

*Full Length Research Paper*

# **The Magnificence of Arabic: Orwa ibn Al-Ward an Epitome**

**Yahya Saleh Hasan Dahami**

Department of English, Faculty of Science and Arts, Al Baha University, Al Baha, KSA.

Received 18 October 2018; Accepted 16 November 2018

**Orwa ibn Al-Ward is one of the greatest knights, heroes and poets who presented elegant pictures of Arabs before Islam by word and deed. In this literary article, the researcher attempts to probe the depth of the poetry of Orwa ibn Al-Ward as an instance of the greatness of Arabic poetic language as well as being a symbol of dignity, hospitality, generosity, manliness and sacrifice. Orwa ibn Al-Ward deserves a literary examination paying attention mostly to his poetry as a heritage of the Arabic poetic language. The paper applies the descriptive and critical-analytical approach. It starts with a brief introduction then it moves to shed light on Arabs and Arabic poetic language. The third main part sheds light on the poet, Orwa ibn Al-Ward as a poet-knight and a generous father of the poor. This part is the core of the study in which the study attempts to prove via the poetry of Orwa. The attitude is the descriptive-analytical to illustrate the qualities of the poet through his poetry. The paper comes to the end with a brief conclusion.**

**Key words:** Arabic language, archetype, bounty, hospitality, generosity, Orwa ibn Al-Ward, poetry.

## **INTRODUCTION**

Arabic poetry was and still is, an official means to record Arabs' magnificent, superb, grand, outstanding and glorious deeds. The heroes and clannish genealogies with the applause of morals esteem values such as liberality generosity, bravery, valor and hospitality. "Generosity and hospitality have always featured prominently in Arab nomadic values, constituting an important aspect of murū'a [موروّة muruwwa] (manliness)" (Brown, 2003). Furthermore, Nicholson (2001), confirms an impression about the Arabic poet saying that the "idea of poetry as an art was developed afterwards; the pagan

sha'ir [poet] is the oracle of his tribe, their guide in peace and their champion in war" (p. 73). Historically, the whole tribe was satisfied to announce the arrival of a poet, protector of its conventions and singer of its magnificence and glory.

Afterward, in his Muqaddima, Ibn Khaldūn emphasizes that for Arabs, poetry is where magnificent deeds, history and knowledge are gathered, and it is similarly the central reference point for experience, knowledge, perception, sagacity and wisdom. The Arabic language is rich with proverbs, perspicacity, sagacity and wisdom. To quote

E-mail: dahami02@gmail.com; ydahami@bu.edu.sa.

Author(s) agree that this article remain permanently open access under the terms of the [Creative Commons Attribution License 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

Ibn Khaldoun (1958), "(Poetry) in the Arabic language is remarkable in (its) manner and powerful in (its) way" (p. 373). He then went on to state that Arabic poetry is a pure illustration of the model of Arab 'virtue' which donate to the Arabic word *muruwwa*. In a similar way, the point is supported by Gruendler, 2002, saying "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" (p. 257).

## ARABS AND THE POETIC LANGUAGE

In addition, it can be stated that the craving for a poetical structure is passionate in the Arabic language. Poetry is countless "in number and is transmitted from mouth to mouth. It was of great attraction where all listeners admired them, whatever people were, high or low, rich or poor. Poetry in Arabic language is full of music and exquisite accent" (Dahami, 2015). With its perpetual relying on sound and connotation, poetry plays an essential part. As the great modern Arab poets have often advocated, poetry may have a chief attitude on the transformations arising in cultures, societies and civilizations.

Nicholson (2001), delineates that in pre-Islamic age, poetry was the exclusive vehicle "of literary expression. Every tribe had its poets, who freely uttered what they felt and thought. Their unwritten words 'flew across the desert faster than arrows', and came home to hearts and bosoms of all who heard them" (p. 72). Conventionally, Arabic poetry, as well as the universal poetry, has always signified the main literary expression for the Arabic nation. Since the Pre-Islamic age, the custom of assembly in the evening in the tent around the poet paying attention to people's lives recited in verse invites listeners to reproduce on the communal and communicative feature that Arabic poetry has possessed ever since its genesis. "The integration of the persona as a mature male into his society, one purpose of the horse description in the *fakhr* is to establish his courage, honor, loyalty, and generosity before other members of his community" (Motoyoshi, 2004, p. 60). Besides, the collective remembrance of the tribe or community is identified in the character of *ash-sha'ir*, (the poet). As the acknowledged spokesperson of the tribe; he had the task of promoting, exalting, intensifying and applauding the good deeds of its heroes, recalling their genealogy and lineage, charging their enemies in war, and grieving those who had passed away.

The Arabic *gasidah* (poem) is a very sincere, truthfulness, consistent and unswerving composition. Sometimes it has the same rhyme whole of the verses; whatever long it is, in order to show ability and great

eloquence and knowledge of the poet. Some other times it breaks the rhyme to create a sort of variation in tunes, intonations, tone and modulations which, again, show the ability and magnitude of the poet. In addition, the composition is united by a meter which the poet has to keep watching most carefully through the whole progression of the poem. The result is that readers/listeners can expect much attractive and striking poetry. The portrayal of Arabian society and its deserts and wildlife have a certain appeal at first, similarly when the portrayal moves ahead to the end of *Al-gasidah* to be expressed in the same manner, with various expressions and phrases of deep connotation creates in it a sort of excitement.

