



# Intertextuality as Expression: A Deep Dive into Amr Hasan's Egyptian Performance Poetry

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## Abstract

Studies have been made celebrating and analyzing western performance poetry as an effective tool in expressing poets' identity. They have indicated how addressing audience lively is an experience completely different from that of reading. The eastern experience in this context is significant to be studied and focused on, too, especially with regards to Egyptian performance poets. So, this study attempts to provide a thorough analysis of performance poetry aspects in the works of the Egyptian poet Amr Hasan, a contemporary Egyptian performance poet. Performance poetry is a modern common cultural phenomenon in Egypt which competes with and parallels the western one. This phenomenon of poetic evenings directed to live audience and accompanied by music, is an artistic tapestry that has its especial literary flavor. Created by young Egyptian poets and viewed or attended by thousands make it an experience that deserves to be studied. It combines distinctive elements; the spoken words and theatrical performance often accompanied by music and multimedia. The study reveals how elements of global performance poetry are present and significant in the Egyptian one. It also indicates that in addition to performance elements, there are intertextual aspects that make the Egyptian category very distinctive and help enrich the poems' themes that varied into social, political, and mostly personal emotional ones. Hasan's poems are rich in its intertextual displacement. The intertexts are evident in poems such as "Gobran", "Asking you about the spirit", "El Maestro", etc. These elements are traced to indicate how they are employed to achieve distinctive Egyptian poetic experience and to highlight the identity and ideology of the poet.

**Key words:** *Amr Hasan, El Maestro, Gobran, Intertextuality, Performance poetry*

## Introduction

This research is an attempt to map out some of the intertextual transactions and performance elements evident in modern performance poetry in Egypt. Amr Hasan is chosen because he is a contemporary young Egyptian performance poet. Also, he has wide popularity especially among youth and his poems are reflections to most of his generation cases. He was born in Cairo, August 1987 and has begun

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his writing career in 2004. Writing in colloquial language, Amr's poetry parallels that of Amal Donkol, Fouad Negm and Abdelrahman Alabanoudy. Poetry of such writers proves that colloquial language is often effective in expressing genuine emotion, especially when addressing simple people. Yasmeeen Hamada wrote in Sada Elbalad (15 April 2023) that Amr wrote many collections; *Silfy, Half Pleasure is in Isolation, Butterflies, On the Side of the Road* and many other collections. He won the prize of the best poet from Alsawy Culturalwheel 2010, Ahmed Fouad Negm prize 2016, the prize of culture ministry for the best collection 2010, and many other prizes.

Amr's popularity is out of his attractive themes that people appeal, his affective performance, and his ability to touch people's feelings. Moreover, his wide knowledge of global characters that have their impact on humanity and his significant references to them, enrich his poetry culturally. This paper tackles the definition of performance poetry and its different aspects and how Amr Hasan's poetry reflects these aspects significantly. Moreover, intertextuality is defined and traced in selected poems of the poet to expose the power it gives to these poems.

## **1-Theoretical framework**

### **1-1 Intertextuality**

Critics credit Julia Kristeva to be the first user to the word intertextuality. In her book *Desire in language* (1980), Krestiva indicates that texts are often constructed and formed from already existing earlier ones. Authors do not create pure texts of their own, but they often do so in the light of other authors' texts. She shows that the text is a space where "several utterances taken from other texts, intersect and neutralize one another" (36). According to her view "each word (text) is an intersection of words (texts) where at least one word (text) can be read" (66)

As a concept, intertextuality implies that all literary works are made from other works. In addition, all writing challenges, continues, restates and modifies previous writings (Ismail 5). Likewise, in his book *Intertextuality*, Graham Allen

asserts this view. Allen indicates how modern theorists claim that literary and non-literary works lack independent meaning. They are intertextual as if reading becomes a process of moving among texts (1).

Robert S. Miola shows that intertextuality encompasses the widest possible range of textual interactions including those of sources and influences (13). Miola shows seven kinds of intertextuality and asserts that addition or reduction is possible. The first kind is revision that features some sort of identity relationship between anterior and posterior text controlled by the eye of the revising author. Translation, another type, carries across a text into other languages considering its original identity. Quotation, a third type that occurs through allusion that is without verbal iteration, typographical signals, a switch on language, or by actual identification of the original author or text. The source is a fourth type where the anterior text exists as whole in dynamic tension with the latter one, a part of its identity. Also, convention and configuration are of transaction. Poets constantly appropriate and adapt from classical and medieval literature. Intertextuality occurs also when linking implicit explicit generic choices such as the play within the play of revenge tragedy. Finally, there is paralogue that illuminate the intellectual, social, theological, or political meanings in other texts.

