

**Tarafah ibn Al-A'bd and his Outstanding
Arabic Mua'llagah (2)**



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Summary:

Tarafah Ibn Al-A'bd is one of the youngest poets in age, but he wrote what other older and more knowledgeable poets could not. In his poetry, he excelled most in satire, wisdom, pride, and enthusiasm. This study is an effort not to claim to be ample in dealing with a poetic piece as one type of expressive text in Arabic but as an impartial attempt through analytical assessment of a poem. The study is limited to a few selected lines of Mua'llagat Tarafah ibn Al-A'bd. The paper focuses with examination on some verses of Tarafah's Mua'llagah. The paper applies descriptive-analytical and critical methods. It is an attempt to elucidate the inspiration of Arabic poetry as an instrument of the Arabic language and its glory and brilliance. It begins with an introduction exhibiting the immortal value of the Arabic poetic tongue and its significance. It then moves to provide an appropriate picture of the poet Tarafah ibn Al-A'bd. The paper next shifts to the main section and makes an effort to provide an impartial paraphrase of the selected verse lines of Al-Mua'llagah. The study is guided at its end by recommendations and a terse conclusion.

Keywords: Arabia, Arabic language, Arabic poetry, Al-Mua'llagat, glory, greatness, pre-Islam.

المخلص:

يعتبر طرفة بن العبد من أصغر الشعراء عمرا، لكنه كتب ما لم يستطع الشعراء الأكبر سنًا والأكثر معرفة، وقد برع وأبدع في أنواع الشعر مثل الهجاء

والحكمة والفخر والحماس، هذه الدراسة ليست محاولة للادعاء بأنها واسعة في التعامل مع قطعة شعرية كنوع واحد من النصوص التعبيرية باللغة العربية ولكن كمحاولة محايدة من خلال التقييم التحليلي لقصيدة ما. هذه الدراسة البحثية محدودة على عدد قليل من الابيات الشعرية المختارة من معلقة طرفة بن العبد. تركز الورقة البحثية، من خلال التمهيص والفحص، على عدد من الابيات الشعرية من معلقة طرفة، ويستخدم البحث منهج الوصف التحليلي والنقدي، إنها محاولة لإلقاء الضوء على الهام الشعر العربي كوسيلة من وسائل اللغة العربية وتمجدها وتألقيها، تبدأ الورقة بمقدمة تستعرض من خلالها القيمة الخالدة للغة العربية الشعرية وأهميتها. ثم تنتقل لعرض صورة مناسبة عن الشاعر طرفة بن العبد، ومن ثم تنتقل الورقة، بعد ذلك، إلى القسم الرئيس والذي تبذل فيه جهداً لتقديم شرح وتحليل محايد للأبيات الشعرية المختارة من المعلقة، وتسترشد الدراسة في نهايتها بالتوصيات وخاتمة موجزة.

كلمات مفتاحية: الجزيرة العربية، اللغة العربية، الشعر العربي، المعلقات، المجد، العظمة، قبل الاسلام.

1. INTRODUCTION

1. 1. The Arabic language: Greatness, Magnitude, and Merit

The Arabic language has gained beauty and creativity from the beauty of its terms, vocabulary, and meanings. It is rich in synonyms and antonyms, which distinguish it from many languages in the world. The distinction and diversity of vocabulary, phrases, and terms in the language are related to its basic components, which are its alphabet letters and the corresponding formations through which they are pronounced, spoken, and/or written. "The Arabic language is the tongue of scholarly societies, as well as the voice of Arabic poetry and oratory. It has gotten rid of the defects that characterized other dialects. Arabic poetry still holds the top rank among all the literary genres in the Arabic language" (Dahami, 2019d). When the tongues move, rhetoric, eloquence, and original images emerge in the Arabic language, in addition to many connotations with picturesque expressions, similes, metaphors, and symbolism.