*ADDIWAN*, a collection of poems, is an important basis for the investigation and review of Arabic poetry and literature overall, an indispensable notion in order to comprehend the task that poetry has implemented and still even today. Arabic poetry is a record expressing the splendor and daily life of the people. It is a central source for getting to distinguish the soul, the principles and ideals, the habits and daily life. Al-Musawi (2006), comments saying:

Although poetry is no longer the 'Arab dīwān', the record and archive of Arab life stories, aspirations, feats, and wars, as it was of ancient times, it remains formatively present in Arab life and thought. It is still acclaimed by some as central to a so-called Arab frame of mind (p. 28).

Simply made possible by the regular, rhythmic, cadenced declamation, poetry with its unceasing swinging of emotions, reactions, feelings, challenges in meters and unrestricted poems. It gathers pieces of life during its trip, bringing them back to light and creating in them an inheritance, heritage and legacy for all. All such views invite readers/critics to reflect on the admiration of poetry in the Arabic realm ancient and modern.

The poet, as an artist and formerly as a prophet, continues to signify one of the few real artisans of an expression for whom poems are his wealth to transmit thoughts or feelings and let people communicate. The poet is the one who gives the power of speech to his people; he is the one who perceives new connotations, finding ties and affinities in which others might not be able to recognize. One of such great Arabic poets who left unforgettable traces and largely contributed to Arabic poetry is Orwa ibn Al-Ward Al-Absi.

## ORWA IBN AL-WARD: POET, KNIGHT AND FATHER OF POOR

Orwa ibn Al-Ward Al-Absi acquired a great popularity long even after his death. The original features of Orwa, his lively and poetic life, had fixed the attention of many critics especially those who have drawn from different

ancient documents primarily *Kitab Al-Aghani*, *Diwan Orwa* collected by Ibn As-Sikkit 1926 as well as the book of *Hamasah* for Al-Marzuqi (2003). Many critics and commentators compared Orwa ibn Al-Ward to the two memorable heroes Antara and Rabi' ibn Ziad known as *the perfect*. The Arabs in the time of the caliphs, protective of preserving what had been their magnificence, glory, splendor and brilliance in antiquity, collected the antique traditions of Arabia and collected such valuable encyclopedias called *Kitab Al-Aghani* (Book of Songs), *Kitab Al-Igd* (book of the necklace) by Al-Andalusi (1404 Hijri), *Hamasah* (book of Valor) for Al-Marzuqi, (2003), *Al-Mufathaliat* by Al-Mufathal, and several other literary documents. Such are some of the residues in which researchers can discover information on the early literary history of people, for instance, Orwa ibn Al-Ward, the prince of bandits and the poets of *Al-Mua'llagat* (the hanging poems on Al Ka'aba). Al-Andalusi (1983), mentions that *Al-Khalifa* Abdul Malik bin Marwan once said to his sons' educator: narrate them poetry, narrate them poetry; they then glorify and salvage (p. 124).

Orwa ibn Al-Ward is one of the greatest personalities who wrote great ancient Arabic poetry. A translation from *Kitab Al-Aghani* for Al-Asfahani 2008, tells us that Orwa is the son of "Al-Ward ibn Zaid (others said that he is ibn Amr), ibn Abdullah ibn Nashib ibn Hareem ibn Ludaim ibn A'uth ibn Ghalib ibn Gudai'ah ibn Abs ... ibn Nzar" (p. 51). He is a poet and a cavalier and adventurer who left a clear imprint in the history of pre-Islamic Arabic poetry. Orwa ibn Al-Ward lived a poor life irrespective of that his father was a very rich man. Orwa never asked his father to take any of his father's properties or chattels but he depended on himself and his efforts for his living.

He has great knowledge of humanity, nobility, self-sacrifice and denial for humanity, justice and equality. On such basis, he devoted himself and life to the marginalized, poor, weak and miserable people. Orwa did not carry out acts of raiding and looting for himself or for the purpose of personal collection of wealth but his adventures and raids are dedicated for the group of deprived, poor, meager and scanty who used to come to him whenever the situation intensified and narrowed to live. Orwa never invaded or attacked innocent or noble generous people. He only used to loot the miser rich ones and bestows all that he loots to the poor.

The invasions of Orwa have only one of three outcomes: either success of the invasion or failure or dies for it. In case it is the first, if he has achieved his goals, returning with richness, but if the outcome is the second, he has given him-self an excuse and justification of trying. However, in case it is the third, death is worthier than life with poverty, hunger, humiliation and dishonor (A'Ta Allah, 2018). Orwa supports that idea, chanting the following verses in a discussion with his wife who tries to bend his decision from going for incursions; he versifies:

أخليك أو أغنيك عن سوء محضري  
جزوعا وهل عن ذلك من متأخر  
لكم خلف أدبار البيوت ومنظر  
ذريني أطوف في البلاد لعلني  
فإن فاز سهم للمنية لم أكن  
وإن فاز سهمي كفكم عن مقاعد  
(A'Ta Allah, 2018)

Let me roam in lands towards wealth perhaps by leaving you either to be rich and you will be rich or to be lucky because of my absence.

Orwa says that If I die with a deadly arrow during the raid, I am not afraid of death because it is a right and I am doing my duty furthermore no one can stand up to death or delay it. Death is inevitable and inescapable. Here we see an amazing portrait of courage and in believing in destiny.

If I lived and returned encumbered with spoils, this will suffice and compensate the pain of poverty and bad situation also provides you with a decent life and make you away from the bad situation and the bitterness of homelessness.

