

Jarir and the Politics of Poetic Authority in the Umayyad Literary Sphere

Haura Malihah Imannih L¹, R. Myrna Nur Sakinah²
State Islamic University of Sunan Gunung Djati Bandung^{1,2}

Author's Email: milhaura@gmail.com¹, myrmanursakinah@uinsgd.ac.id²

History Article:

Received 08 02, 2026
Accepted 08 08, 2026
Published 10 08, 2026

ABSTRACT

This study examines Jarir's poetic authority and its relationship with politics in the Umayyad literary sphere. It focuses on how Jarir used al-madīḥ (praise) and al-hijā' (satire) to establish and sustain his literary reputation, as well as how his poetic authority interacted with the political legitimacy of Umayyad rulers. This study employs a qualitative library research method by reviewing relevant scholarly articles and academic literature on Jarir, Umayyad poetry, and the political functions of Arabic poetry. The findings show that al-madīḥ enabled Jarir to build connections with powerful figures and contribute to their positive political representation, while al-hijā' strengthened his authority through literary competition and challenges to his opponents. The study concludes that Jarir's poetic authority was closely connected to political power, allowing him to both reinforce political legitimacy and negotiate his own position within the Umayyad literary sphere.

Keywords: Jarir; Umayyad Dynasty; Political Authority

How to Cite:

Imannih Litarisna, H. M., & Sakinah, R. M. N. . (2026). Jarir and the Politics of Poetic Authority in the Umayyad Literary Sphere. Jejak Digital: Jurnal Ilmiah Multidisiplin, 2(5), 10425-10435. <https://doi.org/10.63822/21qnpk31>

INTRODUCTION

In the political landscape of the Umayyad era, poetry was far more than an artistic medium or literary expression; it functioned as a vital instrument of political legitimacy, propaganda, and state ideology (Ardiansyah & Sakinah, 2026; Darmawan & Afriany, 2024). The transition from tribal rule to a centralized dynastic empire forced the Umayyad caliphs to actively seek moral and socio-political validation from the public, relying heavily on court poets to articulate and defend their authority (Fatoni, 2026; Hinduan et al., 2020). Within this competitive literary ecosystem, Jarir ibn Atiyyah emerged as one of the most prominent literary figures. Known for his fierce polemical verses (*naqā'id*) and laudatory panegyrics (*al-madīh*), Jarir navigated the complex power dynamics between the caliphs, rival tribes, and competing poets, establishing a dominant position within the Umayyad court (Ḥabīb, 2023; Jorgensen, 2023). However, while literature often depicts court poets as mere instruments of royal patronage, Jarir's work reveals a far more dynamic relationship where the poet himself negotiated, shaped, and exercised a unique form of "poetic authority" that influenced political discourses.

The Umayyad period was an important period in the development of Arabic literature. Poetry was not only used for artistic expression but also played an important role in social and political life. Poets could use their poems to praise rulers, criticize opponents, express tribal identity, and influence public perceptions. In this context, poetry became closely connected with power and political legitimacy. The development of Arabic literary criticism during the Umayyad period also shows the important position of poetry in society (Aprianti & Tasnimah, 2024). Moreover, the political and social development of the Umayyad state created a literary environment in which poetry could interact with political interests (Darmawan & Afriany, 2024).

One of the most influential poets of this period was Jarir ibn 'Aṭiyya. He was well known for his *al-madīh* (praise) and *al-hijā'* (satire), especially through his famous poetic rivalry with al-Farazdaq. His poetry was not only important for literary competition but also contributed to the construction of his reputation and authority as a poet. Through praise, Jarir could present positive images of powerful figures, while through satire, he could attack his opponents and strengthen his own position in the literary sphere. Previous studies have examined different aspects of Jarir's poetry. Sharara (2021) discusses the construction of Jarir's satire and shows how he used poetic strategies to attack his opponents. Ḥabīb (2023) examines Jarir's praise poetry and highlights its literary characteristics. Jorgensen (2023) focuses on the *naqā'id* performance between Jarir and al-Farazdaq, showing the importance of poetic competition in their literary relationship. More recently, Ardiansyah and Sakinah (2026) explain that *al-madīh* could function as an instrument for legitimizing political power during the Umayyad era. These studies provide important insights into Jarir's poetry, but they mostly discuss praise, satire, or poetic rivalry separately.

