.

Once some people of the tribe of Tamim told their poet Salamah ibn Jandal 'glorify us with your poetry'; he replied 'do and I will say' [2]. The reply of ibn Jandal is full of wisdom; he speaks 'I will glorify you through your deeds' in another way, your good deeds will compel me to mention in my poetry. Here are some verse lines in the side of elevating his tribe.

يومان: يَوْمٌ مَقَامَاتٍ وَأَنْدِيَّةٍ وَيَوْمٌ سَيْرٍ إِلَى الْأَعْدَاءِ، تَأْوِيْبِ (p. 92)

Two days [of good]; one was the day of assemblies and meetings, the other that of the march to the enemy, the march in broad daylight.

The poet presents a clear delineation on the pride of himself and his clan; it is the same with the bravery of himself and his clan. In this verse line, the poet summarizes many events. Ibn Jandal gives a picture of the event that he and his people have deeds to be done from morning till night. It is also said that it is the return of the expression 'I have returned to the enemy'; that it is [the march] from morning to night, no matter what time you camp, whether the march is painful or not; that it is also to hasten in a painful march, as it is said in this verse:

لَحِقْنَا بِحَيٍّ أَوْبُوا السَّيْرَ بَعْدَمَا دَفَعْنَا شُعَاعَ الشَّمْسِ، أَوْ كَادَ يَمْصُحُ (p. 93)

We met an encampment, the people of which had precipitated their march, after we were sheltered from the rays of the sun, or when it was about to disappear.

بالمشرفي ومصقول أسنتها صم العوامل صدقات الأنابيب (p. 109)

Thanks to *al-mashrefi* sabers and our polished bamboo spears, the top third of which is reliable and whose knots are solid.

The poet, in the above line, shows the pride and power of his tribe in battle. He means by using the word *al-mashrefi* (المشرفي) the swords related to *Al-Masharef* (some Syrian villages of Arabs as rural areas) on the Balqa border, not far from Mo'ta. The word *sadagat* (صدقات) is a derivation from *assedq* (الصدق), here, has a different connotative meaning than that comes directly to the mind of the simple readers. Ordinary people might read it as honesty, but the meaning here is substantial or steel. The swords are flashing after being polished ready for meeting the enemy.

همت معد بنا همًا فنهنهها عنا طعان، وضرب غير تذييب (p. 109)

People of Ma'ad once have conceived evil thoughts about us: but the blows of sting and size have pushed them away without crawling.

In the above line, the poet tells the story of the tribe of Bani Ma'ad who tried to invade his tribe, but the situation is ended with an opposite result; the poet's tribe returned the invasion of Ma'ad unsuccessful by killing them. The poet uses an uneasy vocabulary such as *nahnaha* (نهنها) which means stopping for three purposes; the first is attracting the listener, the second is going with a pleasant rhythmical pattern, and the third is the deep meaning of the word. The verse line indicates that when the tribe of Ma'ad wanted to invade us, we encountered them in a different manner with what they expected. We did not only stop them from achieving their target but also facing them with killing by spears and swords. The line classily is finished with the word *tathabtheeb* (تذييب) which means repulse but without breath. The invaders are returned home lifeless.

يجلو أسنتها فتیان عادية لا مقرفين ولا سود جعابيب (p. 110)

The youths of the morning attack, which are neither mestizos nor lowly Negro, polish the tips of spears.

Our swords are prepared and polished by strong young knights who run in wars as lions chase their preys. *Mugrefeen* (مقرفين) is the plural of the Arabic word *mugrif* (مقرف). The meaning here is entirely different from the modern Arabic meaning which is disgusting; the classical connotation the poet uses is that it means a hybrid person of different parents in which his color is different from the rest of the tribe. So, the poet says that all his warriors are not mixed-race or mixed, but they are of the same virility and the same tribe; there is no a fighter from outside to fight in their manes. The last word of the hemistich, *Ja'beeb* (جعابيب), is the plural of the singular Arabic word *ja'boub* (جعوب) which means the person who is weak, scrawny and short like a dwarf in an indication the poet proudly describes his people that they are brave warrior and skilled in dealing with shining and polished swords and sharp, severe spears. They are not feeble or squat but trustworthy and trustworthy.