Deep strong meaning, competence in the use of poetic language and portrayals and symbols are discovered from the above lines. In these lines we find a deep meaning in which the poet shows rejection of the reality of depressing and poor living; the poet, as it is in the natural life of dignified Arabs, appeals for equality among all and an invitation to a social bondage to be dominated by nobleness and dignity. It is, in fact, a noble call, either dignified life or honorable death.

Generally, Orwa bin Al-Ward concludes the picture as a wonderful example where he shows that if he dies he will continue to have a wonderful impact on people, because he leaves a good reputation, and the talk of the councils becomes a means of tolerance and forgiveness. However, if he remains alive, he has bread to spend on those of need; he will not keep it for himself but will offer it generously to those who deserve it. What is meant here is Orwa ibn Al-Ward himself.

As shown in *Al-Mufasal Fi Tarikh Al Arab* (The Elaborated in the History of Arabs before Islam) by Ali (1993), brigandage means poverty. And the Arabs' brigands are their wildcats. And Orwa ibn Al-Ward used to be named 'Orwa of the brigands' as well as 'Orwa The Prince of Brigands' because he used to gather the poor in a barn and feeds them from what he earns. It is said that *As-Sa'liyk*, the plural of the single Arabic word *Su'luk*, (a brigand), are the poor men or those men who go raiding. They refuse to obey their clans and tribes for many reasons including the lack of awareness of their needs and neglecting them or providing them with what they want of living. The negligence of such tribes or clans caused them to disobey them, and depart from their communities. They used to live like wild wolves; relying on themselves and their power to defend and secure their lives by raiding on roads and routes; attacking the scattered rich misers, individuals or sects, of the

neighboring tribes. They used sometimes to cling in groups making a unity of same purposes; the foremost is self-protection as well as the common mutual interest, after the deprivation of their tribes (pp. 176-177).

The poet Orwa ibn Al-Ward, of the tribe of Abs, who is also known as the brigand, seems to be one of the most stimulating of the famous heroes. He lived several years before the advance of Prophet Muhammad. Ibn Al-Ward knew how to attain a certain repute in his age by his poetic gift, his magnanimous bravery, and his big-heartedness bounty charity and liberality as it is the nature of dignified Arabs.

The Arab brigands and the lords of the raid believed that what they obtain of blessings is because of the invasions; they obtain that as a right prevented from them by the habit of miser people and scorn. They believe that God has sent them such livelihood even by raiding and made it a reason and cause for them. Orwa ibn Al-Ward illustrates the point chanting:

لعلّ انطلاقي في البلاد وعزمتي وشدي حيازيم المطية بالرحل  
سيدفعني يوماً إلى رب هجمة يدافع عنها بالعقوق وبالبلخ (Ali, 1993, p. 603)

The above verse shows the readiness of the knight saying: conceivably my strolling marches in diverse lands and my firm decision, that is seen via tightening the straps with the saddle of my mounts, will push me to take an expected attack against those who are ungrateful, ungracious and miser. The action will one day lead the poet-knight to an attack against those who are identified by stubbornness and stinginess.

The verses might be interpreted as possibly my soaring in the land and my intention and knit the belts of the mount for departure. The meaning of the first line is completed by the next line. Such preparations for soaring mentioned above lead us to realize a great picture of using the symmetrical language in such above lines such as soaring, an intention for attacking and tightening the mounts which will surely make him go incursion against those who are stubborn and stingy.

Orwa ibn Al-Ward served as a person in charge of all looters who needed, to employ their exploits, only the way and the assistance he gave them. It was this condition that made his nickname *Orwat as-Sa'alik*, that means Orwa (the Cove) of the Bandits. Taif S (n.d), in his book History of Arabic Literature, mentions that Orwa is an honest brigand; he had the ability to raise the brigandage and make it a form of sovereignty and morale. He sensed the power of the idea of social solidarity with what that pleats of sacrifice and beneficence for poor. He does not seek personal honor, boast or pride but he strives above all for the needy of his clan to protect them from misery and depression (p. 387).

According to another belief, Orwa would have obtained this nickname owing to the following lines of verse of

which he is the author and where he portrays his followers, elevating some and demeaning others.

لحي الله صلوكًا إذا جن ليّله مُصافي المُشاش ألفًا كلّ مجرٍ<sup>1</sup>

Possibly will God confound a wretch who, when his night covers its curtain, will grasp the bone remains and looking to gain the friendship of any dynasty where there is a beast to slaughter. The Arabic word *mushash* (مشاش) is the plural of *mushashah* (مشاشه) which means gristle or the end of the bone.

يُعدُّ الغنى من (نفسه)<sup>2</sup> دهره كلّ ليلة أصابَ قراها من صديقٍ ميسرٍ

(Al-Asfahani, 2008, p. 51)

He would think he had gained riches if he were given to obtain hospitality every night of a rich friend in flocks.

ينام عشاءً ثم يصبح قاعداً يحدُّ الحصار عن جنبه المتعقِر  
يُعين نساءَ الحي ما يستعته ويُسمى طليحاً كالبعير المحسّر (Al-Asfahani, 2008, p.623)

He falls numb at nightfall then he wakes up the next morning, nevertheless he is full of sleep and shakes the gravels that are attached to a part of his body. He assists the women of the community, and in the nightfall, he is wrecked by such assistance, like an exhausted fatigued camel.