Therefore, there is still a gap in examining how *al-madīh* and *al-hijā'* worked together in establishing Jarir's poetic authority and how this authority was related to Umayyad political power. This study views Jarir's poetic authority as his ability to gain literary recognition, influence his audience, and strengthen his position through poetic expression. His relationship with political authority was also not simply a matter of supporting the rulers. His poetry could reinforce political legitimacy through praise, while satire could demonstrate the power of the poet to challenge opponents and negotiate his position within the literary and political sphere. This study uses a library research method by examining journal articles and relevant books on Jarir, Umayyad poetry, *al-madīh*, *al-hijā'*, and the political context of the Umayyad period. The study focuses on the following research questions:

1. How did Jarir utilize different poetic genres, specifically *al-madīh* and *al-hijā'*, to establish and

sustain his literary authority within the Umayyad court?

2. In what ways did Jarir's poetic authority intersect with, reinforce, or challenge the political legitimacy of the Umayyad rulers?

The objective of this study is to examine how Jarir used *al-madīḥ* and *al-hijā'* to establish his poetic authority and to analyze how this authority interacted with the political legitimacy of the Umayyad rulers. This study aims to show that Jarir's poetry was not merely a form of literary expression but also a means of negotiating reputation, authority, and power within the Umayyad literary sphere

METHODS OF RESEARCH

This study employs a library research method with a qualitative approach. The data were collected from relevant academic sources, including journal articles, scholarly books, and previous studies discussing Jarir's poetry, *al-madīḥ*, *al-hijā'*, *naqā'id*, and the political context of the Umayyad period. Key references include studies by Sharara (2021), Ḥabīb (2023), Jorgensen (2023), and Ardiansyah and Sakinah (2026).

The data were collected through documentation by identifying, selecting, and reviewing relevant literature. The selected sources were then analyzed using a descriptive-interpretive approach. The analysis focused on identifying how Jarir's use of *al-madīḥ* and *al-hijā'* contributed to his poetic authority and how this authority related to the political legitimacy of the Umayyad rulers. The findings from different sources were compared and interpreted to answer the two research questions.

RESULT AND DISCUSSION

Jarir's Use of *Al-Madīḥ* and *Al-Hijā'* in Establishing Poetic Authority

The literature reviewed in this study indicates that Jarir's poetic authority was closely connected to his ability to use different poetic forms according to different social and literary purposes. Among the most important forms associated with Jarir are *al-madīḥ* (praise) and *al-hijā'* (satire). These two forms may appear to have opposite functions. Praise constructs a positive image of a person, while satire attacks or damages the reputation of an opponent. However, in Jarir's case, both forms contributed to the same broader purpose: establishing his position and reputation as an influential poet in the Umayyad literary sphere. Jarir's authority did not depend only on the aesthetic quality of his poetry. It was also produced through his ability to participate in literary competition, represent social values, praise influential figures, and attack opponents. His poetry therefore operated within a social environment in which reputation was an important form of power. A poet who was able to control praise and satire could influence how individuals and groups were represented through poetic language. This made poetic skill an important source of symbolic authority.

In *al-madīḥ*, Jarir constructed favorable representations of the individuals he praised. Ḥabīb (2023) shows that praise poetry occupies an important position in Jarir's poetic production and demonstrates his ability to construct positive images through poetic expression. Praise could emphasize qualities such as generosity, courage, nobility, leadership, and social status. These qualities were not simply personal compliments. They were also connected to the values expected from powerful figures within Arab society. By presenting a ruler or influential person as generous, brave, and noble, the poet contributed to the construction of an idealized image of leadership.

