Mapping Intertextuality: Towards a Cognitive Model

Maria-Eirini Panagiotidou

The University of Nottingham

aexmep1@nottingham.ac.uk

Abstract

This article engages with intertextuality and proposes a cognitively oriented approach partially based on Evans' LCCM Theory. After presenting the traditional views on the concept from literary theory and linguistics, it introduces the notion of intertextual frames as the online construction that regulates the creation of intertextual links. Then it focuses on one particular type, the semantic intertextual frames, explaining how they are created and their role in the construction of intertextual links. In the final part of the article, a concept that will enable us to assess the quality of intertextual connections is proposed.

1. Introduction

Providing an accurate and all-inclusive definition of 'intertextuality' may be a challenging task due to its multi-faceted nature. In his discussion of intertextuality Graham Allen (2000: 2) states that it is a 'one of the most commonly used and *misused* terms in the contemporary critical vocabulary' (my italics). Originally proposed in the field of critical theory, it surpassed its boundaries and has been occasionally employed by linguists as well. Within critical theory, if one examines the different proposals, one can notice that intertextuality acquires each time the meaning each theorist wishes it to have. As Irwin (2004) points out, intertextuality has acquired almost as many meanings as users. Kristeva (e.g. 1980) builds on Bakhtin's ideas of *dialogism* and *heteroglossia* (1981) in order to propose that a text should be seen as an intertextuality, a permutation of texts within society and history. Kristeva's open conception of the term differs significantly from views restricting its use within the domain of *belles letters* (e.g. Broich and Pfister, 1985; Plett, 1985; Worton and Still, 1990). While this diversity and lack of fixed meaning might cause confusion, it highlights the need for a concept which will account for some key concepts in the field. More specifically, I believe that one of the main reasons intertextuality attracted so much attention was that it offered to the critics a new means of talking about both the nature of textuality and influence. Despite the fact that there is no commonly agreed upon approach to the term, the overall discussion has given rise to many appealing ideas whose discussion falls beyond the scope of this paper.

Moving away from literary theory, we can also observe some attempts for the expansion of the use of the term. For example, Jonathan Culler (1976) used intertextuality to look at specific presuppositions of what is already known and unknown, 'conventions, systems of combination [and] a logic of assumption' (1976: 1395). Having a similar view, Fairclough (e.g. 1992a, 1992b, 1995) employed intertextuality as a discourse analysis tool. There are also broader approaches, like David Birch's (e.g. 1986, 1989), who sees intertextuality as means

of promoting *intertextual stylistics* or Rob Pope 's (2002), who proposes three different types of intertextual relations, namely explicit, implied and inferred, each one delineating a different degree of openness in relation to the reader's insight.

The approach taken in this paper differs from the traditional ones of literary theory because it does relate intertextuality with the discussion of the ontology of texts. For Kristeva and Barthes, meaning construction is a property of the text itself, which is considered an autonomous entity responsible for the generation of meaning. They see all texts as intertextual, the social text and the literary text bound together providing meanings through their interweaving. Barthes also proclaimed the death of the author, claiming that no one is able to create *ex nihilo* but all writers are what he calls scriptors (*scripteur*) (1977) deprived of genuine productive power. There have also been approaches that seem to take into consideration the role of the reader, such as Riffaterre's (e.g. 1978, 1994) or Genette's (1997a), but still the main focus remained on the text.

Despite the shortfalls, literary theory has set the basis for discussing intertextuality. Within the field of linguistics, a satisfactory approach that would allow us to study its generation and implication on literary reading has not been proposed. Culler's proposal, albeit linguistically sound, does not seem to add anything new in relation to the literary aspect of the intertextuality, while Fairclough borrows the term in order to use it in a context far removed from literary reading. It was David Birch's work that brought it closer to a literary context, but his approach lacked a framework that would allow its broader application. The practitioners of cognitive poetics have also neglected the notion. Stockwell (2002) makes a brief mention to it when discussing generic structure and prototype theory stating that 'literary sources and influences are items in the attributes of the concept' and '[t]he shadow of other texts becomes available to the reader' (38). More recently, Semino's (2009) discussion of Carol Ann Duffy's 'Mrs Midas' (1999) and Ovid's rendering of King Midas' story from *Metamorphoses* touches on the intertextual relations of the two texts. However, her focus remains primarily on text world theory and the notion of intertextuality is merely employed in order to highlight the relationship between them. Therefore, it seems that linguistics has not managed to take advantage of the great prospects the notion has to offer, limiting it to either impressionistic accounts or already trodden paths.

