

**Mechanisms of Conflict and the Equation of Continuity in
Contemporary Poetry: A Study of the Poem "Rock of the Dead" by Abd
al-Wahhab al-Bayati**

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Abstract:

This research paper aims to explore the mechanisms of conflict and the equation of continuity in contemporary poetic writing, focusing on the poem "Rock of the Dead" by Abd al-Wahhab al-Bayati as a procedural space to illustrate the law of refusal and confrontation. The poem is an open and diverse text that relies on narration and dialogue to write the elegy of the self and humanity in their ongoing struggle for existence.

The significance of this study lies in tracing the equation of continuity through the stylistic and rhythmic structures of the poem, establishing a link between meaning and achieved aesthetics. The study leads to an important conclusion: the self transcends reality to write its equation of continuity, using the pathways of textual structures as mechanisms of periodic conflict and resilience.

Keywords:Poetic writing; Poem rock of the death; Rejection; Continuity; conflict; Self transcend.



Introduction:

Contemporary poetic writing has undergone several transformations, breaking away from the traditional forms and structures of ancient poetry. It has raised its voice in refusal and embraced alternative visions that, on the one hand, respond to the whispers of hidden truths and, on the other, correspond to the current dynamics of change and movement. Thus, this form of writing has become a mechanism of exchange, expression, transformation and transcendence, seeking to accommodate different perspectives, engage in renewal and diversity, and deviate from the ordinary and the familiar. It reveals a poetic structure of its own, open to dialogue between genres, defying linguistic and rhythmic conventions.

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Since modern poetry is a rejection of existing and accepted norms, poets today construct their textual frameworks infused with the antidote of modernity. This ensures its journey from the local sphere to the realm of universality, transforming it into a human experience that delves into fundamental and deep-rooted issues. Moving away from repetitive patterns and constant recitation, it adopts a captivating performative style characterised by evasion and surprise, using the language of coding and condensation.

this study aims to examine the mechanisms of conflict and the equation of continuity in contemporary poetic writing, focusing on the poem "Rock of the Dead" as a vivid representation of profound conflicts, crises of hesitation and submission. The poem embodies a powerful dramatic poetry that challenges the established and the customary, highlighting the cultural richness and intellectual distinctiveness of its poet, especially as Abd al-Wahhab al-Bayati is a revolutionary modern poet who transcends the traditional approach to poetry and celebrates suggestion and symbolic intensification.

Contemporary poetic writing is, for the most part, a cry of rejection against a reality characterised by submission and subservience. It becomes a refuge through which the self rises above a sad and tired reality, migrating from the limits of alienation to the realms of closeness. Writing becomes a journey into the clarity of purity and authenticity, far from superficiality and hypocrisy.

It is evident that the contemporary self has assimilated its cognitive map, developed and formed through repeated experience. It has realised that there is no path to existence except through the journey of revelation that it proclaims. Thus, poetic writing has become the house of existence and the place of eternalisation. As Heidegger said, "Language is the dwelling place of being, where humanity resides". As Heidegger said, "Language is the dwelling place of being, where humanity resides" (Heidegger, 2015, p. 136)

Since poetry is a philosophy of transcendence, since it moves from the stillness of non-history to the movement of history, it is in this sense a revolutionary act of the highest order. It is the literary guarantee of the continuous act of revolutionary refusal. If a revolution has a limited goal and is allowed to achieve this goal, it quickly loses its revolutionary and reflexive essence and falls into the sin of deadly silence (Azzedine, 1985, p. 86). At this point, hope remains suspended in poetry, hoping that it will restore movement to it or, in other words, restore its essence.

From here, the moments of writing represent the evolution of the embracing liberation. It is a continuous movement and an infinite leap over the rubble of the dominant and the conventional, demolishing the usual. It has even transcended the idea of centrality, destroying the authority of balanced verticality, and has adopted different formal structures that allow it to translate the flow of emotions. It has moved towards poetic activation and prose poetry as an open text, not subject to rigid models and constraints.