This function of praise is important for understanding Jarir's poetic authority. A poet who could successfully praise powerful individuals could gain recognition among those individuals and their social

networks. His poetic ability became valuable because his words could contribute to public representations of status and honor. Thus, al-madīḥ provided Jarir with an opportunity to establish relationships with people who possessed political and social influence.

Ardiansyah and Sakinah (2026) further demonstrate that al-madīḥ during the Umayyad period could function as an instrument for legitimizing political power. Their discussion shows that praise poetry could represent rulers through positive qualities and therefore support their authority. In this context, Jarir's praise should not be understood only as personal admiration. It could also participate in a wider cultural process through which political power was represented and accepted. At the same time, the use of praise did not mean that Jarir simply surrendered his authority to political figures. The relationship was more complex. The ruler or patron could provide social recognition and material support, but the poet also possessed a form of symbolic power because his poetic representation could contribute to the reputation of the ruler. This created a relationship of mutual dependence between poetic and political authority.

The importance of this relationship becomes clearer when al-madīḥ is considered together with al-hijā'. While praise enabled Jarir to establish positive relationships with powerful figures, satire enabled him to compete with other poets and defend his own reputation. Sharara (2021) emphasizes the constructed nature of Jarir's satire and demonstrates that his attacks were based on deliberate poetic strategies. His satire was therefore not simply the expression of personal anger. It was a literary method for weakening opponents and strengthening his own position. Satire was especially important in the competitive environment of Umayyad poetry. The poet was not only expected to produce beautiful language but also to demonstrate his ability to defend his honor and attack the honor of others. Jarir's rivalry with al-Farazdaq is one of the clearest examples of this process. Their naqā'id performance created a continuous literary competition in which each poet attempted to establish superiority through poetic skill.

Jorgensen (2023) discusses the naqā'id performance of Jarir and al-Farazdaq and shows how their poetic rivalry functioned as an important form of literary performance. The competition was not merely a private conflict between two individuals. It became part of a wider literary culture in which poetic reputation was produced through public competition. Jarir's ability to respond to his opponent and construct effective attacks strengthened his identity as a powerful poet. The relationship between al-hijā' and poetic authority can therefore be understood through the concept of reputation. By attacking an opponent's honor, lineage, behavior, or social position, the satirist attempted to reduce the opponent's authority while simultaneously increasing his own. Jarir's satire created this contrast between the poet and his target. The stronger the poetic attack appeared, the stronger the poet could appear in the eyes of his audience.

The significance of this practice is also supported by Daoud Saloom and Al-Qurra (2019), who discuss the use of narrative tradition in the polemic poetry of Jarir, al-Farazdaq, and al-Akhtal. Their study illustrates that polemic poetry could employ broader narrative and cultural traditions to construct arguments against opponents. This suggests that Jarir's poetic authority was not created through isolated insults but through the strategic use of recognizable cultural materials. Jarir's use of al-hijā' therefore demonstrates another dimension of poetic power. The poet could influence reputation through language. He could construct a negative representation of an opponent and thereby participate in the competition over social honor. In this sense, satire functioned as a form of symbolic struggle.

The combination of praise and satire made Jarir particularly effective within the Umayyad literary environment. Praise enabled him to establish connections with political and social elites, while satire allowed him to compete with other poets. These genres gave him different forms of access to power. Through praise, he could enter relationships with influential figures; through satire, he could establish his

superiority within the literary field. This combination also explains why Jarir's authority cannot be reduced to the idea of a court poet. If his role were understood only through praise, his poetry might appear to be primarily dependent on political patronage. However, his extensive use of satire demonstrates that he also possessed an independent source of authority based on literary reputation. His ability to attack powerful opponents and participate in poetic competition shows that he was an active literary actor.