Because the Noble Qur'an was revealed by Allah and penned in Arabic, He, the Almighty, made it a miracle with which to challenge the Arabs, the owners of the classical Arabic language. This is what distinguishes the Noble Qur'an, which is described by eloquence and articulateness. The Arabic language is considered the beating heart of the nation; its speaking tongue, the key to its identity, and the dictionary of its mysterious symbols and secrets. "The Arabic tongue has not just kept on adding to Islam but has been a dynamic medium of a cultural and universal renewal and rebirth in the Arabic-speaking lands" (Dahami, 2021). The Arabic language is the most important tool for thinking and communication, and the Arabic language is one of the most important ancient, Semitic, and contemporary languages, which is spread and extended in a wide geographical domain that extends over two continents and is spoken by millions of people.

The authors of literature, poetry, rhetoric and language signify to us the historical facts and creative folklore in which the Arabic language abounds and spreads its fragrance in the ears of the listeners, and the eyes of the readers. The one who tastes the flame of knowledge and the flame of eloquent Arabic poetry will be far from ignorance and referred to with the fingers of culture and knowledge. The torch - torch of the Arabic language - integrates spirit, consistency, and harmony in a world that combines sweet and sour, longing and hopes, goals and dreams. It is the language of THAD (ض), the language of pleasure, suspense, and benefit from the messengers, from the book, and the ancestors. The Arabic language is the language of reason and of chivalry, which the philosophers pursue. It is the language in which poets are proud of their lineage, tribes, and alliances.

The Arabic language is marked by its broadness of expression, the abundance of its phrases, and the splendor of its structures. It is an ancient language with a past that extends to the present and is connected to a bright future. It is a language rich in literature and characterized by its fertility. The Arabic language is a language of civilization that absorbs all new expressions. It does not fade or age. It was built on a foundation that made it an immortal language, and it is a strong language by nature. In addition to that, "Arabic poetry has always been ... a resort in times of sorrow and happiness, of defeat and victory, an expression of the Arab

people's cultural ideals and great aspirations" (Dahami, 2020; Dahami, 2018a; Allen, 2000, pp. 65-66).

1. 2. Arabic Poetry: A Vein of the Arabic Language

Arabic poetry is a reinvigorated and dominant tongue at all levels and branches of literature, upon which human civilization is based, as the nation's honor lies in the sophistication of its literary language. Arabic poetry has made the Arabic language an inexhaustible and infinite intention, with its plenitude of description, analogies, and deep connotations that make it superior to other languages. "Arabic verse was countless in number and is transmitted from mouth to mouth" (Dahami, 2015). The Arabs, ancient and modern, glorified Arabic poetry, as it is the inheritance that they inherited. Through their mastery of the classical Arabic language, poetry became the language of pride among the tribes in the past. For example, the Guryish tribe, for example, was skilled at reciting poetry and therefore won the honor of leadership among other tribes.

It can be said that the desire for the poetic composing of the genuine Arab poet lies in the passion and fondness for the Arabic language, and it should be noted that poetry is of various types, countless as it began to be transmitted from one mouth to another and from one generation to another. Arabic poetry has always captivated its listeners and connoisseurs, as everyone who hears fine Arabic poetry is impressed and pleased, whether they are notables or commoners, the richest or poorest. Many Arab critics and scholars realize that poetry in the Arabic language is full of rapture that shakes the feelings of conscience through language and its abundant and flowing terms. Such is the splendor of Arabic articulation and inflection, with its multiple and attractive movements, and with its permanent and continuous dependence on phonetic connotations, in addition to the depth of its connotations. Poetry plays an essential role in Arab society. Contemporary Arab poets often claim that poetry has a key position in the emerging transformations of cultures, societies, and civilizations.

Among the ingenuity of ancient poets in the language is that they did not say anything except with poetry, whether it was praise, slander, or elegy for a relative, a friend, an enemy, or others, using methods of rhetoric in which they excelled, where the Arabic language taught them politeness in saying good or evil. The beauty of the Arabic language is

evident in many types of literary fields such as prose, rhetoric, folk stories, and novels, as well as in the fields of grammar, morphology, and derivation. However, the most important and finest literary type that has an impact on the language is poetry, where poetry is considered a literary genre in which many poets excel in all kinds of poetry, such as flirtation, praise, slander, and lamentation. All of them have excelled and innovated in the use of rhetoric and were endowed with abundant diction and intention, the use of rhyme and rhythm, and innovative improvements that add a beautiful touch that delights the ears. See more at (Al-Yousifi, 2006, pp. 101, 225; Yacoub, 2006, p. 305; Yousefi, 2005, p. 52).