سوى الثقاف قناها فهي محكمة قليلة الزيف من سن وتركيب (p. 111)

The log has straightened their bamboos, which is firm, have not bent when they have been sharpened and stamped.

In this line, the poet proudly portrays his tribe in the war with their weapons. He pronounces the making of swords, arrows, and spears that are used in battles. Such weapons are entirely made with no deviation of deflection. They are made sharp, piercing, acute and straight, and their hands are precise. According to [18], says that for Salamah ibn Jandal the spear is newly polished. It is solid and not hollow to make it stronger and more powerful. Therefore, it does not deviate from its objective or lean towards its goal. It is prepared with great care as if it were made to take over mainly the heads of the leaders and the masters of the enemies, none of them stay alive.

كانها بأكف القوم إذ لحقوا مواتح البئر، أو أشطان مطلوب (p. 112)

The spears, in the hands of the men of the tribe, on the meeting day, one would say that it is the long poles used to draw water from the wells or the long ropes of Matloûb's watering-hole.

The phrase *Mawateh Al Be'r* (مواتح البئر) are the well are ropes that are used to lift water from the well. *Al-ashtan* (الأشطان) is the plural form of the singular word *shatan* (شطن) which mean long ropes. The word *matloub* (مطلوب) refers to a deep well bottom located between the city of Al Madinah and Ash-Sham. Ash-Sham refers to the four Arab countries Jordan, Syria, Palestine, and Lebanon.

4. Salamah: The Horse Honoring

Salamah is one of those poets who has stunningly defined horses. The most beautiful of his compositions is the *Al-Baa'eyah* where he illustrates a beautiful portrait of the Arabian horse. Salamah ibn Jandal is a distinguished poet in the *wasf* (description) of horses. He excelled at describing horse and the poet chants with the exploits of his clan. "The horse is the symbol of speed, prowess, prosperity, glory, happiness, immortality, fertility, and vital force" [27]. In his poems, he refers a lot to the Arabian horse.

وَألى حثيثاً وهذا الشئبُ يَطْلُبُهُ لو كان يُدركُهُ رَكْضُ الِيعَاقِيبِ (p. 89)

Youth passed away quickly, and this white hair overwhelms. It would be after if precipitated partridges walking could reach it.

The first part of this line is about youth and the sadness the poet discovers in his old time. Describing this part is the next point about pride. The last Arabic word, *al-ya'geeb* (اليعاقيب) of the above line is also interpreted as the horses that run and run without being fatigued. The meaning here is understood according to the poet that if the seeker of youth in his early age by running like horses, he would do but if the youth has gone never return. This particular line has two indications, the first presents are the sadness of the poet-knight about the glory of his past age and the second indication is mentioning the horse as a company of the knight. Also, the horse is a

symbol of fastness.

وكرنا خيلنا أدراجها رجعا كس السنايك من بدء وتعقيب (p. 94)

So when horses are going home, on the way they had come, their hooves are worn from running during the first attack and that follow.

The poet presents a picture of glory on his clan and his horse — high usage of the language when the poet-knight delineates the hoofs of the horses and what they encounter because of the continuous running all day to the degree that fragments of the hoofs are broken. The poet speaks of the inner part of the hoof of the horse, used by the road and the length of the trip; is properly speaking worn and shortened teeth. It is a talented way of the poet to describe the unfatigued horses in a way to deal with the means of strength and speed, the legs.

تظاهر النَّيُّ فِيهِ فَهُوَ مُحْتَفِلٌ يُعْطِي أَسَاهِيَّ مِنْ جَرِيٍّ وَتَقْرِيْبٍ (p. 105)

The fat shows in the horse as it tries to overcome the crowd of competitors: the horse gives the different species of race and gallop.