From here, the study tries to answer a problem: What are the mechanisms of conflict in the poem *The Rock of the Dead*? What is its role in achieving continuity? Therefore, it uses the mechanisms of the **stylistic approach** (description, statistics and analysis) to track the rejection and the mechanisms of conflict in contemporary poetic writing, graded towards the mechanism of dialogue and the focus of frequent conflict, then limping on the unity of activation and the equation of continuity, looking at the role of rotation in establishing permanence and conquering the power of the endowment, stopping at the dissonance of the poles in the system of diversifying rhymes to append with a conclusion indicating the most important results.

The mechanism of dialogue and recurring points of conflict can be observed:

There is a unifying vocal multiplicity between the voice of the self confronting the voice of the other and the repeated collective conscience ("they"), which allows the self to express its opinion and participate in the idea effortlessly. In addition, there is the singular voice that accompanies the distant self ("you"), highlighting the tone of anger and disquiet that dominates the language of the self, engaging in a dialogue full of torn, frustrated and burning breaths, using commands and appeals to deepen the authority of explicit rejection, condemning the barrier of separation with a sharp voice full of distress and sorrow.

Furthermore, there seems to be a confrontation between the self and the other within the self, aimed at rolling away the rock of isolation and oppression that separates the self from its virtuous and suspended world. This rock, with all its connotations of cruelty, ignorance, heaviness and eternal tragedy, embodies the captivity of the self to circumstances. It records the epic of its submission to its frustrating time and its belonging to a miserable existential reality, persistently documenting its humiliation and persecution alone, without confrontation or resistance.

Although this communicative structure began with peace, love and reconciliation between the addressed and the speaker, it ended with anger and

rejection, proclaiming the voice of revolution and liberation. In this way, the poet's various emotional states, with degrees of intensity and proximity, form a pulsating diagram of fluctuating emotions that rise and fall like the tides, trying to protect her vibrant living entity that does not belong to a state of oppression and humiliation (as is evident in the distinction between the speaking singular and the absent plural).

Every sentence of the poet's **al-Bayati** lines carries a charge of anger, refusing to surrender and condemning a humiliating reality. He denounces this shameful belonging to minds bound by the chains of fear and death, languishing in the prison of oppression and backwardness. The verb tense in these sentences moves from the past, which dominates the textual structure ('before', 'they lived', 'they did not know') through the use of the present tense, negation and inversion, to the present ('gnawing' and 'living') and imperative ('growing'), as the self attempts to extend a continuous temporal bridge that signifies the persistence of humiliation.

The poem is built around a narrative core, as it is a dialectical textual structure that expresses the multiplicity and diversity of perspectives, breaking away from monotony and narrowing the distance between the subjective and the objective. It creates a coexistence between divergent elements, combining time and space in a comprehensive structure that aims to overcome isolation and exclusion, expressing a desire for participation and dialogue (poetic/narrative) that is appropriate to the content.

Moreover, the embrace of narration and dialogue creates a dramatic discourse capable of surprising the reader, especially as it leads to the diversity and alternation of rhythms, achieving the aesthetics of contrast. The voice of the dialogue becomes a consolation that allows the self to overcome its alienation and loneliness, reaffirming its belief in participation and interaction. The narrative, on the other hand, is a seductive enchantment, designed to capture the attention and the spirit of the reader.

In fact, these virtual voices, evoked by the poet's imagination, seem to reverberate back to the self, proclaiming their unity and the collective expression of an inner struggle that does not anticipate a response or an answer. It is an emotional ambivalence that combines two opposing wills, one motivating and the other inhibiting. This ambivalence arises from a lack of satisfaction and from the clash between the desires and instincts of the individual and his environment, with its laws, teachings and ethics. (Lotfi Al-Ansari & Ahlam Hassan, 2007, p. 15)

If Hegel derived from the conflict between opposites a higher and more complete intellectual dialectic because it attains completeness and achieves

unity, integration and self-knowledge (Group of authors, 2020, p. 95), then conflict can be seen as the point of convergence and unity behind differences. Thus conflict becomes the spirit of evolution and "contradiction is the real driving force of the world"(Group of authors, 2020, p. 83). We can say that conflict is the foundation of continuity and permanence, as it leads divergent elements towards unity and culminates in a continuous dialogue between distant poles. At this point, the elements of doubt and tension fade away and are replaced by the alphabets of tranquillity.