Ameen (2011), in *Faith Al-Khater*, mentions that Orwa is not that sort of man whom he spends his all his day in the service of women doing inferior tasks until he is too exhausted as a blunt camel (p. 30). According to Orwa ibn Al-Ward, there are two types of *as-Sa'alik*; one is bad and the other is noble. In the above four verses, the poet begins to talk about a bad type of *as-Sa'alik* by insulting and cursing him, announcing that we are going to see a man of blameworthy and contemptible qualities. If the night enters, you see him as if a bone in his mouth. He is used to the places where camels and sheep are slaughtered, waiting for what others give him from what remains of the slaughtered flesh and bones.

The description of such *Sulok*, according to Orwa, is that one who does not feel the poor of his people. He asks for wealth except for himself, and he is seen resting before noon like a collapsed tent. After dinner time, he sleeps to wake up satisfied after long sleep as he was full of food. Likewise, he is seen rubbing the gravels that are stuck to his rotten long-sleeved clothes because of his long sleep on the ground. If this type of *as-Sa'alik* is seen helping someone, he only helps women of the neighborhood when they ask his help; where other men

<sup>1</sup> Al Baghdadi, (2000). p. 13. also Al-Asfahani, (2008). p. 51

<sup>2</sup> Ibn Al-Ward, (1998). p. 37.

are in their works, or when the first type of *as-Sa'alik* sleep after their return from invasion. It is noon when he is recognized as a feeble, scrawny, enervated and fable like an exhausted camel. Orwa ibn Al-Ward is not this type of *as-Sa'alik*: he is an honorable one.

The above-drawn picture is a negative portrait of loathed gangsters. Arab tribes, communities and clans disdain such groups of brigands. However, they might accept those who are courageous, honorable, generous, manly and reflex dignity to and in their community.

ولكن صعلوكا صفيحةً وجهه  
مطلاً على أعدائه يزجرونه  
إذا بعدوا لا يأمنون اقترايه  
فذلك إن يلق المنية يلقها  
كضوء شهاب القابض المنتور  
بساختهم رجز المنيح المشهر  
تسؤفت أهل الغائب المتنظر  
حميداً وإن يستغن يوماً فأجدِر (Ibn Al-)

(Ward, 1998, p. 37.)

He is that one whose plate of the face is like a bright light of an illuminated meteor. He is that one who pours the blood over his foes without fear, while, discreet in their lodgings, they throw him in their yard with their beasts of mass.

No matter how remote they may go, they are insecure against his attacks, even if they ward off from him, they know the power of his fortitude. Look forward to beholding at the people of the absent awaiting.

Orwa speaking about himself as a representative of all courageous manly brigands indicating that if he encounters death, it is a glorious one; if he acquires the fortune, he has made all those in need, his family and himself worthy.

This courageous man is the ruler over his enemies, they shout in his face as the people of the lottery when they shout at the lot that has no share when selected. They repeat 'return return' it is for nobody. In the note which Al-Asfahani of *Kitab Al-Aghani* devoted to Orwa, there is no indication of any historical occurrence of his time; the compiler simply stated the following narrations about which Al-Asfahani quoted some lines from Orwa.

Returning to his clan, as mentioned by Ibn Mungith (1992), in *Al-Manazil wa Ad-Diar* p. 94, Orwa freed his captive, Salma and married her. He lived with her for about a decade, during that period they had several kids. "In fact, there are many instances in the poetic record of husbands responding to their wives unambiguously on these issues. The pre-Islamic poet 'Urwa ibn al-Ward was one of those husbands" (Farrin, 2011, p. 83). One day, under the excuse of visiting her family, Salma begged him to take her with him when he decided a pilgrimage to Mecca. Orwa did not feel suspicion, believing that the woman loved him really; so accompanied her with him. On their going back, they went to Medina in which Orwa had dealings with the Jewish clan of *Bani an-Nathair*, who loaned him money, not only that but also they bought him the booty he made on his expeditions. He descended to their house, but it

happened that Salma's clan also has relations with this tribe. She cautioned her parents, who at some point took Orwa and gulped with him till he had lost his consciousness then they told him that his wife, Salma was of their clan, and they are sorry to understand that the noble woman is his captive, that they begged him to agree to take a redemption for her, adding that, he would merely ought to marry after he has returned them, and they will make haste to grant it to him. Orwa, drunk and believing in the love and regard of his wife, added that he freely agreed to this condition; that even he wanted them to ask Salma, who would thus be paramour to go with him or stay in the family. At that moment he added: Let me enjoy happiness this night, meet you tomorrow. The next day Salma's father accompanied with a number of his clan came back bringing eyewitnesses, so that Orwa will not regress in his promise. As for Salma, she then praised Orwa and went home with her clan and family.

It is about this journey that Orwa invented his verse that begins:

أرقت وصحبتي بمضيق عمق  
سقى سلمى، وأين ديار سلمى  
إذا حلت بارض بني علي  
ذكرت منازل أم وهب  
وأحدث معهد من أم وهب  
وقالوا: ما تشاء؟ فقلت: ألهو  
بأنسة الحديث رضاب فيها  
لبرق من تهامة مستطير  
إذا كانت مجاورة السدير  
وأهلي بين زامرة وكبير  
محل الحي أسفل من ثبير  
معرسنا بدار بني النضير  
إلى الإصباح أثر ذي أثر  
بعيد النوم كالغنب العصير (Ibn Mungith, )

(1992, pp. 95-96)

While my mates and I were at the foot of the *Amq* valley, I spent the night in restlessness contemplating a cloud whose lightning blaze on Tehama. The Arabic word (أرق) means to have suffered being unable to sleep due to sorrow or anxiety. *Amq* is a locality near Medina.