2. Tarafah: The Man of Wasf

Tarafah Ibn Al-A'bd ibn Sufyan ibn Saad ibn Malik ibn Thubai'a ibn Gais ibn Tha'labah ibn U'kabah ibn Sa'ab ibn Ali ibn Bakr ibn Wael (Ibn Al-A'bd, 2002, p. 3), one of the veteran poets before Islam. He is considered one of the first-class poets. Tarafah was born in the wilderness of Bahrain and moved to many parts of Najd and its deserts. Moreover, he met King A'mru ibn Hind, in which the king made him one of his seated. Then he sent him with a letter to his agent in Bahrain informing him that if Ibn Al-A'bd arrived with his message, he would be killed. The reason behind that is that a slander reached the King, telling him that Tarafah had lampooned him. When Tarafah arrived in Bahrain, the governor, Al-Mukbar, met him, and after reading the letter, realized what was written in it, then ordered him to leave and flee away, but Tarafah refused. Al-Mukbar had no other choice; Tarafah was killed when he was still a young man. Historians and critics could not determine the exact date of his death; some of them said that he was killed at the age of twenty. Others mentioned that the date of his death was when he was twenty-six. See more at (Ibn Al-A'bd, 2003, p.6).

It is difficult to tell with precision either his birth date or that of his death because different sources do not confirm definite information. We know that he lived under the reign of A'mru ibn Al-Munthir III, commonly known as A'mru ibn Hind. It is not surely confirmed in what year Tarafah was killed and how old he was when he died, but what is confirmed is that he died very young. However, Az-Zawzani, (2011), mentions in the book of Al-Mua'llagat As-Saba' that Tarafah was born in 543 and died in 569 (p. 43).

In addition to that, it is mentioned in *Kanz Ad-Durar wa Jame' Al-Gherar* by Ad-Dawadari (1994), that he used to versify before reaching twenty years (p. 483). (Dahami, 2018a).

After his departure from his tribe, he began his wanderings in the Arabian Peninsula, armed with his polite satire, defending himself against his predators. During his travels, he composed a famous poem called *Al-Mua'llagah*, which elevated him to the ranks of the first pre-Islamic poets despite his young age. His poem, known as *Al-Mua'llagah*, occupied a good part of his poetry, which was distinguished by a refined human sense. Tarafah is considered unique in poetry, as his poems contain philosophical meanings about life and death. Some accounts say that he participated in the Al-Basous war that took place in Najd between the tribes of Taghlib and Bakr ibn Wael.

Tarafah composed and organized *Al-Mua'llagah* after he faced various kinds of mistreatment and persecution from his relatives, especially his uncles. As a result of the diversity of outstanding topics, there are those who say that it was written and organized at different times. His descriptions of amusement, immorality, and drunkenness may have been composed before his displacement, as for his extended description of the camel; it may be after his exile and displacement. We also find in the *Al-Mua'llagah* a description of the noble manners of the Arabs, in addition to the fact that the poet in *Al-Mua'llagah* conveys images of the social and economic situation in that period.

Tarafah arrived at the end of his trip to the Kingdom of Al-Hira, and he became one of the retainers of King Amr Ibn Hind. Nevertheless, his *Mua'llagah* was distributed, describing women, camels, and equestrians, which were for him the life itself. It is said that he lampooned the king himself, which created anger in him.

It is in the various periods of this traveling about without any clear destination that he has composed his poetry so diverse in character. Sometimes, he praises his supporters, sometimes he overpowers his parents with reproofs; sometimes he eulogizes his glory, at times he groans over the misfortune that collides with him; but above all, Tarafah is the panegyrist of bounty, hospitality, and pleasures. From an edge to the other of his poetry one feels the vitality of a young, eloquent, and

tender poet. The sole objective of the poet is to show that his clan is more respectable than the rival one (Dahami, 2018a).