The first word in this poetic verse *tathahur* (تظاهر) does not mean the direct meaning known as a pretense, but here it means succession or sequence such as 'one comes after another,' as in the example: the folk sequentially attacked the man. So the word *annai* (النّي) refers to the FAT or grease, that is the grease added in the body of the horse as layers to make it active, like saying: the horse is (ناويه) strong because of what the body contains grease for protection and verticality. The other word *muhtafal* (المحتفل) means plenty or abounding; here it is symbolic of the great grease in the horse to give it strength and size. The word *alasaahi* (الأساهي) means a kind of arts, and it is used as a single as well as plural. Moreover, the word (الجرى) means the fast running in which it indicates symbolical suggestion to describe the distinguished best horse.

يحاضر الجون مخضراً جفافها ويسبق الألف عفواً غير مضروب (p. 107)

The horse runs at the same pace as the horses whose lips are green (by the spring grass), it exceeds its companion in a first race, without the need to be hit.

The first word of the above line *yuhathir* (يحاضر) is derived from *al-hathar* (الحضر) in which one of its meaning is running fast, the second one *al-joun* (الجون) a type of donkeys but it has another meaning with Arabs. That indicates black and white for which the two different meanings here can go suitably with the whole meaning of the line. *Mukhtharan* (مخضراً) means the given food to the horse; it is green grass or bean plant in an indication to evident care of the horse which is resulted in making it strong enough to precede a thousand horses in the race or battle without being beaten or hit by the whip.

مما يقدم في الهيجا إذا كرهت عند الطعان وتنجي كل مكروب (p. 108)

The horse is one of those mounts who in combat put their rider in the first rank, when one is disgusted, in the

midst of blows, and who saves all those who are saddened by defeat.

The poet, in this verse line, states that the horse is the means of safety in war. By using it, the knight has the opportunity of being safe more than the fighters on feet. He mentions *al-haija* (الهيجا) which means the horse that is urged and pushed in war and interacts. The sort of horse spoken by our poet is that horse which if it wants, it obtains but when if others want it, will not be obtained. The poet also refers to the horse for saving form killing in case the knight is about to be defeated, he, on the horse, might get the opportunity to escape death. Metaphorically the horse has a significant role in the battle as that of the knight warrior.

والعاديات، أسابي الدماء بها كأن أعناقها أنصاب ترجيب (p. 96)

While the fast-running horses were covered with streams of blood that made their necks look like standing stones.

The above line deals with special admiration of the horses by their name concerns their running (the runners 'العاديات'). The meaning here as we see is about the fast horses in running that were covered with blood making their necks appears like upright stones during Rajab, the month of sacrifice. As it is mentioned by [9], the poet compares the necks of horses similar to the palm trees supported by elements to make them stand well. It indicates the correctness of the saying of making *al-turgeeb* (الترجيب) in support of the palm if the load is heavy not to be broken because of the access weight. It is also said that the poet resembled the necks of the horses with the stones on which sacrifices were slaughtered in the month of Rajab. See also [17].

من كل حت إذا ما ابتل ملبده صافي السبي أسيل الخد يعبوب (p. 96)

Like any noble horse when its rump is covered with sweat, its transparent skin, it's great ganache, its prolonged gallop.

The above line is mentioning the horse and its beauty. The greatness I guess is in the hemistich (صافي الأديم أسيل) (الخد يعبوب) in which the poet shows elegant connotative expressions about the horse. Such words are better used to describe the beauty of a human. Using a beautiful metaphor, the poet ascends the quality of the horse to the rank of a beautiful mortal. The poet uses expressions like 'pure,' 'of short hair,' 'cheek' 'long body' 'running like water.' There are some words the contemporary Arabic readers might not understand unless they understand their connotative meaning meant by the poet because the Arabic language is rich with synonyms and a variety of meanings. In this verse line, according to [5], the readers need to realize that the word *hatt* (حت) means the fast; the word *malbad* (ملبد) refers to the horse. It is the same with the word *al-adeem* (الاديم) which means the skin of the horse. It is said that Salamah in Jandal means here a noble steed with whom one can fight or participate in a race.

تم الدسيح إلى هاد له بتع في جوجو كمداك الطيب مخضوب (p. 104)

His tourniquet towards an elongated neck, on a breast, dyed like the stone which serves to pound the perfumes.

In this line, again, we are with a fantastic imaginative depiction of the horse and its deed. The poet mentions that the horse, he speaks about, is colored with the blood of the beasts to discern that the horse is used to hunt wild creatures as a metaphor of stalking people in battles. This line as several other has sophisticated Arabic expressions where it is not easy to translate them as they are.