Hinduan et al. (2020) explain that Arabic poetry during the transition from the Umayyad to the Abbasid period maintained important social and cultural functions. Poetry could express political, social, and cultural realities while preserving established literary traditions. This broader context helps explain why poets such as Jarir occupied an important position in society. Poetry was not separated from social life; instead, it provided a medium through which values, conflicts, identities, and authority could be expressed.

Therefore, Jarir's poetic authority was produced through the interaction of literary skill and social function. His mastery of *al-madīḥ* and *al-hijā'* allowed him to move between cooperation and competition. This flexibility became one of the foundations of his literary reputation.

Al-Madīḥ, Political Representation, and Umayyad Political Legitimacy

The second major finding concerns the relationship between Jarir's poetic authority and Umayyad political legitimacy. The reviewed literature indicates that poetry in the Umayyad period could participate in the representation of political authority. This relationship was particularly visible in *al-madīḥ*, where rulers and political elites could be represented through ideal qualities. Political legitimacy does not depend only on military or administrative power. It can also be constructed through cultural representation. A ruler needs to be perceived as worthy, honorable, powerful, and capable of governing. Poetry could contribute to this process by transforming political figures into literary representations of desirable leadership.

Ardiansyah and Sakinah (2026) argue that *al-madīḥ* could function as an instrument of power legitimization in the Umayyad era. Their argument is important for interpreting Jarir because it demonstrates that praise poetry could have political consequences. When a poet praised a ruler as generous, courageous, noble, or powerful, the poem could contribute to the ruler's public image. Jarir's participation in this tradition therefore positioned him within a political culture where literary expression and political representation were interconnected. His praise could support the symbolic image of political authority. However, this does not necessarily mean that every poem was intentionally written as political propaganda. Rather, the political meaning of praise can be understood through the cultural environment in which poetry was produced and received.

The broader political context of the Umayyad period is relevant here. Darmawan and Afriany (2024) discuss the political development and social conditions of the early Umayyad period and show that political power was closely connected to broader social and religious developments. Such conditions created a political environment in which questions of authority and legitimacy were important.

Anthony (2020) provides another useful perspective through his discussion of *mulk* and Umayyad kingship. His analysis of Umayyad political authority demonstrates that concepts of kingship and political rule were central to the formation of Umayyad political ideology. This broader understanding of Umayyad authority helps explain why cultural representations of rulers could become significant within the political sphere. When this political context is connected with Jarir's praise poetry, *al-madīḥ* can be seen as part of a larger symbolic system. The poet did not possess the same type of authority as the ruler, but he could influence the representation of that authority. Political power could control institutions and resources, while poetic power could shape reputation and public representation.

This relationship created an important exchange. Political figures benefited from the poet's ability to construct favorable images, while the poet benefited from access to powerful social networks. Jarir's poetic authority could therefore increase through his association with political elites, while the prestige of those elites could also be strengthened through poetic representation. This relationship is particularly important for understanding the word "politics" in the title of this study. The politics of poetic authority does not refer only to poems that explicitly discuss government or political events. It also refers to the ways in which poets negotiated their position in relation to power. Jarir's praise created a relationship with political authority, while his literary reputation gave him a degree of symbolic independence.

Thus, *al-madīh* can be interpreted as both literary expression and political negotiation. The poet could praise the ruler, but the act of praising also established the poet as someone whose words had value. The ruler gained literary prestige, while the poet gained social and political recognition. This relationship also helps explain why poetic authority could become politically meaningful. If poetry influenced how rulers were represented, then poets possessed a form of cultural power. Their authority did not come from formal political office, but from their ability to shape language and reputation.

Aprianti and Tasnimah (2024) discuss the development of Arabic literary criticism during the Umayyad period and demonstrate the important position of poetry within the literary culture of the era. This supports the view that poets were not marginal figures. Their work existed within a developing literary environment in which poetic quality, performance, and critical judgment were important. Jarir's authority should therefore be understood as both literary and social. His ability to praise powerful figures increased his visibility within elite networks, while his skill in satire protected his position among competing poets. These two dimensions worked together to create a strong literary identity.