He poured his waves on the house of Salma. Where is Salma is lodge? If she was in a place near *as-Sadir*. She is far from here.

If she situated in the land of *Bani-Ali*, and my clan is placed between *Zammera* and *Keer*. On the one hand, *Zammera* is located between Basra and Mecca; it is near the border of the territory of *Bani Temim*. On the other, *Keer* is a mountain in *Bani Ghatafan*.

I recalled the shelters of Umm Wahb (in Arabic Umm means mother) it is a nickname of his wife Salma, Wahb is the name of Orwa's son in the area of the *Thubair*.

And my recent interview with Umm Wahb when we relaxed with the *Bani an-Nathair*.

They requested me, 'What to do'? To amuse myself until daybreak, I retorted, to entertain myself with an effect has a result. The effect is the rest of what remains in which it can be seen and what is not yet seen of residue (Ibn Faris, 1979, p. 54).

Talking with a gentle woman, the saliva of her mouth pursues sleep like the juice of the grapes after being crushed.

This adventure did not relieve Orwa of the assurance he had in the fondness of the women he carried away on his expeditions. One day, at the head of his mates, he seized, in a place called *Mawan*<sup>3</sup>, a group of one hundred camels killed the shepherd, and carried off his wife; he shared spoils in an equal method between his band, stashing for himself, besides his own share, only the shepherd's wife whom he had just exterminated. His companions agreed to leave it to him only on the term that he would give up his share of the booties; At first, full of rage, he tried to throw himself upon them and combat them; but he restrained himself from discerning that these people had entrusted in him; he relaxed himself with venting his fury into the *qasideh*, the commencement of which is:

ألا إن أصحاب الكنيف وجدتهم  
وإني لمدفوع إلي ولاؤهم  
وإذ ما يريخ الحي صرماء جونة  
فإني وأياكم كذي الأم أرهنت  
فلما ترجت نفعه وشبابه  
تخير من أمرين ليسا بغيبة  
كما الناس لما أخصبوا وتمولوا  
بماوان إذ نمشي وإذ نتلمل  
ينوس عليها رجليها ما يحلل  
له ماء عينها، نقدي وتحميل  
أنت دونها أخرى جديداً تكحل  
هو النكل، إلا أنها قد تجمل (Ibn Al-Ward, )  
(1998, pp. 91-93)

Except if the inhabitants of the cottages (when he had retired with his mates, had built them from these named huts or what is called in Arabic *KANIEF* and inhabited by the Arabs too poor to own a tent). I do find them similar from other men when they have become wealthy in herds and masters of fat pastures.

It was me who was in charge of protecting them *Mawan* when we were rambling here and there.

Then my mates felt the smell of a camel like tar, wearing a saddle firmly fixed. Before taking possession of this flock, the companions had searched for a long time without finding anything; towards the end of a few days they saw a camel coming to imbibe and wanted to kill it; Orwa stopped them telling them that if they take the camel now, people in the adjacent clan will recognize them and will be couscous from them.

I was, for my companions, like a mother who shed her tears at the memory of her son, she would give herself to redeem him, and would like to take upon herself the burden that overwhelms him.

When the mother hoped to draw some benefit from him being youth, another woman comes with dyed eyes using antimony and prevailed over the mother.

She has only two options to use, neither of whom is cheery to abandon herself to her pain, or to tolerate with patience. The situation here can be used to designate the grief caused by the simple elimination of a person.

<sup>3</sup> Mawan is a land located between An-Nahrath and Ar-Rbthah, (Az-Zamakhshari, Abo Al Gasim Mohammad ibn Omar. Mountains, Places and Water, p. 76). See also Ibn Al-Ward, Orwa. (2016). Diwan Orwa, Beirut: Dar Al Argam ibn abi Al Argam for Printing, Publishing and Distributions. p. 70. It is as well mentioned in Mu'jam Al-Buldan, Vol. (5) for Al Hamowi, Beirut: Dar Al Kutub Al E'lmiah. p. 54.

In the above forth line as well as in the fifth one, the poet makes comparative portraits of himself and his companions (a mother and children). According to Khalaif (n.d.), the pictures here are integrated psychological images of lines and colors; they have subtle coloring and shading to a large extent. The poet insists in these pictures to show two wonderful images, rhetorical and connotative. It may be natural for such pictures to be contemplated as part of human life incarnated in the personality of Orwa ibn Al-Ward. He is the man who bestowed his life for those weak elements in his community and made himself a father of the feeble. The poets use some physical features to represent their comparative similarities (p. 304).

Al Marzoqi (2003), mentions that the poet is too brave to go challenging fear and enemies as a nature of knights' life. During a year of famine, a number of poor weak hungry people of his clan came to Orwa to beg him to provide them with their need by an invasion. He placed himself at the head of those who had begged his aid, and, in spite of the advice of his wife, Umm Hassan who also wished to stay but in vain; like his habit of securing the poor and hungry he seized a large herd of camels: this excursion inspired him several fragments; the first is a response to the objections of his wife Umm-Hassan. In this situation Orwa tells her that he does not fear death and would run the adventures. If it was not for the purpose of being able to support the poor who ask him for assistance but counting on his liberality moreover, he confirms her that death arrives at any time at any place. Because of his belief, he chants for her that she should not reproach or rebuke him.