Arise, my sister,

Between me and your blue sky,

Generations of the wretched.

- Arise!(Al-Bayati, 1995, p. 119)

The self feels anxiety and tension as a result of the state of exclusion imposed upon it, remaining a prisoner of an oppressed and submerged society. The dynamism and vitality of the text flow from this conflict (the conflict between the self and the environment). The multiplicity of voices erases the traces of monotony and stagnation on the face of the text, allowing the event to grow and the artistic plot to develop, thereby engaging the psyche of the recipient and engaging different forms of consciousness.

The repetition of the act of calling awakens the addressee to the speaker, exercising its transformative power and the charm that implies responsiveness. It oscillates between the tendency to frustration and resignation on the one hand, and the charge of rejection and awakening on the other. At the same time, the call revives the crisis of lament, confusion and fear, leaving space for the recipient to participate and pay attention.

The unit of activation and the equation of continuity:

The poet chose poetic activation (tafila) in order to establish his text on a specific regularity, different from the strict and fixed traditional meter, as well as from free verse, which lacks meter. The text is therefore between intensity and absolute spontaneity, far from didacticism and rhetoric on the one hand, and pure contemplation on the other. It is a form that combines liberation and commitment, liberating itself through the diversity of activations, rhymes, while respecting the prosodic rules (the unity of the activation unit).

This moderation indicates a certain balance, especially in the reliance on a fundamental pillar, which is the repeated and single activation unit (mutafa'ilun) and the clear and simple meter, which is characterised by having thirty movements that are not found in other meters (5x6)(bin Rashid, p. 136). This led to a sense of intensity and acceleration, in addition to containing nine

short sections and six (Al-Nuwayhi, p. 60) long ones. However, the poet broke all these fixed rules by using the reasons for augmentation and the subtleties of implication* (Aziz Al-Atiq, 1987, pp. 172,181). He slowed down the rhythm, creating a movement that resists superficiality and haste, calling for reflection and insight in order to regulate the rhythm of life at an appropriate pace that achieves an aspect of emotional balance.

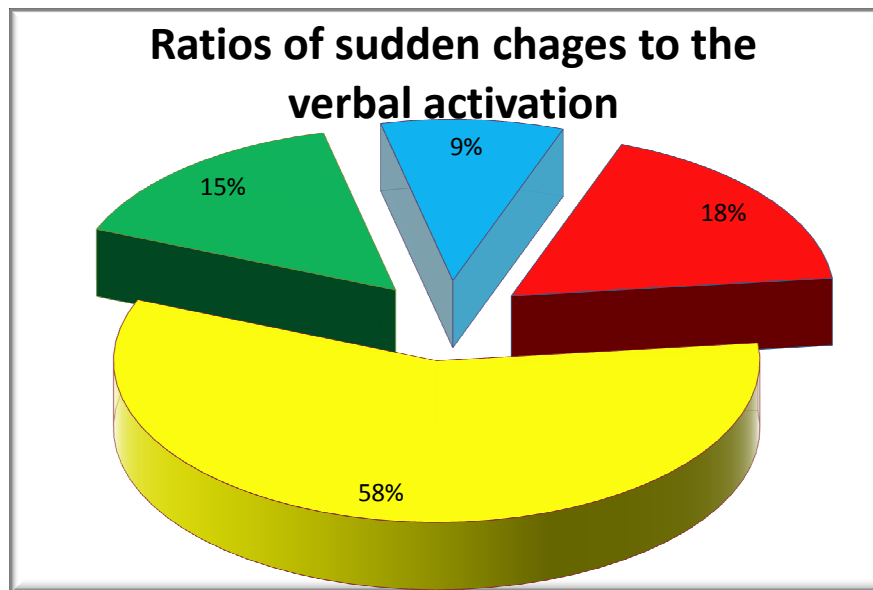
Based on this, most of the activations used were affected by the subtleties of implication, so the movements were reduced from the original 160 to 132. The number of consonants was increased from the original 64 to 95. In this text, the activation unit is used in six forms: (/0/0//0) has nineteen activations affected by implication, (///0//0) has five correct activations and five subordinate activations, ("0/0//00 - ///0//00 2") has the reason for appending, (///0//0/0/0/0) has three merged activations, (/0/0//0/0/0/0) has the reason for trailing** (Aziz Al-Atiq, 1987, p. 181). All these rhythmic variations reflect a tendency towards liberation and independence.