2. The current approach

I stressed above that literary theorists have disregarded the role not only of the author but also that of the reader and his or her engagement with the literary work. However, if one is to account for intertextuality from a cognitive point of view, shifting the attention to the readers and the mental processes taking place during their engagement with a (literary) text is an imperative. In this paper, I propose that the phenomenon of intertextuality arises from the construction of *intertextual frames*, an online processing construction containing two types of information, intertextual knowledge and textual information. The idea of the two input spaces influencing the reading process can also be found in Catherine Emmott's (1997) seminal work on narrative comprehension, where she examines how text-specific and general knowledge are brought together while reading. The term 'intertextual frames' was firstly used by Eco to describe potential literary 'topoi' (1979: 21) or narrative schemes that readers pick up from the storage of their intertextual competence. My use will differ from his as well as the traditional use encountered in cognitive linguistics and primarily in the work of Fillmore (e.g. 1977, 1982a, 1982b , 1985), as I will not equate it with schematised knowledge and

genre conventions nor will I consider it a system of linguistic choices, ranging from collections of words to grammatical rules or linguistic categories, which can be associated with prototypical instances of scenes.

In my approach, intertextual frames are created while readers go through a text and come across lexical items or structures that cue up intertextual knowledge. The latter is defined as a type of background knowledge which stems from their involvement with literary texts and it is divided in two broad categories, the thematic and the stylistic. Thematic intertextual knowledge comprises of two parts: first, the information individuals posses concerning the characters, their actions or places mentioned in extensive pieces of literature; second, specific word occurrences from less extensive ones. On the other hand, stylistic intertextual knowledge may refer to either the schematised knowledge regarding the characteristics of a particular subgenre, like the sonnet, or to specific phrases that have acquired a formulaic nature, such as 'To be or not to be' and 'Brave new world'. Therefore, once similar or identical textual structures or elements to the stored knowledge are identified in a text, the respective frames are formed. Thematic intertextual knowledge gives rise either to semantic or topical intertextual frames, while stylistic intertextual knowledge to stylistic intertextual frames. In this paper I will focus solely on semantic intertextual frames and explain in detail how they are created and their possible implications on the reading experience.

2.2 Semantic intertextual frames

Semantic intertextual frames are triggered when a reader creates an intertextual link based on the identification of a single lexical item. For example, while reading the lines 'Rose leaves, when the rose is dead' from the poem 'To —— ' by Percy Shelley (1824), the lexical item 'rose' may trigger an intertextual link with Blake's 'The Sick Rose' (1794). In order to account for their creation, I will draw on a theory from cognitive linguistics, namely Vyvyan Evans' *Cognitive Model and Lexical Concepts Theory* or LCCM Theory (2006, 2007, 2009). It is a recent development in the subfield of cognitive semantics, which rules out the clear-cut distinction between semantics and pragmatics and supports that lexical items 'reside in conventional paths of access to domains of knowledge', which can be linguistic or extralinguistic (Langacker, 2008: 41). This encyclopaedic approach also encompasses the idea of the *semantic potential of words* (e.g. Evans, 2009; Bezuidenhout , 2002).