أرى أم حسان الغداة تلومني  
لعل الذي خوقتنا من أمامنا  
تخوفني الأعداء والنفس أخوف  
يصادفه في أهله المتخلف (Al Marzoqi, )  
2003, p. 1209)

When Umm Hassan blames me, she sought to stir me with the fear of my enemies; and the ego-self is more fearful

Perhaps this misfortune that you seek to stir me with fear from the front, possibly the one who stays with his household will meet what he is afraid of.

When I became ready for traveling and made it in my mind this woman stood against me, and came to blame and warned me the enemies those I meet but showed a severe and fearless reply telling her that if the man is so fearful of his enemy and is satisfied living in his family with the living conditions, his fate might come to his secured place (p. 1209).

له خلة لا يدخل الحق دونها  
كريم أصابته حوادث تجرف

The liberalities and tolerances obligated by the laws of hospitality and generosity would be powerless to fill the emptiness caused by misery, the poet is a generous man

whose ease was swept away by the blows of fate. It is a shining portrait of bounties that was a habit of Orwa ibn Al-Ward as the same as all Arab knights and protagonists. Abdul Malik bin Marwan commented once on the person who said that Hattem was the most generous and most tolerant, saying that he has wronged Orwa ibn Al-Ward (A'wdat, Na'im. 2010, p. 49).

In the verse below, the poet also responds to Umm-Hassan's complaints by declaring that death is better than living to be aged, weak and dependent. He confirms his dignity via questions refusing weakness even by being aged.

أليس ورائي أن أدب على العصا فيشمت أعدائي، ويسأمني أهلي  
رهينة فغر البيت، كل عشية يطيف بي الولدان أهدج كالرأل (Al-A'skari, )  
(1955, pp. 156-157)

If I drag myself on a stick, will not my enemies be behind me rejoicing in the evil that is happening to me? Will not my family look at me like an object of disgust?

Then, like an object thrown to the bottom of the tent, the children will come around me, while I tremble like a young ostrich.

As similar to Ash-Shanfara in his *lamyyiah*, Orwa ibn Al-Ward makes it clear that he is ready to go raiding but in a different method than Ash-Shanfara in which Orwa is not going to depart from his clan however, he is going searching for food for the poor of his clan; he urges his followers to ride the mounts and seriously launch for invasions that bring them food, riches and wealth. It is better that the self-desiderata are valuable than foolishness.

أقيموا بني أبنى صدور ركابكم فكل منايا النفس خير من الهزل (Al-)  
(Hamawi, 1995, p. 241)

People of Lobna, set up the chests of your mounts, every kind of death is better than mockery.

It is better that the self-desiderata are valuable than foolishness. The first word of the second half of this above verse is mentioned twice in different sources; once (فان) and (فكل) as shown in two sources; Khalaf (n. d.), *The Brigands Poets in Pre-Islamic Age* (p. 327), and in Al-Hamawi (1995), *Mu'jam Al-Buldan* (p. 241). However, the meaning of the two different words do not affect the whole meaning of the line.

As similar to Ash-Shanfara's *Lamiyyah*, Orwa makes it clear that he is ready to go raiding but in a different way from that of Ash-Shanfara in which Orwa is leaving his clan temporarily and coming back with food to help the poor and weak people of his tribe; he urges his followers to ride the mounts and seriously launch for invasions that bring them wealth security.

When the Arabs load their camels, they bend one of their front legs and pass on to that leg a ring of rope

called *EGAL*. Thus hobbled, the animal is forced to kneel resting on its chest and when leaving, they remove the ring, allowing it to stand up. This is where we get the word that is sometimes met, particularly in *Lamiyyat Al-Arab* for Ash-Shanfara which says:

أقيموا بني أُمِّي صُدُورَ مَطِيَّتِكُمْ فَآتِي إِلَى قَوْمِ سِوَاكُمْ لِأَمِيلُ (Hanafi, )  
(2008, p. 8)

O sons of my mother, Raise the chests of your riding mounts, for I incline to a better clan than you. This verse line is a variant from that of ash-Shanfara.

فإنكم لن تبلغوا كل همتي ولا أربي، حتى تزوا منيبت الأتل  
فلو كنت مثل لوخ الفواد، إذا بنت بلاد الأعادي، لا أمر ولا أحلي (Al-)  
(Hamawi, 1995, p. 241)

You will not reach the height of my intention or will (a sort of courage and dignity) until you may see the planted fields.

Even if my heart was frozen because of being aged, would I have to confine myself at the view of the earth of my opponents?

The apt/correct meaning here is an abstract which refers to the cemeteries and not the concrete direct meaning which one might think of the place of the plantation. Here is a portrait of the imaginative power of the user of Arabic with its rich wide synonyms and connotations. Here we have an example of the greatness of the language of Arabs. Cachia, (2002), signifying Arabia and the people lives in it saying "The Arabs were, originally, those who could make themselves understood" (p. 31).

Orwa earned by his talent and his forays, such a reputation among the Arabs that Al-Asfahani, in his book *Kitab Al-Aghani* brings to the readers a story that tells several traits of this warrior poet who descends from the tribe of Abs. It is said that in one of his expeditions, Orwa ibn Al-Ward approached alone about two miles from a camp of the tribe of *Hothail*. As he was hungry, he killed a hare, made a fire; then, having eaten, he buried in the sand the remains of his fire to a depth of three cubits. It was already dark and the stars had begun their wandering race.