Al-Hijā', Naqā'id, and the Challenge to Literary Authority

Although praise could support political legitimacy, Jarir's satire demonstrates that poetic authority could also function as a form of challenge. This is especially visible in the *naqā'id* tradition. The literary rivalry between Jarir and al-Farazdaq created a space where poets competed directly over honor, reputation, and superiority. The term *naqā'id* refers to poems composed as responses to an opponent's poem, often using the same meter and rhyme while reversing or attacking the opponent's claims. This form created a highly competitive literary structure. Each poet was required to demonstrate not only creativity but also speed, knowledge, rhetorical skill, and the ability to respond effectively.

Jorgensen (2023) emphasizes the performative nature of Jarir and al-Farazdaq's *naqā'id*. Their rivalry demonstrates that poetic authority could be established through performance before an audience. The poet's authority was therefore dependent not only on what he said but also on his ability to respond to challenges and maintain his reputation. Sharara (2021) similarly demonstrates the strategic nature of Jarir's satire. His satire involved deliberate construction rather than uncontrolled insult. Through rhetorical choices, Jarir could present his opponent in a negative way while constructing himself as superior.

This process illustrates an important aspect of poetic authority. Authority is relational. A poet becomes authoritative partly because other poets are positioned as less authoritative. In Jarir's case, the attack on an opponent could simultaneously function as a statement about the poet himself. The rivalry with al-Farazdaq also demonstrates that literary authority was connected to collective recognition. A poet could not establish a reputation entirely by himself. His authority depended on audiences, rivals, patrons, and wider literary communities. The continued recognition of Jarir's poetry indicates that his authority was produced within this network of relationships.

Alqarni (2017), in discussing naqā'id poetry in the post-Umayyad period, provides a broader perspective on the continued significance of this poetic form. The persistence of the tradition indicates that naqā'id was not an isolated practice but part of a broader development in Arabic literary culture.

Jarir's al-hijā' can therefore be understood as a mechanism for negotiating literary authority. His satire allowed him to challenge opponents and demonstrate his poetic competence. Unlike praise, which often involved the representation of another person's positive qualities, satire placed the poet himself at the center of a competitive struggle.

This difference is important. In al-madīh, the poet's authority could be strengthened through association with powerful individuals. In al-hijā', authority was demonstrated through confrontation. The poet had to show that he possessed the linguistic and rhetorical ability to defeat his opponent.

Krakria and Chegrouche (2026) examine stylistic aspects of Jarir's poetry, particularly his use of metonymic imagery. Their study demonstrates the importance of stylistic devices in understanding Jarir's poetic expression. This supports the interpretation that his authority was also rooted in his mastery of poetic language.

Hussein (2025) further discusses the development and use of rhetorical elements in classical Arabic poetry. The importance of rhetorical technique in Arabic poetry helps explain why poetic authority could depend on linguistic sophistication. A poet's influence was connected to his ability to manipulate language effectively. Therefore, Jarir's satire should not be viewed simply as negative poetry. It was also a demonstration of literary competence. Through al-hijā', Jarir displayed his ability to construct arguments, manipulate images, and attack opponents in ways that could be recognized by his audience.

His rivalry with al-Farazdaq also reveals the social dimension of poetic competition. The conflict between the two poets was connected to broader questions of tribal identity and social honor. Their poetry could therefore become a means through which social groups were represented and defended.

The literary competition consequently had political implications even when it was not directly about rulers. In a society where honor and reputation were socially significant, controlling representation through poetry could influence broader perceptions of individuals and groups. Poetic authority thus became part of a larger system of symbolic competition.