LCCM Theory was introduced by Evans in order to account for meaning construction and it is based on two theoretical constructs, *lexical concepts* and *cognitive models*. The construct of lexical concept will be central in my approach to semantic intertextual frames as it allows for an account of semantic units along with the conceptual content words may have. Cognitive models refer to a coherent body of knowledge of any kind (either things or events) and to the potential for simulations which may arise from specific bodies of knowledge. These coherent bodies of knowledge consist of individual frames or related frames. In relation to the model developed here their crucial characteristic is that they can be structured into *primary* and *secondary* cognitive models. Primary cognitive models are those which can be accessed *directly* via a lexical concept. On the other hand, secondary cognitive models are accessed directly via primary cognitive models and thus, *indirectly* via lexical concepts. The distinct primary models accessed by a lexical concept form a primary cognitive model profile. In addition, the secondary cognitive model profile consists of all the cognitive models which are not directly associated with a lexical concepts. However, Evans notes that 'they still form part of the semantic potential to which a given lexical concept potentially affords access, although

there is not an established connection between the lexical concept and secondary cognitive models' (2009: 208).

To illustrate, Evans (2006) offers the following example based on the lexical concept [FRANCE], which provides access to a potentially large number of knowledge structures. The primary cognitive models may include amongst others: GEOGRAPHICAL LANDMASS, NATION STATE, and HOLIDAY DESTINATION. These models can possibly contain a large number of knowledge structures, which are the secondary cognitive models. For example, the primary cognitive model NATION STATE may afford access to the secondary models, which include NATIONAL SPORTS, POLITICAL SYSTEM and CUISINE. Evans notes that people may be familiar with the fact that the French engage in sports like rugby, football, athletics, and that they take part in competitions like the FIFA football world cup, the Olympics, and the rugby world cup. In addition, people may have even more refined knowledge concerning the social or economic conditions relevant to these particular sports as well as rules and practices that apply to them. All these pieces of information are available to us through a large number of sources. Secondary cognitive models can also serve as an access point to further cognitive models. Evans (2006) does not consider these to belong to a further subordinate category and uses the same term in order to describe the information accessed. For instance, ELECTORATE, CONSTITUTIONAL SYSTEM, and HEAD OF STATE are all secondary cognitive models accessed through another secondary model, namely the (French) POLITICAL SYSTEM. Therefore, it can be seen that the knowledge associated with cognitive models is of a non-linguistic nature and it derives from the interaction of individuals with the world surrounding them.

I will now demonstrate how this theory can be employed in the discussion of intertextuality and more specifically to semantic intertextual frames, using it to illustrate the creation of a possible intertextual link between two literary texts. It should be stressed that intertextuality is a highly private and idiosyncratic, so the following example is only meant as an illustration of the process. Adrienne Rich's poem 'Aunt Jennifer's Tiger' (1951) will be employed as the source text containing the lexical item triggering the intertextual connection.

Aunt Jennifer's Tiger

Aunt Jennifer's tigers prance across a screen,
Bright topaz denizens of a world of green.
They do not fear the men beneath the tree;
They pace in sleek chivalric certainty.

Aunt Jennifer's fingers fluttering through her wool
Find even the ivory needle hard to pull.
The massive weight of Uncle's wedding band
Sits heavily upon Aunt Jennifer's hand.

When Aunt is dead, her terrified hands will lie
Still ringed with ordeals she was mastered by.
The tigers in the panel that she made
Will go on prancing, proud and unafraid.

               Adrienne Rich (1951)

My focus is on the lexical item 'tigers' found both in the title and the first line, and the cognitive models it may afford access to. By applying LCCM Theory we observe that the lexical concept [TIGER] affords access to at least the following cognitive models, as we can see in Figure 1:
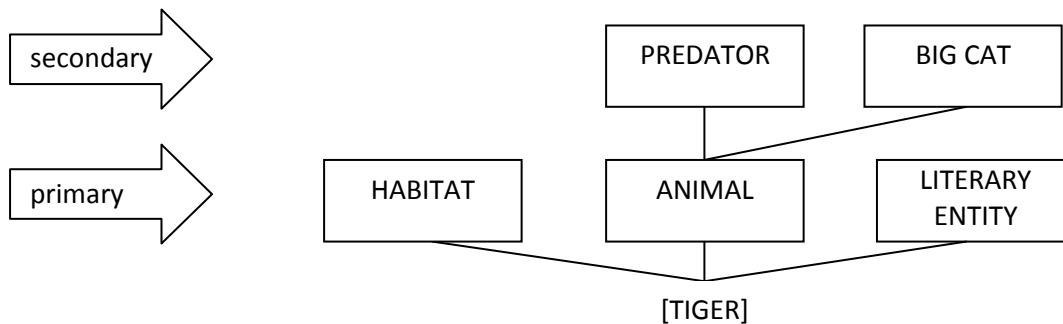