Orwa then climbed onto a hill of sand to observe the encampment. Scarcely had he come down when he saw a group of horsemen arrive, who seemed to fear a nightly surprise; one of them breaks off from the crowd and comes to plant his spear just where Orwa had buried the fire. It is in this place that I saw the fire, he says; at once one of the warriors descends from his horse, digs the ground to the depth of a cubit, but finds nothing. Then the horsemen made fun of the first, reproving him for having disturbed them in vain; you did not see anything, they said, you required to swank, it is your appeal of finesse that pushed you to do so, and there is nothing surprising in this if it is not our satisfaction that makes us listen to

you.

Then they obliged the rider to confess his error and returned to their families. Orwa tracked them, and hid, to watch for a promising occasion, under the trailing piece of a tent in which there was only a woman; He at that time saw a slave coming in, bringing back a jug full of milk where the woman prepared for him to drink. Her husband was specifically the one who had driven the riders to Orwa's fire; when he arrived, she treated him as the warriors had done before; at that juncture, she presented it to him. The man exclaimed: Someone has already drunk in this excess, said the master. Then the woman got angry, saying that her husband was insulting her; she called her parents, who for the second time that night forced this man to withdraw.

Finally, when sleeping, Orwa believing it is the favorable moment, approached the horse, which began to neigh; the master of the horse gets up instantly, but Orwa had by now hidden. Three times he tried without being able to succeed, and three times the master of the tent rose without noticing anything and received the offenses of his wife. Lastly, Orwa managed to get on the horse and decamp at a gallop. Once he had passed the tents, he stopped, and after having named himself to the arrogant who chased him, Orwa told him what he had perceived during the night. At that point, the man began to laugh and told him how indeed he was endowed with a great insight that he had from the tribe of *Hothail* and how his softness came from his mother, who was from the tribe of Khoza'a, in which he was at present. Orwa wanted to give him back his horse; but the warrior of *Hothail* would not be less generous than a robber, and left Orwa saying to him in the words of the Arabs: May this horse be blessed at your service.

According to Al-Shater (2018), 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 frightening 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      وَلَيْسَ لِجَارِ مَنْزِلِنَا حَمِيَّتٌ (Ibn Al-Ward, 1998, )  
(p. 49.)

Truly, 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 bin Marwan declared that he regretted not counting him among his ancestors because of his hospitality and generosity, which surpassed that of

Hatim *At-Tha'e*, and that Orwa sang in these verses:

إني امرؤ عافى إنائي شركة      وأنت امرؤ عافى إنائك واحد  
أتهدأ مني أن سممت وأن تر      بوجهي شحوب الحق والحق جاهد  
أقسم جسمي في جسمك كثيرة      وأحسو قراح الماء والماء بارد (Ibn Al-  
(Ward, (1998). p. 61.

When I advance the dishes that are prepared for me, I like to find myself in numerous company; you like to find yourself alone.

Will you make fun of me, if, being fat, you see on my face the pallor occasioned by the exercise of the duties of the hospitality? Indeed, this homework is a tiring thing.

In this verse line, the first word of the second half has two different expressions (بجسمي) with two different parts of the body.

I would share my body to feed my guests, and I just drink pure cold water; the time is winter and very cold.

If his hosts ask Orwa for meat, he would provide them with his own flesh cut in large pieces. It is the greatest degree of generosity, hospitality and sacrifice. The poet-knight is ready to provide himself as food for his hosts if does not possess any food. He is, as Hatim At-Tae, a symbol of the Arabic nature.

The Arabs, as a noble ambition via knights, heroes and poets such as Orwa ibn Al-Ward, worked hard and sacrificed every dear and precious to establish equal rights and to achieve dignity by bounty, generosity, liberality and tolerance. The habit of Arabs before Islam was symbolized by generosity in which people believed in making their flock at the disposal of their host; the abode is a shelter for those who do not have a place to rest. It is a great portrait reflexing their life as a shining symbol that goes with them in their nature. Furthermore, Islam appeared to support such noble positive morals and deeds. As a generous habit of Arabs before Islam and strongly after, they used to offer everything in their tents even if it is just bread and milk or whatever available.

## Conclusion

This research aimed at analyzing and inspecting the symbolic and appealing portraits in Orwa ibn Al-Ward; the man, the poet and the leader. The paper tried to track the rational method placed on the most important topic for documenting the progress of the study struggling to reach the truth. Orwa ibn Al-Ward tells about original Arab morals and ethics in pre-Islamic age. It might be said that it reached at definite concerns the most noteworthy of which is the inspiration of Arabic poetic language and its influence on the life of people via arising several norms controlling their behaviors.

Furthermore, we find an appeal from the poet against tyranny, injustice and partiality. Orwa ibn Al-Ward



struggles against the corrupt of humanity; he believes that people need to create a communal society in which wealthy people must reasonably share with the poor. Rich people have to show mercy and extend hands to the poor and weak. The poems of Orwa ibn Al-Ward, surely, included forceful responses and sections considered by the quality of self-confidence. Certainly, the poetic descriptions emphasizing the qualities in people are created and sympathetically received indefinite circles.

This paper might be wanting more investigations to thoroughly achieve the objective of penetrating the profundity of a poet, a knight, and a man like Orwa ibn Al-Ward. The researcher, as a recommendation, suggests further profound studies in the artistic merits, significances and rhetorical conceptions on Orwa ibn Al-Ward Al-Absi and his poetry.