Heinrich Plett classifies intertextualists into two kinds, "the progressive" and "the traditionalists". In the context of this paper, the second type is essential as this type is interested in studying the relationship between a text and its predecessors. This textual relationship according to Ismail, takes the form of allusion, quotation, annexation, parody, etc. (8). Overall, intertextuality enhances the literary experience by emphasizing the interconnectedness of texts and fostering deeper connections between authors, readers, and cultural narratives. This makes it a vital concept in both literary studies and creative writing.

## 2-1 Performance Poetry

Intertextuality becomes an effective tool that enriches the poems' themes especially when the audience is involved. This involvement depends on the audience culture and the popularity of the intertextual elements. The nature of performance poetry is significant in this context. This kind of art refers to the artistic form that conveys ideas through poetic language. It depends on the use of voice, dramatic movement and performance gestures. Kellie Jones, in her essay "the Art of Performance poetry", indicates that performance poetry is a unique form of artistic expression that transcends the written word, engaging the audience through rhythm, emotion, and presence. It is one of prominent changes in the formal and professional poetry as it increases its popularity.(202).

It encompasses some sort of dramatic act that depends on the existence of the audience for interaction, the usage of microphone, performing body movements and gestures, physical and sound pauses, and facial expression. The combination of these elements creates an immersive experience that engages the audience on multiple levels (Jones, 203). Performance poetry breaks the traditional one as it depends completely on these dramatic acts and tone that are performed directly to the passion and emotion of the existed audience. So, it is a form of poetry that is written to be performed in front of an audience to emphasize the oral and the dramatic aspects of this art (Padel 115)

The Performance and the delivery of poetry out loud on the stage can amplify its aesthetic value and meaning. This brings the audience into a higher emotional, mental, and spiritual state. It keeps hearts awake and makes it possible for the receiver of poetry to communicate, feel, and understand themes and ideas not just through written words but precisely through focused emotional and direct performed spoken words. Its main aim is to create an experience that resonates with listeners beyond the written texts.

The power of performance poetry is in its ability to create immediate emotional response. This is achieved as it involves more than one sense; the audience listen, see, and even interact through clapping and sometimes expressing admiration through encouraging words. All these elements grant performance poetry its popularity and usefulness.

### **3-1 Brief survey of performance poetry history**

Performance poetry is not literally a new phenomenon as it can be traced back to ancient oral tradition where storytelling and poetry intertwined. In Greece, for instance, poets like Homer recited epics in public gatherings. It thrived during the middle ages through minstrel and troubadours who travelled and entertained with lyrical storytelling. The 19<sup>th</sup> century witnessed the rise of the spoken word movement, then, appeared the Beat Generation of 1950s who marked a significant turning point in performance poetry. Poets like Allen Ginsberg and Jack Kerouac brought spontaneity on the stage. The 1980s and 1990s witnessed the appearance of the spoken word movement, open mic events and slam poetry that gained popularity with pioneers like Sara Kay and Mark Smith. Contemporary performance poetry includes poets like Amanda Gorman and Rubi Kaur who succeed in addressing contemporary issues such as identity, race, and gender. It is to be noted that the internet and social media platforms have also expanded the reach of this kind of poetry allowing poets to connect with global audience.

### **2- Performance poetry in Egypt and its characteristics**

In 1709 Alexander Pope's *Essay on criticism* declared "the Sound must be an echo to the Sense". In performance poetry, this is fully achieved as it uses body and voice as significant instruments to echo sense. During the last two decades, a popular phenomenon has appeared in Egypt represented by stages that present performance poetry, songs, cultural events and plays. It has been used to see such stages present plays and songs, but performance poetry in Egypt is a modern phenomenon. It has become popular among youth as it is presented on stages such

as that of Alexandria library and Al Sawy Cultural wheel that present poetic evenings performed by young Egyptian poets.