ليس بأفتى، ولا أسفى، ولا سغلي يسقى دواء قفي السكن مريبوب (p. 98)

The horse has not the hunched chamfer, nor a wisp of lean mane, nor excreted feet and body; it is the privileged guest to whom the milk is made to drink, to the exclusion of the people of the tent; it is well trained.

Alasfa (الأسفى) is a light forelock horse. *Alagna* (الأفتى) is that horse has cusped in his nose or the horse of long-nose. Also, *assaghl* (السغل) is the horse that projects in different parts of its body. It is said that the horse is *asfa* if its forelock is not huge with hair. The horse is given medicine to heal its weak body. Medicine in ancient ages is not like what we have or what we understand of medicine nowadays. It is used to be given to the women and to the horses who suffer from atrophied. One of the used medicine is milk because they think that milk has many benefits as nutrition and as a medicine. Accommodation (السكن) means a group of dwelling houses of a clan, by using such expression (السكن), the poet shows the point of selflessness and sharing with others what they have. See more information on [14,2,12].

The last Arabic word *AlmrBob* (المربوب) of the hemistich refers to the horse that is fed inside the house, not left free because of its rank, dignity and also its originality as well as its prestige with its owners. It is maintained and given the whole housing livings. The poet describes his favorite horse like that with little meat whatever is long or short. It is said that *Alasfa* (أسفى) is a type of horses that have a color in some spots of the hair different from the hair dominant of the body like *al-kumait* (الكيميت) where white hairs are found and *al-ashgar* (الأشقر) the blond has the same with *al-kumait*. *Assakn* (السكن), according to the poet, means the people living in the house. Another meaning about *assakan* is the housing place in which it is used to provide shelter for all the members of the family or clan. Consistent with the various Arabic meanings for *assakn* (الساكن); it is a connotative meaning to indicate contentment, repose, contentedness, and gratification as we might conceive from the following verse of Holy Qur'an translating the meaning by [4].

{إن صلاتك سكن لهم} (p.262)

“Your invocations are a source of security for them” (pp. 262-263).

It is also said in Arabic that ‘the women (wife) is the home for the man.’ Praising the best horse, the poet says it is that one has a bronc broad and wide nostril, wide buccal and full hollow and capacious perineum. In the previous verse line, it might have been noting the abundant terminology of the poet and the beauty of his logic that shows his grasping and mastering of the standard Arabic language; it is the language of descriptive creativity.

منه أساو كفرغ الدلو أتعوب (p. 101) في كل قائمة منه، إذا اندفعت

In every leg of the horse if rushes pushed out of like a full-fledged water bearer

The poet carries on his *wasf* of the horse and its power and strength. He states that in each leg of the horse when it pushes running like a bucket filled with water and because of the swift-moving of the legs (a metaphorical picture) the bucket is emptied as if it is intensely poured in the sink.

5. Conclusion and Recommendations:

5.1. Conclusion

The study has this critical analysis about Salamah ibn Jandal as planned to review extracts of his poetry, in particular of his remarkable poem called the *Al-Baa'eyah*. The researcher has attempted to present the most important events to which the poem refers such as self-pride, dignity, and esteem of his tribe, battles delineation, horse fondness and vilification of enemies. During the analysis of the crucial points in this paper, it went through a secondary consideration on some locations that are cited in many places, some of which are known only by their description and some other places are known today by description and also by name.

5.2. Recommendations

This paper has dealt with only twenty-one verse lines out of one hundred and sixty-nine (169) *baiyts* according to his Diwan. Consequently, the researcher recommends related critics, and scholars to continue probing the depth of the poetry of Salamah ibn Jandal from different angles. It is necessary to realize at the end of this study that the process of investigation should not stop for a significant factor; that is probing the impact of Arabic poetry, ancient and modern, in preserving the Arabic language as a living immortal tongue. Further studies and critical-descriptive analysis of the poetry of Salamah ibn Jandal are recommended to further contribute to the knowledge of humanity via the expansion and exchange of universal experience.

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