If the subtleties and reasons for variation are rhythmic justifications related to the psychological aspect, their abundance indicates the pressure of suffocation and breathlessness. Breaking the rhythmic monotony by introducing diversity and variation in the interplay signifies a desire for unity, harmony and inclusion in this fragmented society where the hand of conflict reaches from many angles.

Below are two triangular graphs that show the ratio of correct to incorrect activations in a comprehensive and detailed way:

* . Al-Idmar (Concealment), Taskeen Al-Thani Al-Muttaharrik (Stilling the Second Movable), and Tadheel (Annotation), which is an addition of a consonant after the last, forming a whole. And Tarfeil (Augmentation), which is the addition of a light cause to the last one, forming a total. For reference.

** The cause of tarfeil is the addition of a light cause to the last one to form a sum, while the cause of tadheel is the addition of a consonant after the last one to form a sum. For reference.



The correct ones

The implicit ones

The appended ones

The annotated ones

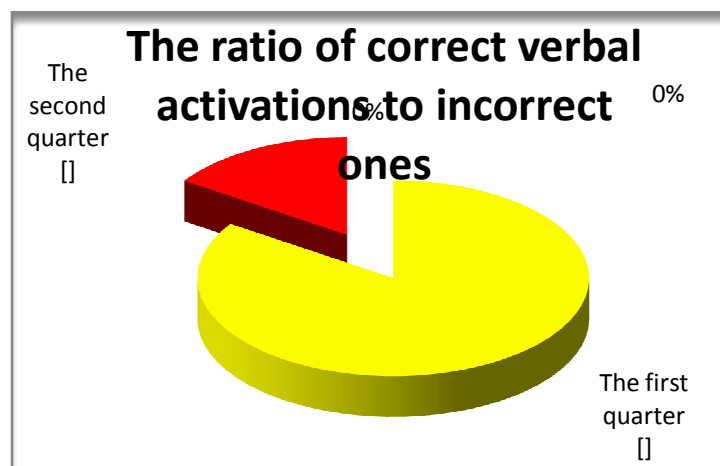


Diagram 1: Ratio of sudden changes in activations and the ratio of safe activations to unsafe activations.

The first graph shows an increase in the proportion of activations affected by implication, bridging the gap between al-Kamil and ar-Rajz meters. This makes the activation a function of disturbance, with a sequential alternation of movement and stillness, increasing the flexibility of the rhythm. It responds to the inner dialogue full of conflicts and fluctuations of the self. Meanwhile, the repeated causes of variation in the rhymes disrupt the monotonous quantitative repetition that the self finds tiresome and fears its disturbing frequency. Rhythm therefore moves through two polar and adjacent relationships, reflecting the reality of surprises and disappointments.

The second graph represents the ratio of correct activations to incorrect activations, the former not exceeding 15.63% and the latter reaching 84.37%. This enriches the effectiveness of diversity and enhances the musical richness fuelled by emotions of fear and despair. This difference creates a striking rhythmic melody and a fertile musical field that contradicts the prevailing patterns.

Through the frequency of implicit activations and the use of rotation, the poet has been able to establish an equation of continuity that achieves a remarkable succession and growth. This invites contemplation and calls for re-reading each time, as the emotional flow flows smoothly, embodying the principle of liberation from inevitable pauses and renewing the rhythmic movement to resist the inhibiting static pause, thus embodying the movement of challenge.