Julia Novaka considers performance poetry to be a sub-genre of live poetry that can be regarded as one of the most significant development in English language poetry (30). In Egypt, there are poets that make parallelism possible. Promising poets such as Hesham Alghh, Amr Hasan, Amira El bialy, and Fares Qateria have succeeded in attracting a notable number of youth to attend their poetic concerts and also listen to them through different social media platforms. The nuanced evolution of this literary movement in Egypt deserves to be studied. Those poets rematerialize language depending on delivering it with some sort of dramatic action. Never only depending on the sounds but utilizing them to enhance the themes of the poems. In other words, it does not depend on rhyming sounds but on how these sounds are helpful in transferring the theme when they are lively performed and heard. Those young poets rebel against the entrapment of poetry on printed pages. Poetry is to be heard as Amy Lowell revealed, "poetry is as much an art to be heard as music, if only we get people to understand the fact" (46). It is remarkably noted that these poets succeed in fulfilling the characteristics of the global performance poetry into their own through physical presence and vocal delivery. In fact, the characteristics of Performance poetry distinguish it from the traditional written one.

Being a dynamic and unique form of expression that blends the written word with live presentation, performance poetry has some key aspects that make it a vital part of contemporary cultural expression. Amr Hasan is taken here as a model to Egyptian performance poets who has wide popularity. Amr and many other poets have charted a new path for poetry that parallels the printed one. El mougy explains, "The poem's meaning broke free from the confines of the printed page to include the poet performer's physical presence, his-her interaction with a live audience as well as the paralinguistic and paratextual mode" (154).

**Oral delivery** is the first significant feature of performance poetry presented in Amr's poetry. First, it is delivered orally as it emphasizes the spoken word and highlights vocal dynamics, intonation, and rhythms to enhance the poem's impact. In other words, it is the quality of aliveness. Almost all poems of Hasan are delivered orally and lively at poetic evenings. In this context, Micheal Davidson explains that oral delivery "signifies unmediated access to passionate states, giving testimony to that which only this poet could know" (197). Live performance is a major constituent of Hasan's poetic identity. Andrea Gibson, a western performance poet highlights the value of this live performance that creates energy and powerful emotion. She declares

I think that when we are creating art from an emotional place it is really effective because I do not think people typically respond and change things in their lives from facts. If you are on stage and you start talking about the statistics of the number of deaths in Iraq, the numbers just reach people's heads. You are gonna be more effective if you get up and honestly and **emotionally** tell the story of Iraqi mother.(Gibson)

Performance poetry also includes some sort of **emotional engagement** achieved through **physicality**. This takes place through conveying deep emotion by the use of voice and body language, to connect with the audience on a personal level. Elmougy asserts, 'in performance poetry the meaning of a poem stretches to encompass, in addition to the verbal language, the poet's body language" (162). This is a vital tool in exposing emotions. This can be seen in most of his poems. For instance, his poem "Stop missing you any more", "بطلتي توحشيني" (Hasan,2023) where the poet's emotion floods and his tears flow at the end of the poem. Along the delivery (reciting) of the poem, Hasan's body language is significant at every line. Moreover, Amr uses signs paralleling his words. He refers to his head and ear when he says "still remember" to give his words double meaning. Referring to his ear is significant if he means the song of Om Kolthom. He repeats the lines referring to his head to indicate his failure to forget his memories. Then he holds



his head when he says that his thoughts are fighting every night depriving him from sleeping. Amr interacts emotionally with every line using signs, gestures, pauses and body movements to express his feelings:

الست ساعتها غنت في الراديو لسه فاكر  
والنحلة النايمة طنت لما صحيو العساكر  
وعساكر الليل دماغي في خناقه يجيبو داغي  
والليل عمال يلاغي والقلب ضعيف وناكر

Still remember Om Kolthom singing

A bee buzzing while soldiers were fighting

Soldiers were nothing but me thinking

Unable to sleep night out of weak heart remembering (translation mine)

Emotional engagement, as a distinctive feature of this kind of poetry, is also clear in "ويسالونك عن الروح", "Asking you about the spirit" (Hasan, 201), when the poet stops at the middle of his poem and nearly lost his voice for seconds out of his enthusiasm. Closing his eyes with a shaking body in a state of passionate hallucination Amr says:

متعلق الجرسون بالقهوة علي ايده  
بيوطي طفل علي البلاط ميقومش  
عامل نضافه في ايده بعض حاجات  
وزبونه فاتحه عندها وضع ثبات  
لكن انتي كنتي مكمله سيرك  
عرفت اني ساعتها من غيرك  
واني بائس والمكان خيالات

This high physical presence of the poet gives his poems some sort of authenticity and effects and helps expressing his emotion. Such effects are clearly amplified when the performer is the author. There is no exaggeration here in saying that images and themes of the poem depend completely on the live delivery accompanied by physical involvement, Novak indicates

Live poetry is characterized by the direct encounter and physical co-presence of the poet with a live audience...the story and images of the poem are conveyed through the spoken word rather than through theatrical ostension, as focus is placed on the oral verbalization of the poetic text (62).

