



Thursday, June 26th, 10:30-11:00, room 101

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A Cognitive Analysis of Intertextuality: A Study in David Lodge's *The British Museum is Falling Down*

Keywords: intertextuality, cognitive grammar, current discourse space theory, mind reading, recognition

Based on Mikhail Bakhtin's theory of dialogism, the term intertextuality was introduced into the linguistic and literary discourse by Julia Kristeva. Although the theory of intertextuality, developed over the past several decades, assumed many different forms and analytical guidelines, all theories of intertextuality, both structuralist and post-structuralist ones, are founded on the assumption that a text is not a "static" and "coherent and self-contained unit of meaning," but a dynamic entity which enters into relations with other texts (Alfaro, 268). As a result, the focus of enquiry in intertextual analysis is placed on the mutual relationship between and among texts. The relationship is a bi-directional one: previous literary texts are held to influence new ones, but also the reading of the new texts ought to be viewed as having an impact on the interpretation of the earlier ones (Alfaro, 270). Intertextuality, Wolfreys claims, "can take place consciously, as when a writer sets out to quote from or allude to the works of another. But it always in some sense, takes place in all utterance" (Wolfreys, 301).

The paper explores the notion of intertextuality applying the theoretical apparatus of Ronald Langacker's (1987; 2008) cognitive grammar to the analysis of literary references found in David Lodge's *The British Museum is Falling Down* (1965), a novel which abounds in allusions to a variety of literary texts, deliberately introduced by the author. References to literary works appear on the novel's textual as well as on its paratextual level (in the sense of Genette) and include the motto, the dedication and Lodge's postscript, which he added in the 1980 edition of the novel. The paper sets itself the task of showing how the intertextual reading of *The British Museum is Falling Down* can be accounted for in terms Ronald Langacker's theory of cognitive grammar incorporating the current discourse space theory combined with the idea of recognition and the author-reader conceptual integration-based mind reading theory.

References

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