3. Al-Mua'llagah (the Hanging Poem on Ka'abah)

Al-Mua'llagah is illustrative of the Arabic language and its impressiveness. Tarafah's most famous poem is his Mua'llagah. Many Arab critics have dealt with it with explanation and analysis. His Diwan is translated into more than a dozen languages, including French. It was known that Tarafah Ibn al-A'bd was a skilled lampooner, but his satire was not obscene. In his poetry, he tends, in general, to wisdom.

Generally, all critics, reviewers, and historians of Arabic poetry agree that Tarafah is one of the most remarkable Arab poets ever. Tarafah ibn Al-A'bd, in Al-Mua'llagah, starts: (Az-Zawzani, 2004, p. 71)

لَجَوْلَةِ أَطْلَالٍ يَبْرِقَةُ نَهْمَدٍ تَلُوحُ كَبَائِي الْوَشْمِ فِي ظَاهِرِ الْيَدِ

The remains of Khawlah's dwelling in the stony track of Thahmad that shines like a tattoo on the surface of the hand (Dahami, 2018a).

It is not surprising that the Arabs love camels in general and the she-camel in particular because the camel is an intelligent, tender, and gentle creature. The camel is a close friend of the Arab in his residence and his companion on his travels. It is his friendliness in the wild paths and his guardian from the fearful beasts. "As a part of Arabian people, the camel is an important accompanied and belonging to them. Several pioneer poets of Arabia have mentioned the camel[s] in their poems presenting their usefulness to people" (Dahami, 2019b). The camel, for Arab, is his sitter for shade from the summer sun and clinging to her warm body from the cold of winter. The camel is a sensitive, intelligent creature, which is why most poets describe it in their poetry as well as love it. It has the ability to cut paths and remove worries and anxieties. Not anyone can appreciate that feeling except those who possess taste and judgment of Arabic history, Arabic literature, and Arabic language as well as Arabic poetry to see through the eyes of a sympathetic imagination the environment of the poets, their life and the means of living in the time in which the poets created their poetry.

The description is a crucial device in poetry and the heart of poetry is description (wasf). As it is the nature of the majority of Arabic poems, Mua'llagat Tarafah "is a direct wasf (description) for the greatness of the Arabic language; its beauty, magnitude immensity impressiveness, and

significance" (Dahami, 2018b). The description is abundant in the poetry of Tarafah; it is marked by the strangeness of the articulation, the strength of the style, the sincerity of the depiction, the correctness of photography and drawing, and the effect of its environment is evident in it. His description of the ship in his *Mua'llagah* is due to the large number of ships he witnessed during his travels on the sea in Bahrain.

As a result of his talents and the abundance of his ideas, and the beauty of the images he produces, we find the poet manifestly saying and creating, inventing images, and metaphors, which indicates the strength of his observation and the fertility of his imagination, which does not miss an image without comparing it to another. The poet Tarafah, in his *Mua'llagah*, remembers that he has a swimming-like camel or a plane that is not matched by any similar creature. The she-camel of Tarafah ibn Al-A'bd, as he describes it, has no equal in strength and speed. It is a strong, solid camel that can reach its destination, and carry him to the place he wants from behind his journey. The poet sets out to describe the strength of that camel, its patience, and its tolerance for constant running and crossing the deserts.

The finest description commented by many critics is the description of the camel. The portrayal of the she-camel by the poet Tarafah ibn Al-A'bd took a wide space in *Al-Mua'llagah* under study. Among the elements of description according to our poet is his description of the horse, drinking sessions, rain, thunder, and other desert scenes and backgrounds. There is no doubt that his poetry is closely related to the desert because it is a picture of it and a drawing of its landscapes and the colors of life and nature in it. All of this can be considered models and topics in the *Al-Mua'llagah*.

11. وَإِنِّي لَأَمْضِي إِلَيْهِمْ عِنْدَ اخْتِصَارِهِ بِعَوْجَاءَ مِرْقَالٍ تَرُوحُ وَتَغْتَدِي

I dispel sorrow when it displays itself, appreciation to a light and fast camel that goes unfatigued from evening to morning (Dahami, 2018a).