The rotation between establishing continuity and overcoming the dominance of pause:

There is a clear difference between rotation* in the vertical poem, which complements the couplet and links its two halves, and rotation in free verse. In the vertical poem, rotation gains in importance by giving the poet great freedom, represented by the liberation from the constraint of ending the poetic line in response to the demands of complete meter. Instead, the poet stops spontaneously, integrating both semantic and rhythmic dimensions. Rotation also contributes to the coherence of the poetic text, tightening it with a strong rhythmic bond (Saber Obeid, 2001, p. 160). In turn, rotation in the

* . Dr. Abdelaziz Nabawi, the author of the Encyclopaedia of Poetry Music, introduces the term "Tadweer" to refer to rhymed poetry, while Dr. Mahmoud Al-Samaan, the author of the book "The New Prosody", calls it "Running Poetry". One of the earliest users of the term "Al-Jurayn" was Dr Louis Awad in 1947, derived from romantic school poetry and dramatic poetry. Some refer to it as "integration", a term proposed by Muhammad Bennis as an alternative to "tadweer", taking it from Ibn Rashi, whom Bennis considered a reference.

activation poem brings poetic lines together, creating a harmonious rhythmic structure that achieves a fluid and organic unity of the poetic whole.

In addition, rotation introduces a deferred difference, postponing the rhyme and giving the poet the freedom to choose the pause. In this way, this technique transcends its mere musical indication, since its purpose goes beyond an abstract musical connection. It has an expressive function, the primary aim of which is to establish an organic relationship between meaning and music. This makes rotation a musical-artistic means¹² that is in line with the psychological structure of the poem and requires the realisation of this interaction and composition through significant poetic energy. (Abu Asba, 1979, p. 27)

From this point of view, rotation provides the poetic text with rhythmic and semantic coherence as a stylistic cue, with an expressive value capable of translating emotions and conveying their intensified charges. It confirms the unity of psychological experience and testifies to the totality of the emotional flow. It describes the smoothness of the artistic structure through the sequence, pursuit and succession of images.

Abdul Wahab Al-Bayati made remarkable use of rotation in his text in order to surpass the intensity and monotony of the rhythm in the al-Kamil meter. He used ten rotating activations, as shown in the table:

Table 1. represents the number of activations in the poem ("The Rock of the Dead").

The creeping rhythmic verbalactivation	The correct rhythmicverbal activation.	The dependent rhythmic verbalactivation.
06	02	02

In this way, the Rotating Activations transcend conventional form, revealing a distinct rhythmic structure that distinguishes them from other poems. Its pioneering role lies in the coherence between the formal and rhythmic aspects, especially since the rotation is alternately ordered and arbitrary, responding to the connotations of disorientation and loss. Furthermore, she achieves a balance between rhyme and rotation in a regular distribution, presenting a semantic harmony with the content, which aims to achieve social justice.

Here is the rotation scheme as it occurred in the poem:

- The first poetic line.0/0/ Sleep!

0//0/// 0// Before their poetry,

0/0//0/0/ Oh sisters, sleep!

- The second poetic line. /0/0/ 0//0/// 0//0/0/ Between me and your blue skies,

/0/// 0//0/0/ 0/ Generations of the wretched

0/0/ Sleep!

- The third poetic line. /0/0/ 0//0/0/ 0//0/0/ Deaf to the world, in the colour Of fear.

00//0/0/ 0/ They were, and the burdens

- The fourth poetic line. /0/0/ 0//0/0/ They lived on illusions,

00//0/// 0//0/0/ 0/ Like worms gnawing at the sand.

- The fifth poetic line. 0/0/ 0//0/0/ Their lives are dead,

00//0/0/ 0//0/0/0/ And their deaths are bats of darkness.

- The sixth poetic line. / 0//0/0/ 0//0/0/ They never knew the light of heaven,

00//0/0/ 0//0// Nor the joys of love.

- The seventh poetic line. 0/// 0//0/0/ As for their wives,

00//0/// 0//0/0/ 0// They are rats living on scraps.

- The eighth poetic line. /0/0/ 0//0/// 0//0/0/ Between me and your blue sky,

0/// 0/ Your rock.

0/0// So sleep!