By doing so, Hasan could place his poetry against the mainstream. In *From modern to Contemporary: American poetry*, J.Breslin reveals that the poetic authority came to be located in the literal reality of a physical moment (60).

Physicality that refers to the use of gestures, facial expression and movements adds visual dimension to the poem making it a more immersive experience than when reading. This is clear, too, in "that is why I have loved you" "كان لازم احبك" (Hasan, 2023), when the poet moves enthusiastically with the music on the stage before and during his delivery to the poem, reflecting his deep emotion. Again, in a poem like El maestro "المايسترو", Hasan nearly acts it using his body language, eye looks and sad facial expressions with varying vocal intonations accompanied by music to reflect the tragedy of this maestro. It's a dramatic poem performed by Hasan on the stage. Vocal behavior like speed, loudness, voice qualities, pitch, the use of hesitation and intonation are considered significant paralanguage here. Also, they highlight the paratextual features such as the poet's physique, dress code and body communication. (Elmougy 60).

Regarding **audience interaction** in performance poetry, it is another distinctive trait that encourages the poet on his delivery to his poetry. This is how Hasan gains authenticity. This interaction reveals how this kind of poetry has

escaped the confines of traditional way of producing poetry in a written form. According to Elmougy, "authenticity is achieved when the audience feels a performance to be honest, sincere, and reflective of lived experience" (166). Audience interaction can be seen when some of Hasan's audience give him flowers as a kind of respectful relation between the poet and his audience. Also, he reacts with his audience when he addresses one of them when she weeps during delivering his poem "Blue"(Hasan,2023). He says "why did you come to the concert? You are sad enough". Severe clapping and admiration sayings and repeating words by the audience with the poet occur in all his concerts, too, to highlight the value of audience interaction.

Other aspects appear such as **musicality** as many performance poems incorporate musical elements such as beat and cadence drawing from genres like hip-hop and jazz. All Amr Hasan poems are accompanied by music played by clever young players. The effect of the music tempo enhances the poets' dramatic act and makes the audience more involved. Moreover, accompanied suitable music creates sympathy, enthusiasm and arouses audience emotion and involvement.

This kind of poetry is also distinctive by its **personal narratives** as it is often rooted in the poet's personal experience. So, it reveals themes of love, identity, social issue, and cultural interests. Hasan in one of his T. V interviews asserts this idea when he says that he writes about his own experiences or his close friends' experiences. He expresses these experiences freely in a poetic form. He says that his poem "Divorce" (Hasan 2021), "طلاق", is about real experience of one of his friends that he witnessed and lived its incidents. Also, his poem "الوصيه" (Hasan 2021), "the will" reveals his late father's advice to him in dealing with people and encountering life according to our eastern culture, correcting some false thoughts. Amr could explain the importance of this kind of poetry as "a genre highlights the significance of the cultural for the social and the political, and that it provides artists with a powerful mode of critiquing and challenging mainstream culture"(Grabner 18).

There is also **multi-media integration** as the incorporation of visual and audio elements, projections, music, and digital media are employed. Amr always incorporate couplets from songs of Om Kolthoum and Abdelhaleem Hafez. He stops the poem and a song is switched on for seconds. This is significant in poems such as "Elmaestro", (Hasan, 2020) when he says "that's what I get when listening to you Haleem,...I'm lost, lost, lost", Hasan pauses and the real song that he quotes from is on for seconds. In his poem "بعد إذن الست" "Excuse me, Om Kolthoum", Amr handles the theme of loss in love and he admonishes his beloved at the end of the poem repeating words from Om Kolthoum song "حب إيه", "untrue love" while the song itself is on. That is very significant and indicative in carrying the meaning of his poems. Utilizing multimedia gives this kind of poetry deeper significance and wider effects as it is considered to be "a power form of cultural production that allows for the creation and expression of alternative and multiple knowleges" (De la rosa 1).