Jarir's Position in the Umayyad Literary Sphere: Negotiating Literary and Political Power

The findings from the reviewed literature suggest that Jarir occupied a significant position within the Umayyad literary sphere because he was able to negotiate between different forms of authority. His poetic identity was shaped by literary competition, political relationships, social reputation, and mastery of poetic language. The concept of the "Umayyad literary sphere" is important because Jarir's poetry cannot be separated from the social and political environment in which it developed. Poetry existed within networks of rulers, poets, tribes, patrons, audiences, and literary traditions. These networks provided the conditions through which poetic authority could be produced and recognized.

Jarir's position within this sphere was therefore not fixed. He could appear as a poet praising political leaders, as a rival attacking another poet, or as a literary figure whose reputation extended beyond individual political relationships. His authority depended on his ability to move between these positions. This flexibility explains why his poetry can be understood as a negotiation of power. Jarir did not possess institutional political authority, but he possessed symbolic authority. He could not directly govern political institutions, but he could participate in the representation of political figures and social identities.

At the same time, Umayyad rulers possessed political authority but could benefit from the cultural authority of poets. The relationship between the two forms of authority was therefore mutually influential. The ruler could provide access, recognition, and patronage, while the poet could contribute to the ruler's public image.

Anthony's (2020) discussion of Umayyad kingship is useful in placing this relationship within a broader political context. If Umayyad political authority was concerned with establishing and maintaining claims to legitimate rule, cultural representation could become one of the ways through which authority was understood by society. The political significance of Jarir's poetry should therefore be understood as part of a wider symbolic environment rather than as a direct political program. His praise could reinforce positive representations of political figures, while his satire could demonstrate his ability to challenge literary opponents.

This dual function makes Jarir an important example of the relationship between literature and politics. His poetry shows that political power was not exercised only through institutions. It could also be negotiated through language, reputation, and cultural representation. The Umayyad literary sphere was consequently a space of competition as well as cooperation. Poets competed with each other for recognition, while political figures could seek the support or representation of poets. The literary field was connected to political structures but was not completely controlled by them.

This point is important because it prevents Jarir from being reduced to the role of a political propagandist. His relationship with political authority was more complex. His praise could support rulers, but his literary authority remained grounded in his own poetic ability and reputation. His satire further demonstrates this relative independence. A poet who possessed a strong reputation could use satire to challenge rivals and establish his own superiority. In this sense, poetic authority could operate alongside political authority rather than simply beneath it.

The reviewed literature also indicates that Arabic poetry during and around the Umayyad period maintained important social functions. Hinduan et al. (2020) emphasize the characteristics and functions of Arabic poetry during the transition between the Umayyad and Abbasid periods. This demonstrates that poetry continued to operate as an important medium for expressing social and cultural concerns. Similarly, Klasova (2025), although focusing on nostalgia and Arabic poetry related to the Umayyad-era Islamic conquests, demonstrates that poetry from the period could engage with broader historical and social experiences. This supports the broader understanding of Umayyad poetry as a cultural form connected to historical circumstances rather than as purely aesthetic production.

Fatoni (2026), through the discussion of al-Farazdaq and the development of Arabic literature during the Umayyad period, also contributes to understanding the literary environment in which Jarir's rivalry developed. Jarir's literary identity should therefore be considered in relation to the wider development of Umayyad Arabic poetry. The interaction between Jarir, al-Farazdaq, and al-Akhtal further demonstrates that poetic authority was constructed through a network of competing voices. Daoud Saloom and Al-Qurra (2019) show the importance of polemic poetry involving these poets. Their interaction illustrates that literary authority was not an individual achievement detached from other poets. It was produced through dialogue, opposition, and response.

Consequently, Jarir's authority can be understood through three interconnected dimensions. First, there was literary authority, based on his mastery of poetic language and genres. Second, there was social authority, produced through reputation, competition, and recognition. Third, there was political-symbolic authority, created through his relationship with rulers and his participation in the representation of political

power. These dimensions were not separate. They reinforced one another. His literary skill strengthened his reputation; his reputation increased his access to influential circles; and his political connections could further increase his visibility and recognition. At the same time, his ability to compete with other poets protected his identity as an independent literary figure.