Rotation is used in this poem to enhance the dynamism of the poetic action, with a ratio of 52.63%, indicating its significant presence within a wide poetic space. Conversely, pause accounts for 47.37% of the poem, meaning that all the lines of the poem rotate, except for the pause positions, which contribute to regaining breath and the ability to continue. This shows a relative balance between pause and movement, in line with the desire to assert

equality and reject marginalisation. In this way, the duality of integration and separation is achieved simultaneously, as integration arises from the continuity of meaning and structures in its act of rotation, while separation responds to semantic contradiction.(Noumas Al-Madani & Abdul Hamid Adnan, 2020, p. 56)

In addition, irregular rotations are present in six poetic lines, indicating the dominance of chaos over balance and injustice over justice and equality. It also separates the parts of the structure, despite its rigidity and harshness(Al-Malaika, 1968, pp. 82-83), inflicting fractures on the prosodic structure used deliberately by the poet to demonstrate the dispersal of the collective and the futility of belonging to it, as it is the axis of humiliation and degradation. In addition, the transition from regularity to chaos highlights the intensity of the struggle experienced by a restless self that is destined to live in a reality of oppression and surrender amidst the living dead and wretched individuals, witnessing the crisis of fragmentation, disintegration and the reality of actual alienation.

Therefore, in a search for challenge and resilience, regular rotation appears in four poetic lines, bringing together the cause and the collective structure, connecting the reasons and the stakes. This highlights the value of cohesion, communication and connection in making decisions and changing the situation. It shows the indomitable spirit and the struggle of the self to achieve its aspirations in overcoming the current crisis of pain.

It is noteworthy that the poet intensifies the system of rotation by using repetition as a stylistic device that creates a rhythm of similarity and succession. Thus the phrase "Between me and your blue skies" becomes a fulcrum and a refuge to which the poet returns whenever he is overwhelmed by fragmentation and disorder. It outlines the growing spiral structure, elevating the internal musical rhythm and emanating a regular periodic movement, revealing an equation of continuity and infinity that the self seeks to internalise in order to ignite determination and sharpen ambitions.

Polarisation in the system of rhyme:

Rhyme forms a captivating melodic pause that stimulates the reader's ear and draws attention to its enticing repetitive pattern. Rhyme, with its musical harmony, thus serves an aesthetic function. It consists of several sounds repeated at the end of lines or stanzas in a poem, and this repetition is an essential part of poetic music. It acts as a musical interval, and the listener expects and enjoys such repetition. This means that rhyme also serves a dual pleasurable function based on the pleasure of repetition, rhythmic progression and prior knowledge in a poem with a unified rhyme scheme. It is also based

on the element of surprise, evasion and manoeuvring in a poem with varied rhymes.

Certainly, the basis of repetition and recurrence in rhyme makes it the comforting voice of memory, to the extent that the ear craves its resounding resonance. It is transformed from a mere dry and material icon into a spiritual richness linked to a sensory expansion based on retrieval and repetition (Anis, 1952, p. 2). It is the magical key that leads us to the realms of the subconscious mind (Al-Malaika, Psychology of Poetry and Other Articles, 2000, p. 97), as it contributes to the activation of sensory processes in the form of effective physical commands.

It seems that rhyme ensures the coherence and continuity of the text through a specific system that unifies the poetic lines, since it has a direct effect on the strengthening and integration of the poem into a coherent unit (Al-Malaika, Psychology of Poetry and Other Articles, 2000, p. 78). It becomes the link that guides the lines and structures them into a coherent architecture, as it merges with the other elements of rhythm to stimulate the poetic essence of the text.

The poet uses compound rhyme to bring together two opposing poles. One is synonymous rhyme, in which each word has the same consonant ending (/00), and the other is repetitive rhyme, in which each word has a mobile vowel between its consonants (/0/0) (Haki, 1987, pp. 202-203). This connection between affine

The system based on conflict leading to continuity.