Political and social commentary is done as distinctive aspects of this kind of poetry. Hasan is not interested in political themes but in social one. He writes about common social themes among youth. So, themes like love, disappointment, depression are common in his poetry. He is like many contemporary poets who use their platforms to address pressing social or political issues, challenging norms and inspiring changes through their works. The above characteristics work as toolkit that highlights the significance of the poem.

### **3- Intertextuality in Amr Hasan's Poetry**

In addition to the previous traits, the most important aspect that makes Egyptian performance poetry distinctive is its richness in intertextual elements. This paper is focuses on intertextuality in Amr Hasan's poetry. Hasan employs intertextual transaction in his performance poems to highlight its themes and involve his audience. Common themes such as love, loss, and identity can be deepened through rich intertextuality. By referencing other texts and contexts,

poets can highlight universal human experiences and make their own themes resonate more powerfully.

One of the key contributions of intertextuality to literature is the way it transforms the role of the reader or the listener as in the context of performace poetry. In a text laden with intertextual references, the reader or the listener is not merely a passive recipient of meaning but an active participant in the construction of the text's significance. To fully appreciate the depth of intertextuality, readers must draw upon their prior knowledge of other works, cultural references, and historical contexts. This is being highlighted in this kind of poetry that involve the audience either free from or plus intertextuality.

Various kinds of intertexts appear in his poetry especially those from religion or from tradition or even from history. By incorporating references to well-known works, events or other literary figures, Hasan engages with cultural narratives and historical contexts. This helps him situate his own work within a larger conversation about self, society, identity, and history. For instance, in his poem "Soundtrack", (Hasan, 2021) "الموسيقي التصويريه" Amr enriches its theme of nostalgia and love with intertexts that highlight the meaning. For instance, he says addressing his beloved:

كان ايه لزومه بس تبني السور مادمننا لسه بالحنين براه

ياهل تري يعرف فؤاد حداد ليه كل منقول اه الناس تقول الله

.....

الأماكن كلها مشتاقه لك بقينا أسري للأغاني وللأمكن

Was it necessary to build the fence?

As long as we still feel nostalgia behind its length

Does Fouad Hdad know why each time we say "Ah"

People loudly say "Allah"?

All places miss you

Confined to places and songs still you(translation mine)

While intertextuality often builds upon established works, it also fosters innovation in literature. By reworking or challenging existing narratives, authors create new possibilities and open up new avenues for interpretation. Far from being a mere imitation of previous texts, intertextuality allows authors to engage in a creative process of transformation, remixing older ideas and conventions to create something entirely fresh. This is achieved in this poem that echoes Germanic stories of suffering because of the fence. Allusion is made through the intertext in the first line to the historical problem between Western Germany and Eastern Germany especially after the building of what is known as "Berliner Mauer", a kind of insulating wall that separate Germany into western and Eastern. This separation affected the one family as they banned any connection between the two sides.

History and Germanic literature is full of miserable stories that reflect the repression and nostalgia of persons in the western unable to visit or see their relatives in the eastern. Members of families were separated and risked to death to join their beloved in the other side behind the fence. So, Beliner Mauer or the separating wall in Germany is a common symbol to suffering in love and nostalgia. Intertextuality here enables the exploration of recurring themes across different works, providing insights into universal human experiences and concerns, such as love, loss, and identity.

Another allusion is made to Fouad Hadad(1928-1985), a famous Egyptian slang poet. Hdad's poetry is popular for its important themes. Patriotism and home love is strongly present in his poetry. He also wrote defending the Palestinian case and the "Arabism" and his poem "الأرض بتتكلم عربي" The land speaks Arabic, was

sung by Sheikh Sayed Meckawy. Themes of love and nostalgia to one's roots are common in Hdad poetry so one finds Hasan refers to and intertexts him in his own poetry. Moreover, Nostalgia is present in the same poem when Hasan quotes words from "الأماكن" Places, a song written by poet Mansour Shady and sung by Mohammed Abdo. Amr expresses his suffering in love and his missing to his beloved in this poem highlighting his feelings by his quotation from words of such a song.