Therefore, Jarir's poetic authority should be understood as dynamic rather than fixed. It was continuously negotiated through praise, satire, rivalry, patronage, and public recognition. This dynamic character is central to the politics of poetic authority.

The Interaction Between Poetic Authority and Political Legitimacy

The relationship between poetic authority and political legitimacy can finally be understood as an interaction rather than a one-directional influence. Political authority could shape the conditions in which poetry was produced, but poets could also influence how political authority was represented. Jarir's al-madīḥ represents the most visible form of this interaction. By praising rulers and powerful figures, the poet could construct images associated with legitimate leadership. Qualities such as generosity, courage, nobility, and strength could be connected to the political figure, creating a positive symbolic representation.

However, Jarir's al-hijā' demonstrates that the poet was not simply an instrument of political power. His ability to attack literary opponents shows that poetic authority could function independently as a form of symbolic power. This independence is essential to understanding the politics of his poetry. The poet therefore occupied an intermediate position. He was influenced by political structures but could also influence cultural perceptions of those structures. His authority emerged through negotiation. He could benefit from political recognition while maintaining his own literary identity.

This interpretation also explains the importance of the Umayyad literary sphere. The sphere was not simply a place where poetry was produced. It was a social space where literary, political, and cultural interests interacted. Jarir's career demonstrates how a poet could use literary forms to navigate this environment. The findings suggest that the politics of poetic authority operated through representation, reputation, and negotiation. Representation allowed poets to shape images of rulers and opponents. Reputation gave poets social influence. Negotiation allowed them to balance relationships with political patrons and literary rivals.

Jarir's case therefore demonstrates that poetry could become a form of symbolic authority. It did not replace political power, but it could support, represent, question, or negotiate that power. In relation to the first research question, the findings show that Jarir utilized al-madīḥ and al-hijā' as complementary forms of literary authority. Al-madīḥ enabled him to establish relationships with powerful figures and construct positive representations, while al-hijā' allowed him to compete with opponents and defend his literary reputation. His authority was therefore based on his ability to operate effectively across different poetic forms.

In relation to the second research question, the findings demonstrate that Jarir's poetic authority intersected with Umayyad political legitimacy through the representation of rulers and the wider political culture of the period. His praise could contribute to the symbolic legitimization of political authority, while his satire demonstrated that poets could also possess a degree of independent cultural power. Overall, Jarir's position in the Umayyad literary sphere illustrates the close relationship between literature and politics. His poetry was not simply artistic expression, nor was it merely political propaganda. It was a form of cultural practice through which literary reputation, social honor, and political legitimacy could be negotiated. The politics of Jarir's poetic authority therefore lies in this dual capacity. He could strengthen

political authority through praise while strengthening his own authority through literary competition. His poetry allowed him to participate in political representation without completely losing his position as an independent literary actor.

Thus, Jarir should be understood not only as one of the prominent poets of the Umayyad period but also as a literary actor whose poetic authority was connected to broader structures of power. His use of al-madīḥ and al-hijā' demonstrates how poetic language could operate as symbolic power within the Umayyad literary sphere.

CONCLUSION

This study concludes that Jarir established his poetic authority through the complementary use of al-madīḥ and al-hijā'. Praise helped him build connections with powerful figures, while satire strengthened his position through literary competition and challenges to his opponents. His poetic authority was therefore shaped by both literary skill and social recognition.

The study also finds that Jarir's poetic authority was closely connected to Umayyad political legitimacy. His praise could reinforce the prestige of political figures, while his satire demonstrated the poet's ability to negotiate and challenge authority. Thus, Jarir was not merely a poet supporting political power but an active literary figure who negotiated literary and political authority within the Umayyad literary sphere.