The camel was not just an animal in the pre-Islamic era, as it occupied a great position among the Arabs, reaching the point of glorification. Looking at the she-camel in the pre-Islamic era was a kind of glorification and reverence, and when the dawn of Islam has risen, Allah, the Lord of Glory said: ((أَفَلَا يَنْظُرُونَ إِلَى الْإِبِلِ كَيْفَ خُلِقَتْ (17) "Do they not look

at the camels, how they were created?" (Al-Hilali, 1997, p. 836, verse 17 Surat Al-Ghashiyah). Camels were known to mean fertility in which poets analogized the she-camel to a woman. They said about the she-camel that it is the young camel. Therefore, the poets defined it as a beautiful girl/young woman. This distinctive creature played a key role in the life of the Arabs and the admirable description of the camel spread. It was a stereotypical theme that was repeated in the poems of many poets, and the camel remained one of the strange creatures that are associated with their lives in its various forms. A'mru ibn Kolthoum shares similar ideas about the high position of the camel, comparing it to his beloved. He says:

ذِرَاعِي عَيْطَلٍ أَدْمَاءَ بَكْرٍ هِجَانِ اللَّوْنِ لَمْ تَقْرَأْ جَنِينًا

(Ibn Kolthoum, 2016, p. 60)

My beloved shows two charming arms, fair and bursting as the limbs of a long-necked snow-white fledgling camel that frolics in the vernal period over the sand-banks and green mounds.

In this verse, our poet describes her arms as those of the she-camel who has not given birth yet or it well grazed during the best season of spring. The arms are long and fully-fledged. It gives a glimpse of a gorge with soft contours, which seems to be formed of two ivory boxes artistically rounded, and on which no one wears a reckless hand. As it is the nature of Arabs in the Arabian Peninsula, they used to be well connected with the camels as helpful animals. Arabian camels are of great significance for several reasons; they are used as mounts in wars as well as in commerce; they are the fleet of the desert. In addition to providing food especially milk meat. Lastly, Arabs are fond of the camel race. The best camels are distinguished by their strength and beauty as is described by A'mru ibn Kolthoum in this line. The poet compares the arms of the lady in an exaggerated way to those of a strong she-camel (Dahami, 2019c).

None of the ancient or late poets has described the she-camel better than Tarafah ibn Al-A'bd has done, for he collected the characteristics of her creation and speed, so he came up with the best words with the clearest analogy. The image of the she-camel according to the poet Tarafah is one of the highest connotations and the most complete embodiment to highlight the vitality and the abundance of power

submerged in itself. The poet suggests these connotations by showing the image of the camel in various manifestations. In addition, by making the poem, he proposes, in a symmetrical row and harmony, with the connotations of other images that the poet embodied in his imagination. It is possible that this embodiment, which is full of solidity and strength for the camel of Tarafah, hides a kind of depletion time that the self of the poet lives in. See more at (Ibn Al-A'bd, 1900, p. 10; Ibn Al-A'bd, 1829, p. 28).

This embodiment may be what prompted him to move towards the external environment to create artistic gauges that play their role in deriving lively manifestations. The pictures of the camel that Tarafah draws, which he places in the second place among the poem's various pictures, represent a brilliant artistic escalation in which the poet expresses his celebration of the creative abundance that indicates the figurative power that the poet spreads in the mind of the listeners and readers of the poem. All of these the poet puts as a comparison against sadness and deep tension, which Ibn Al-A'bd's blink reveals from the first moment in his poem, trying to replace sadness with its opposite, as long as he is in a continuous movement led by a camel. As for the image of the camel, it represents the summit of the union between the poet and his she-camel Al-A'wja. For the she-camel is nothing more than to form the poet, with his entity and his experience, which is mixed with time in terms of rush and toughness. The she-camel and the poet represent one identity. Therefore, many of the signs are shown in the image of the she-camel, while retaining their connotations on the meaning of toughness and strength for the Arab poets. Poetic equations reflect the poet's visions of many of the poet's views. See (Al-Bazai, 2000, pp. 32, 70, 74; Ibn Al-A'bd, 1988, pp. 273, 274, 275, 276)

In the previous poetic line, the poet moves describing the she-camel and the journey, as he depicts himself after being overwhelmed by worry and sadness over Khawla's separation. As he rides on a fast, shriveled camel that roams the deserts, making him forget his worries. Thus, his feeling of worry and distress changes and shifts to something else, that he now enjoys an active spirit, specifically at the time between dawn and sunrise.