"Elmaestro", (Hasan, 2020) "المايسترو" is another poem of Hasan in which he narrates the misery of a maestro who suffers from depression due to his failure in love. This case of sadness leads to his death. Amr depicts the problem of this maestro through his allusion and quotations to different intetexts from different contexts. Amr alludes to Heba Tawgy's song no beginning no end "لابدايه ولا نهايه" a song written by Lebanese poet Mansour Rahbany. Rahbany's poem expresses disappointment, nostalgia, and bewilderment in life as he neither knows his beginning nor his end. When this happened and when it will be ended. A state of emotional confusion caused by life problems is prevalent in this poem. The case of this maestro is the same; he is depressed and doesn't know how these problems end. He is indulged in his flashback memories and he is in a strange state of his life, imprisoned in his memories. Amr says:

الطقس بيشبه هبه طوجي في تراك لابداية ولا نهايه

والدنيا فلاش باك التفاصيل

The weather likes that of Heba Twagy's song

knowing no beginning nor end

Life is nothing more than detailed flashbacks.

According to Allen Graham, Intertextuality allows for a richer reading experience, as it situates texts within a web of cultural and literary

references."(27). Amr goes on doing so through revealing the misery of this maestro and his loss between the memories of the beginning of his love story and how it ends in a miserable manner. He says,"ادي الي أخذته معاك يا حليم مفقود مفقود مفقود" "this is what I get when I listen to you, Haleem, I'm lost lost lost". This is an allusion to the famous Egyptian singer Abdel Haleem Hafez and a quotation from his song "قارئة الفنجان" "fortune teller", a poem written by Nezar Kbany. In Nezar's poem he narrates the suffering of man when he falls in love, his pain and his loss that lead to death. That is the same case of this maestro who dies at the end of the poem out of his loss and disappointment in love. He spends his time recalling sad memories, at the end, sadness and nostalgia kill him.

On the run,"اون زارن" is another poem by Amr Hasan that is full off intertextual transactions that highlight its themes of changing mood and rushing of youth. Intertextuality in this poem deepens the thematic complexity of the work by drawing on the rich, layered meanings of previous texts. By invoking established ideas, symbols, or motifs, Amr taps into a wider cultural or literary history, allowing the reader to understand the work within a broader context. The themes explored in the new text here often resonate more powerfully because it echoes the concerns and ideas of past works. Amr indicates in this poem how he suffers from physical and psychological instability, as he spends a good deal of his time involving in many relationships on the run. He alludes to the story of Mosa and El Khedr mentioned in the Holy Quran to enrich the meaning and alludes to the rush of Mosa, as a human being, in this story. Mosa peace be upon him asks El Khedr to accompany him to learn from him. As a human being, seeks always to know the causes of what happens. So, El Khedr tells him to be patient, no one knows God's wisdoms in his destiny *قال انك لن تستطيع معي صبرا وكيف تصبر علي ما لم تحط به خبرا*. Amr utilizes this story to assert the themes of impatience and rush of youth. He says,

والخضر قالك

مره والتانيه إن الحياه مش سهله كما ظنك



وانت اللي ابسط من غلام تقتله او جزار تهدمه او سفينه تدلها علي الغرق

لم تستطع صبرا ولسه بتكاير

El Khedr repeatedly warns you

Life is not easy as you think

You can not be El Khedr

To accept killing a kid

Building a wall

Or guide a ship to sink

It is not easy as you think

These lines from the poem reflect an important problem from which young people suffer, they are often in haste, impatient and rush in their decisions. Exactly like Mosa when he could not bear or be patient without an understanding to what El Khedr did, when he killed a boy, pierced a ship, and rebuild a wall. This story guides people to endure fate and destiny even without understanding. God does whatever He sees well for us. The problem of impatience of youth makes them rush and take quick unreasonable decisions, this may make them involve in unsuitable relations that ends soon. This is clear when Amr says,

وقلوبنا دواصة قدم للعابرين فادخلونا امنين

Our hearts are easily conquered

So, invade it peacefully

Here he quotes also from holy Quran when God says ادخلوها بسلام امنين. The same poem refers to some stages at the poet's life, in every stage he is attached to some popular character that represents the dreams and the emotions of whole generations. Amr says "النص ده للعندليب ولجاك نيكلسون والخطيب" Elandaleeb or Abedl

Haleem Hafez, A very popular Egyptian singer whose songs reflect different themes and emotions common among youth nearly in all ages. He sings for love, parting, and for home. As for Al Khateeb, he is a famous Egyptian ex-football player who is a symbol to success and aspiration for youth in this sport. Regarding Jack Nicholson, he is an American winning Oscar actor known for his complicated roles in the films he has acted. On the run is a state of instability that the poet lives and reflects in his poem as he mentions different persons from different fields. This exposes the complicated and confused stages of his life.