REFERENCE

- Afifah, S. F., Ariyanti, N., Umam, K. S., Aini, N., Mubaraq, Z., & Kholil, A. (n.d.). Political conflict in the Umayyad era (661–1031 AD). JUSPI: Jurnal Sejarah Peradaban Islam. <https://jurnal.uinsu.ac.id/index.php/juspi/article/view/20854>
- Alqarni, H. M. (2017). Naqā'id poetry in the post-Umayyad era. *Journal of Abbasid Studies*, 4(1), 97–121. <https://doi.org/10.1163/22142371-12340028>
- Anthony, S. W. (2020). Prophetic dominion, Umayyad kingship: Varieties of mulk in the early Islamic period. In A. Marsham (Ed.), *The Umayyad world* (pp. 39–64). Routledge. <https://doi.org/10.4324/9781315691411-4>
- Aprianti, J., & Tasnimah, T. M. (2024). Critics' thoughts on the development of Arabic literature criticism in the Umayyad era. *A Jamiy: Jurnal Bahasa dan Sastra Arab*, 13(2), 462–471. <https://journal.umgo.ac.id/index.php/AJamiy/article/view/2700>
- Ardiansyah, R., & Sakinah, R. M. N. (2026). Al-Madīḥ poetry as an instrument of power legitimization in the Umayyad era. *Jejak Digital: Jurnal Ilmiah Multidisiplin*, 2(4), 7080–7094. <https://doi.org/10.63822/dpcxnr44>
- Darmawan, I., & Afriany, S. (2024). The early Umayyad period: Formation, political development, social conditions, religious affairs, and civilizational progress. *Jurnal Pendidikan Islam*, 1(2), 53–64. <https://doi.org/10.70938/judikis.v1i2.37>
- Daoud Saloom, I., & Al-Qurra, I. A. (2019). Employment of narrative tradition in the polemic poems of Jarir, Al-Farazdaq and Al-Akhtal. *Journal of the College of Education for Women*. <https://repository.uobaghdad.edu.iq/articles/jcoeduw-694>

- Fatoni, A. S. (2026). Relevansi syair Al-Farazdaq dengan geliat perkembangan sastra Arab pada era Daulah Umayyah (Sebuah penjelajahan awal). *Jurnal Sains, Sosial, dan Studi Agama*, 2(3), 508–521. <https://hamfara.com/kalamizu/article/view/167>
- Ḥabīb, ‘U. Ḥ. (2023). Reading in the poem of praise when Jarir. *Journal of the College of Basic Education*, 52, 31–58. <https://doi.org/10.35950/cbej.vi52.9556>
- Hinduan, N. A., Tohe, A., & Huda, I. S. (2020). Karakteristik dan fungsi puisi Arab pada masa transisi pemerintahan Dinasti Umayyah ke Dinasti Abbasiyah. *Alsina: Journal of Arabic Studies*, 2(1), 51–70.
- Hussein, A. A. (2025). Statistical development of the use of rhetorical elements in classical Arabic poetry. *Journal of Arabic Literature*, 56(3–4), 264–312. <https://doi.org/10.1163/1570064x-12341542>
- Jorgensen, C. (2023). Jarīr and al-Farazdaq’s Naqā’id performance. *Journal of Arabic Literature*, 54(1–2), 73–95. <https://doi.org/10.1163/1570064x-12341473>
- Klasova, P. (2025). Voices from the frontline: Nostalgia in Arabic poetry of the Umayyad-era Islamic conquests. *International Journal of Middle East Studies*, 57(3), 472–493. <https://doi.org/10.1017/S0020743825100871>
- Krakria, M., & Chegrouche, A. (2026). Shades of the metonymy’s image: A stylistic approach in samples of Jarir’s poetry. 846–829, (1)15, دراسات. <https://asjp.cerist.dz/en/article/295505>
- Sharara, M. A. (2021). The construction of the satire poem of the poet Jarir. *Journal of Humanities & Social Sciences*, 5(5), 122–137. <https://doi.org/10.26389/AJSRP.A191020>