In this poetic verse, the poet draws memory from his imagination and from his stock of ideas. The journey here revolves around describing

the camel in Arab society, especially in the desert of the Arabian Peninsula, which is the second stage in the poem system. The poet began this line by drawing a picture in which there is a lot of worry and distress as a result of his separation from his beloved wife and what her departure has caused. Tarafah said that he spends his worries, which he returns to and brings to himself on a fast, shriveled she-camel that crosses the deserts so that he forgets his worries and enjoys a sort of activity in the morning and evening. The mention of the two times (the morning and the night) indicates that he accompanies his she-camel all the time to get rid of his worries.

The she-camel of Tarafah Ibn Al-A'bd, because of its movement in going and coming, is characterized by other noble qualities. Including that, the camel is well-established in character, has strong joints, and is safe to stumble when walking on a clear, paved, and flat road. When it is in a race with other camels, it throws the slippers of its hand forward, and the slippers of her feet fit in their place; this is due to its good nutrition, and the absence of her baby. It also received the best pasture from the best stage of fertility, because of the great care taken by the poet Tarafah for his camel Al-A'wja.

The camel here is equivalent to life and symbolizes it, and Tarafah tries, through this symbol, the camel to infuse the reader of his poetry with all his hopes and dreams. We find the poet Tarafah Ibn Al-A'bd spending his time with this camel. The camel enters the space of the wide and loose symbol that signifies many things in the life of Tarafah, especially since the camel denotes the life of the Arabs, representing a safe-haven; including his riding, his food, and among them his travels and journeys, as well as his housing and residence. In addition, the she-camel of the poet Tarafah signifies the material of deprivation; His relatives forbade him from inheriting from his father anything of a camel after his death; when his brother Ma'bad went with all of the camels, he felt a great need for a camel to facilitate his motives for life. The poem also depicts Tarafah's vision of life, his preoccupation with it, and his desire for a complete ideal of it. Moreover, through his view of the camel, which is the bulk of money in Arab society, especially the Bedouin, until the camel - through its description in the poem, becomes a symbol of life, and its equivalent.

Tarafah depicts the camel in detail and describes it - in the completeness of its physical structure and typical of its moral qualities - a description that satisfies his desire for life, his desire for it, and his desire to enjoy all the strength in it. The she-camel in its characteristics and attributes, in its legs, eyes, head, and ears, represents the completeness of power just as in its walking and movement it represents the completeness of the movement. Strength and movement are the most important features of Tarafah's camel, which he sets as an example and a symbol of the life he wants to enjoy.

12. أَمُونِ كَأَلْوَا حِ الْإِرَانِ نَصَائِهَا عَلَى لَاحِبٍ كَأَنَّهُ ظَهْرُ بُرْجِدٍ

(Ibn Al-A'bd, 2000, p. 28)

Its steps are as harmless as the planks that back the stretcher; I drive it on a path covered with footprints, like a piece of cloth decorated with strips (Dahami, 2018a).

This poetic verse is the second of the hanging and is specialized in describing the camel after the poet moved from the first image of ruins and described his beloved and his separation from it. As we see in this line and the following lines, the poet reflects deep-rooted personal feelings, as the she-camel, before he musters its strength and toughness, is the tomb of a generous master, and this gentleman is the poet himself, Tarafah.