## CONFLICT OF INTERESTS

The author has not declared any conflict of interests.

## REFERENCES

- A'Ta Allah MA (2018). Forming the Self in the Poetry of Orwa ibn Al-Ward. *Journal: al-Istiwa'* 7:91-112. DOI: 10.12816/0046961
- A'wdat N (2010). *Artistic Whispers from the Arabic preciousness*. Amman: Dar Ghidaa for Publishing and Distribution.
- Al Marzoqi AMA (2003). *Sharh Diwan Al-Hamasah*. Beirut: Dar Al-Kutub Al-Elmiah.
- Al-A'skari A (1955). *Kitab Jamharat Al-Amthal Vol. 2*; Beirut: Dar Dar Al-Fikr for Printing, Publishing and Distributions.
- Al-Andalusi A (1404). *Kitab Al-Igd*. Beirut: Dar Al Kutub Al-Elmiah.
- Al-Andalusi AMA (1983). *Al-E'gd Al-Farid*. Volume 6. Beirut: Dar Al Kutub Al-Elmiah.
- Al-Asfahani A (2008). *Kitab Al-Aghani*, Volume 3, 3<sup>rd</sup> Ed. Beirut: Dar Sader Publishers.
- Al-Hamawi SA (1995). *Mu'jam Al-Buldan (Dictionary of Cities)*. Beirut: Dar Sader.
- Ali J (1993). *Al-Mufasal Fi (The Elaborated) in the History of Arabs before Islam*. Volume 18; Dar As-Sagi for Publishing.
- Al-Marzuqi AM (2003). *Sharh Diwan Al-Hamasah (Interpretation of the Collection of Hamasah)*. Beirut: Dar Al Kutub Al-E'lmiah.
- Al-Musawi MJ (2006). *Arabic Poetry: Trajectories of Modernity and Tradition*. Routledge. Retrieved on 10/10/2018 from <https://ebookcentral-proquest-com.sdl.idm.oclc.org>
- Al-Shater KA (2018). The male and the Female Neighbours in the Poetry of al-Jahiliyyah and early Islamic Eras: An Objective Artistic Study, *Journal of King Abdulaziz University: Arts and Humanities*; Jeddah 26(1):169-194. DOI:10.4197/Art.26-1.8.
- Ameen A (2011). *Faith Al-Khater (part 5)*. Cairo: Kalimat Arabia for Translation and Publishing.
- Az-Zamakhshari MO (1999). *Mountains, Places and Water*. Cairo: Dar Al Fathilah for Publishing and Distribution.
- Brown JAC (2003). *The Social Context of Pre-Islamic Poetry: Poetic Imagery and Social Reality in the Mu'allaqat*. Arab Studies Quarterly 25(3):29-50. Retrieved from <https://search-proquest-com.sdl.idm.oclc.org/docview/220613590?accountid=142908>
- Cachia P (2002). *Arabic Literature: An Overview*. London: Routledge Curzon.
- Dahami YSH (2015). The Contribution of Arab Muslims to the Provençal Lyrical Poetry: The Troubadours in the Twelfth Century. *Journal of Arts, King Sand University, Riyadh* 27(1):1-19.
- Farrin R (2011). *Abundance from the Desert: Classical Arabic Poetry*. Syracuse University Press, ProQuest Ebook Central, Created on 2018-10-05 from <http://ebookcentral.proquest.com/lib/bahahunivebooks/detail.action?dclid=3410085>
- Gruendler B (2002). *Medieval Arabic Praise Poetry: Ibn Al-Rumi and the Patron's Redemption*. Routledge, Retrieved on 2018-10-11 from <https://ebookcentral-proquest-com.sdl.idm.oclc.org>
- Hanafi A (2008). *Interpretation and Study of Lamiyyat Al-Arab for Ash-Shanfara*. Cairo: Maktabat Al Adab.
- Ibn Al-Ward O (1998). *Diwan Orwa ibn Al-Ward: Prince of Brigands*. verified by Asma Abo Bakr Mohammad. Beirut: Dar Al Kutub Al E'lmiah.
- Ibn Al-Ward O (2016). *Diwan Orwa*. Beirut: Dar Al Argam ibn abi Al Argam for Printing, Publishing and Distribution.
- Ibn As-Sikkit (1926). *Sharh Diwan Orwa ibn Al-Ward Al-Absi*. Algeria and Paris: Joul Crbonil.
- Ibn Faris AZ (1979). *Mu'jam Magayes Allughah (Dictionary of Language Measurements) Volume 1*, Dar Al-Fikr for Printing, Publishing and Distributions.
- Ibn Khaldoun (1958). *The Mugaddimah: An Introduction to History*, in three volumes. (Translation: Franz Rosenthal). New York: Princeton University Press.
- Ibn Mungith O (1992). *Al-Manazil wa Ad-Diar (Homes and Houses)*. 2<sup>nd</sup> Ed. Cairo: Dar Souad As-Sabah.
- Khalaf Y (n. d). *The Brigands Poets in Pre-Islamic Age*. Dar Al-Maraif.
- Motoyoshi SA (2004). *Description in Classical Arabic Poetry: Wasf, Ekphrasis, and Interarts Theory*. BRILL, Retrieved on 2018-10-11 from <https://ebookcentral-proquest-com.sdl.idm.oclc.org>
- Nicholson RA (2001). *Literary history of the Arabs*. Routledge, Retrieved on 2018-10-05 from <https://ebookcentral-proquest-com.sdl.idm.oclc.org>