"asking about the spirit" ويسألونك عن الروح is another performance poem that is full of intertextual elements. Religious allusions and direct religious quotations are distinctive aspects of Amr's poetry. Beginning by the title, it is direct quotation from holy Quran that the poet uses in a context of love to assert the deep attachment of his spirit with his beloved and his memories with her. He is very close and related to his beloved exactly like the spirit relation to the body. He is in a state of suffering as he longs for this spirit. Amr reveals his suffering and highlights this meaning when he says,

ده ثاني ليل أضمه من خيط نهار مطلعش  
تلتين رصيد البن في العالم روادوني عن نفسهم وطاوعتهم  
واديني رايح جاي في الأوضه بعمل تلاته سهرانيين مع بعض

It's my second night from a day that did not come out

Two thirds of the world's coffee appealed and tempted

And I accepted

Going back and forth in the room

Pretending to be me and thee

Exchanging stories about my misery

One of the most immediate and significant functions of intertextuality in literature is its ability to expand and enrich the meaning of a text through its references to other works. When a text alludes to, borrows from, or rewrites another text, it invites the reader to consider these references and connections, thereby adding layers of meaning to the original work. These intertextual references may be explicit, such as Amr's direct quotations, or more subtle, involving thematic parallels or structural echoes. This interconnectedness of different texts informs and influences their meanings. This is fulfilled easily when the intertext is common among people. The poet here alludes to the story of Yusuf and the wife of Al Azeez that is mentioned in The Holy Quran. He employs the allusion to reflect his suffering from love and his failure to sleep out of his longing to his beloved. He indicates his yearning and inability to sleep and how he stays awake day and night missing his beloved. To enrich his meaning he alludes to God's words in Quran, *وكلوا واشربوا حتي يتبين لكم الخيط الأبيض من الخيط الأسود من الفجر*, "eat and drink until the white thread becomes clear to you from the black thread". Another allusion is made to Ibn Rushd who says "Wisdom is interpreting and looking at matters depending on its evidences". Amr tries to interpret his situation and try to be wise in his interpretation like Ibn Rushd. The result to his wise interpretation is laugh. Wisdom and reason make one quieter and may help man accept his destiny smiling. Amr reshapes Ibn Rushd philosophical words. According to Mary Orr: In "Intertextuality: Debates and Contexts," intertextuality is "the way in which texts communicate with one another, shaping and reshaping meaning" (Orr, 2003, p. 3).

بضحك عليه من مكان مهجور وببص،

للأشياء بحكمه ونور

وأضحك لأن الضحكه حب بديل

Staying at dark place and mocking me

Looking at things with perception and sagely

Laughing is alternative love or it should be

Intertextual elements in Amr's poetry enable a dynamic dialogue between texts, often positioning a new work as a response to, a transformation of, or a conversation with earlier works. This dialogue may be a direct critique, a subversion of established norms, or a creative reimagining of a well-known narrative. In this sense, intertextuality underscores the idea that literature is not a static body of work but a living, evolving conversation. By regarding "Gobran" in this context, it is another a performance poem by Amr Hasan inspired to him by the famous story of love between Gobran Khaleel Gobran and Mai Zeyada, two famous Arab writers who loved each other's without meeting. They corresponded together for about twenty years but they did not marry. Mai died out of mental disease and she suffered a lot in her love to Gobran and no one knew why they did not marry. The poem is full of direct intertexts either from religion or tradition to highlight its theme of suffering in love. According to Patricia Waugh: intertextuality is "the process of creating meaning through the relationship between texts, where one text inevitably refers to others" (2). Amr adds meaning to his poem when he resembles his love to that of Gobran to Mai. At the very exposition of the poem Amr says,

بالليل يامي وضحتك شمسين

طير انطلق في الشك قومي نادية

Oh Mai, your laugh is like two suns

With their light my night has gone

والليل إذا "والليل إذا", There is religious allusion here from holy Quran from Surat Allayl, "يغشي والنهار إذا تجلي". Amr explains that during the night he -like Gobran- finds light in the laughs of Mai that he recalls to relief the darkness of nights he spends without his beloved. His dark night is lighted when he sees or remembers Mai's smiles. He goes on his allusions to rituals and religious habits when he says,

لما اتولد في الصدفة كان الطفل بلا اسم جالك فاشهدي وسميه

This baby was born by accident

He has no name

would say Shehada and call him?