From here, critics, readers, and reviewers might also see that the journey of the poet Tarafah Ibn Al-A'bd or the picture of his camel bears deep signs of breaking the human self in which he seeks refuge, as it bears many signs that reveal anticipation, fear, and strife. The partial poetic images within a stanza or a camel's image reveal such fracture, rupture, or fear that dominates the poem's entity. Thus, the image of the she-camel that Tarafah drew in his *Mua'llagah* formed a poetic equivalent that the poet used with full awareness of the reality of the repercussions of the image of the camel, which is full of different connotations and meanings. All of these make the poem stand out in the form of an artistic shape that has the ability to carry many implications and echoes in order to recall or evoke any experience.

The poet points out in this line of poetry that this she-camel is trustworthy in character, that he believes in her side in her walking and running. The poet moves his listeners to another image, citing his

imagination, that its bones are as wide as the boards of a great coffin. He says in another picture, 'I hit her with the mantle on a road' that was clear as if it were a striped garment in its width. The poet also wants to paint a picture for his listeners, stating that he spends his worries with a well-trusted camel, ensuring its stumble.

In the same context, the poet gives a metaphorical description depicting its bones as if they were the slabs of a coffin. Then he mentions his leadership of a she-camel with a stick, thus he equated the road as if it was a striped garment because it contained the fancies of strange lines. The readers might notice the multi-portraits and pictures that the poet creates, realizing that he shifts from an image to another. The simple reader might get confused thinking that the ideas and images are in disparity. However, the thoughtful reader might grasp that such images are harmonious and symmetrical. In this particular verse line, the poet creates different attractive images such as (1) the she-camel is trusted in its morals, (2) it does not stumble while walking, (3) it is safe when being ridden, (4) its bones are wide as the wood of the coffin so it is safe, (5) if the poet wants the camel to run, he hits it with the mantle since it is light and does not harm the camel, just a light hit because the camel is valued for him, (6) all roads for the camel are clear as if they are paved because the camel walks or runs with great stability and trust, (7) and the road has many branches to be seen as if it is a striped garment. See more at (Az-Zawzani, 2017, p. 41; Ibn Al-A'bd, 2016, p. 24; At-Tabrizi, 1997, p. 81; Arnold, 1850, pp. 29-30).

13. جَمَالِيَّةٌ وَجُنَاءٌ تَرْدِي كَأَنَّهَا سَفَنَجَةٌ تُبْرِي لِأَزْعَرَ أَرْبَدٍ

Pretty she-camel struggles speed as, an ostrich presented with little hair and grey (Dahami, 2018a)

This verse line is not included in the version of Ibn As-Sikit, nor the version of Al A'lam Ash-Shamantri. It is also not added to the version of Al Wazeer Abu Bakr, nor in the Interpretation of At-Tabrizi on the Ten Poems. However, this poetic verse is unique in its narration by Az-Zawzani only in his Interpretation of Al Mua'llagat (Az-Zawzani, 2011, p. 49). It is distinguished, as usual, by the poet Tarafah ibn Al-A'bd, with many strange, unfamiliar, or unfamiliar terms. It is the nature of the poet who possesses a great stock of vocabulary and terms expressing the

reality of his society as well as the poetic mentality that can draw creative images with deep meanings.

The word (جمالية jamailyatin) refers to 'aesthetic'. From realizing the meaning of the word, and from the understanding of the verse line, I can say that this word bears two meanings created by the poet. The first connotative meaning is a profound need for a thoughtful mind to read between the lines, not the lines themselves. It states beauty. This meaning is hidden from many of those who dealt with this poetic verse with explanation, interpretation, and analysis. The second meaning is the direct intent of the poet, as he wants to compare his she-camel as if it were a male camel. By this, he wants to show a different picture of what people knew about the she-camel of weakness, softness and pampering; rather, his she-camel is as strong as the male strength of a camel. See more at (Ibn Al-A'bd, 1989, p. 13).

The word (الوجناء) 'Al-wjana' refers to the she-camel, which is full of meat, that is, it is fat because of great care. The poet portrays his camel as having great cheeks. From here, we return to the poet's attractive creations who use the feature of personification and metaphorical analogy together. He thus uses a single word, through which the poet was able to depict his she-camel that her beauty is in her cheeks comparable to a woman with beautiful and attractive cheeks. It is thus giving some human qualities to the non-human.