This polarised system reveals the intensity of the conflict between different parties and embodies the tendency towards alienation experienced by human nature, which is inherently dual, represented by individuality and collectivity*. It is possible for rifts to occur that result in individuals returning to themselves and ceasing to conform to the social structure in order to achieve their distinct individuality. As a result, their relationship with that structure becomes one of opposition, leading to a lack of alignment of consciousness between the structure and the self. The end result is that the individual perceives the structure as something separate from themselves, and this separation between the self and the social structure is one of the meanings of alienation according to Hegel... Assistant. (Musa, 2013, p. 25)

* . The term "al-Kulliyya" refers to a social structure conceived by the human mind, considered as a mental entity, and the relationship with it is seen as a complete, immediate, and spontaneous unity.

From this we observe the parallelism between this polarised system and the dual nature of the human self, as well as its challenge to the duality of the universe and society. Consequently, the poem "Rock of the Dead" forms a juxtaposition to the systems of self and existence, as it expresses difference and imbalance. Despite the dominance of the synonymous word in the poetic text:

The poet says:

Between me and your blue skies

Generations of the wretched, their rock

Sleep!

Deaf to the world with the colour of fear

They were and they will be (Al-Bayati, 1995, p. 119)

The passage contains two poetic phrases, the first of which ends with a consistent rhyme, while the second ends with a synonymous rhyme, creating a separation between the self and the other. The self is veiled from its counterpart by a captivating moment that reflects the self's prolonged suffering with its social environment, which does not agree with its direction and ideology. The other phrase refers to the deaf rock that emits meanings of absolute inevitability from which there is no escape. It is the inescapable misery that robs human life of its value and tramples human dignity underfoot.

The pause occurs in the following poetic phrase, in the same rhyme, to show the harmony between individuals in a submissive social structure, betrayed by the will of power to change its destiny. It plays its orchestrated symphony for successive generations with complete satisfaction as they feed on inherited frustration and successive oppression (their lives are dead - and their deaths are bats of darkness - as for their wives, they are rats living on air).

The reason for the addition of the tail to most of the synonymous rhymes is the need to fit a negative and backward class, suffering from subordination and backwardness, satisfied with its fate, without aspiration or resistance, accepting its misery in a sickening and exhausting way, until it becomes a constant final title for surrender and total submission. Thus it writes the history of its eternal and shameful wretchedness.

These rhymes declare the independence of the poetic phrases and present them in a sequential and symmetrical manner, proving the succession of times of shame and disgrace in oppressed social structures without any change or development, forming a constant comprehensive phenomenon.

This independence also signifies the difference of the self and its inability to coexist with this miserable and painful reality.

Conclusion:

The essence of the study can be summarised in the following key findings:

The form of dialogue serves as a defensive mechanism that establishes a dialectic of presence and absence. It signifies the confrontation of the self with itself on the one hand, and its confrontation with the submissiveness of the other and its subjugation on the other. It is a mournful elegy expressed in the language of rejection and resilience in a current unfortunate context.

The frequency of narration and dialogue serves as a basis for the alternation between the subjective and the objective, giving the text a remarkable comprehensiveness that transcends the limitations and flaws of reality. In addition, the stylistic fusion of narration and dialogue helps to achieve and maintain a rhythmic balance between slowness and acceleration, hesitation and boldness, breaking the horizon of expectations and revealing the inner depths.

The multiplicity of voices in the declared communicative structures creates a focal point that captures the disappointment of the self and records its intense emotional charge in the language of condemnation and disapproval.

The parallelism of the verbal unit, characterised by its multiple forms (masculine and feminine, singular and plural), reflects the diversity within the society with its heterogeneous unity. It also implements the principle of moderation and establishes a systematic movement imbued with the wisdom and prudence needed to understand life and to regulate its pace in order to achieve inner peace and satisfaction.

Repetition, as a rhythmic device, lays the foundation for continuity and perseverance. It is related to the symbiotic relationship between music and semantic composition. It reveals its structured form in the midst of the crisis of duality within a class-based society rooted in power struggles. However, the oscillation between pause and rotation indicates a deep desire to achieve social justice.

The system of contrasting poles in the rhyme reflects the fusion of the harmonious and the diverse, making the textual structure a coherent composition of interrelated elements, much like existence, which is not hindered by duality but rather achieves integration. This reflects the state of the self which recognises the fundamental duality of its unified being.

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