It is a reference to Muslims' Habit of saying Azaan and Shehada at new borns' ears, then naming the baby, as a kind of blessing. Amr asks his beloved to bless their relation according to religious rituals. The poet is also careful to enrich this poem with names of great effective famous writers to enrich its theme of love and yearning. This kind of intertext to characters from tradition reveals the poet's wide knowledge and culture which he employs and utilizes to add more value to his poetry. By doing so, Amr emphasizes the idea that texts are part of a broader network of cultural and literary discourse, constantly referencing and reshaping each other. Thus, he indicates the importance of musicality in his poetry through the use of music accompanied to his performance and through his reference to great Arab musician, he says,

في ست أيام الحياه بينهم مشت

في لحن واحد ليه ست ارواح إذا سمعته

رجع داود عمر خيرت عمار الشريعي مارسيل خليفة نصير شمه وهشام نذير

The first line is an intertext from holy Quran as God says that his creation to the earth and the skies was made in six days. Amr makes these religious intertexts to show that love between Mai and Gobran is like life, created in six days. In other words, their love story takes gradual stages exactly like the stages of God's creation to life. He goes on and says,

كان شكسبير بيحكي عنه في المأساه

وكان نزار قباني كاتب اسمه ومخبئه

كان جابريل ماركيث مدون قصته معناه

وكان فرانك سيناترا بيقلد غناه في أغانيه

These wide figures of speech that utilize names of global writers give the poet more ability to assert the strength of his love that is like Gobran's love and his misery and suffering in this relation. Gérard Genette: In "Palimpsests: Literature in the Second Degree," explores various forms of intertextuality, defining it as "the relationship between texts that are interwoven through quotes, references, and echoes" (11). Gobran, who represents the poet himself, is -according to Amr- an echo to protagonists of many other literary texts, for instance, he is the hero Shakerspear's tragedy who suffers the miseries of this life. Also, he echoes the lover in Nezar's poem that is full of love words. Moreover, the suffering of Gobran, parallels that in the stories of Gabriel Marquise. The reader can appreciate the strength of this passion when he recalls to mind any of these famous writers' works that share common themes of love, miseries and suffering.

## conclusion

The findings of this research reveals how intertextuality enriches poetry by enabling poets to create a dialogue with other texts, inviting readers or listeners to explore deeper layers of meanings. This encourages an active engagement with both the poem and its intertextual references, enhancing the overall reading or listening experience. Moreover, it helps poets engage with past texts in a way that resonates with contemporary issues or even reshaping common issue. This interplay makes poetry a powerful vehicle for exploring the complexities of human experience. This paper discusses how this is more effective in the contexts of performance poetry. This is shown in the analysis of certain intertextual elements in selected poems by the Egyptian poet Amr Hasan. It is indicated how intertextuality in Amr Hasan's poetry plays a significant role in enriching his work and connecting it to a broader literary and cultural context. Amr Hasan often draws

on the works of well-known poets, such as Nizar Qabbani and Ahmed Shawqi. These references that he makes create a dialogue between his poetry and the classic Arabic literary tradition, allowing listeners to explore familiar and universal themes through a modern lens. Furthermore, it is revealed how his poems incorporate elements from contemporary eastern and western cultures, including cinema figures, music players, and popular literature. This adds layers of meaning and makes his work more relatable to a wider audience. Moreover, Hasan sometimes weaves in references from religious texts, such as the Quran or Hadith. This use of spiritual language not only deepens the emotional resonance of his poetry but also addresses themes of faith, identity, and societal issues. By intertextuality linking personal narratives with broader cultural and historical contexts, Hasan invites readers to reflect on their own experiences. This interplay enhances the universal quality of his themes, such as love, loss, and nostalgia. Hence, he succeeds in emphasizing the collaborative nature of literature and the continuous dialogue that shapes artistic expression asserting the significant position of Egyptian performance poetry.

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