The word (تردي) tarady means average 'running', the walks of the she-camel are on the level of jogging. It does not walk slowly or run faster, but rather in between. In this context, the poet elucidates to his listeners that his she-camel with this kind of footsteps creates comfort and pleasure for him when traveling. As the camel does not walk slowly, which causes boredom and tedium. It also does not accelerate a strong speed so as to make the owner focus on his situation for fear of falling if he is relaxing or tries to look and enjoy the scenery around him. The perspective here requires that the average movement of the camel makes its owner enjoy traveling with it and not on it.

The word (سفنجة safanja) is not what we know from the newly popular meaning of the 'sponge', but the poet means an ostrich. If we evoke a comparison between the camel and the ostrich, we find that the

camel is stronger than the ostrich, but the ostrich is faster. From this, we feel the poet's ingenuity in mixing the qualities of both, the camel and the ostrich. He then attributes these two traits to the she-camel. He proved the strength of the camel and added to it the speed and lightness of the ostrich, which is portrayed by its gray color close to the color of the mountains that they are exposed to when traveling. Al-Harith ibn Hillizah is one of the greatest Mua'llagat poets as the same as Tarafah ibn Al-A'bd. Ibn Hillizah shares similar ideas about the importance of the camel and its value.

بَرْفُوفٍ كَأَنَّهَا هِفْلَةٌ أُمُّ
مُرْنَالٍ دَوِيَّةٌ سَفْفَاءُ

(Ibn Hillizah, 2020, p. 17)

A hasty she-camel, nimble as an ostrich, mother of young ostriches, a long-legged desert-dweller (Arberry, 1957, p. 222).

The poet continues describing his state and how he defeats his spiritual difficulties saying that he used to spend his grief when the difficult events happen by a speeding camel running as if [it] is like a speedy ostrich has, in expediting its, long curved nick, never leaving the deserts. The assistance of the camel equals in speed to the ostrich inhabiting deserts (Dahami, 2019a).

Conclusion

The general theme of Al-Mua'llagah is elegant wasf - description using the best Arabic words in the best order. Al-Mua'llagah is of great literary worth, which merits descriptive-analytical analysis or what is called wasf (description). When a philosopher deals with a title like Al-Mua'llagah of Tarafah, he/she instantly activates the soul and senses before the tongue. As the analysis shows, it sought the most rational approach centered on the most influential sources. Al-Mua'llagah represents authentic Arab values and standards in the pre-Islamic epoch. The researcher might state that the study arrived at confident matters, the most noteworthy of which is the effect of the developed Arabic language.

The Arabic tongue is suggested as the embodiment and excellence of terminology and is full of flashes of spirit and spectacle. Commonly, Al-Mua'llagah of Tarafah can be counted as one of the gallant pieces of literature of Arabic tradition, for it incorporates Arabic heritage. Al-Mua'llagah had been divulged as a work of virtuosity. Tarafah ibn Al-A'bd,

by composing this Al-Mua'llagah, he thrived to share an ancient Arabic harmonic taste in his piece of work through his diction. He could build an intelligence of exceptional perspectives and provoke the anticipations of motivating essences. Al-Mua'llagah, hence, is an influential criterion of the Arabic poetic tongue. In addition, it is one of the poetic chef-d'oeuvres to have made a concrete mark among Arabs.

5. Recommendation

It is essential to observe that this examination is not enough to cover all the features and attributes of the Arabic language and poetry. Hence, it is recommended to advise researchers to amplify the process of study on the same issue to enhance humanity with reasonable knowledge in the same area because it is found that the examination of such an issue is so far rare in English. This study is succinct as it deals with a small part of Al-Mua'llaqah. Accordingly, it is proposed that researchers be encouraged to continue diving to the bottom of this piece of poetry to continue diving to the bottom of its jewelry, and its diverse poetic and creative potential. It is deeply recommended to carry on doing academic studies and examinations on the profound Mua'llaqah of Tarafah ibn Al-A'bd and the tongue of this long poem, the Arabic classical language.

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