Figure 1   Primary and secondary cognitive models for [TIGER]

It can be seen that the lexical concept may afford access to a particular cognitive model, which I term LITERARY ENTITY. This model encompasses the knowledge an individual reader possesses about occurrences of the same lexical item in other literary texts. Once this cognitive model is accessed, the intertextual link between the two texts is created and the semantic intertextual frame is formed. The frame carries information stemming from the activated text as well as the one readers are currently engaged with. In this case, it is possible that access is afforded to the cognitive model LITERARY ENTITY, which contains knowledge concerning Blake's poem 'The Tyger'. The intertextual link is built on the basis of the recognition of the same lexical item present in both poems. At the same time, the frame will be furnished with contextual elements of Rich's work in addition to Blake's.

Semantic intertextual frames allow us to approach intertextuality and the creation of intertextual links by looking at word-level connections. This model can also account for a view expressed by a number of theorists that intertextuality is related to the identification of two levels of meaning. More specifically, Riffaterre (1980) has used the term *syllepsis* to describe the process by which a word is 'understood in two different ways at once, as meaning and as significance' (638) or else 'as *contextual meaning* and *intertextual meaning*' (637). Moreover, Perri (1978) has made a similar remark suggesting that allusions specify properties of connotation, which are tacitly specified, despite the fact that they remain unexpressed. Alluding markers have at least a double referent, 'which signifies un-allusively, within the possible world of the literary text' (295), and allusively, 'to one or more texts outside its context' (295), or echo back a previous part of the text. Consequently, the existence of two levels of meaning is proposed alluding to Riffaterre's contextual and intertextual meaning. Similarly, Lennon (2004) seems to presuppose the existence of two levels when he talks about *in praesentia* and *in absentia* units of language influencing the generation of phenomena of allusion. The two levels of meaning can be explained in the current model by the simultaneous activation of two cognitive models, namely ANIMAL and LITERARY ENTITY. This way a reader has access to both pools of knowledge which allow for a literal interpretation of the lexical item *tiger* as an animal and also stretch outside the context to an intertextual interpretation.
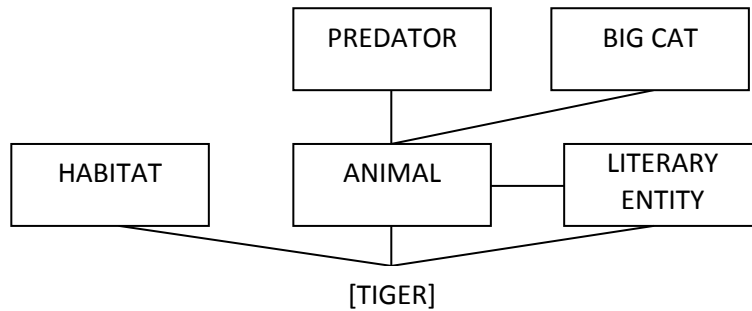
Figure 2 Double activation of two primary cognitive models for [TIGER]

In Figure 2 this is marked by the line linking the respective cognitive models. The double activation is a very common phenomenon tied to the creation of intertextual links, as it allows readers to process the sentences in two levels

3. The features of semantic intertextual frames

To this point the discussion was centred on the different way semantic intertextual frames may be constructed. I will now turn to a discussion of their features, which play a significant role in defying the quality of the activation. These features are related to the number of *attributes* that are generated when the links are established, to the phenomena of *highlighting* and *intertextual chaining.* In the following sections I will refer to each one separately and explain how they affect the quality of the semantic intertextual links.

3.1 Attributes

Lexical concepts are the prompt for the emergence of the cognitive models, which in turn serve as the access sites for the intertextual links. However, if the analysis does not look in more detail into the types of knowledge activated by the cognitive model LITERARY ENTITY, the complexity of intertextual connection is not adequately captured. For this reason, I propose another notion which will enable us to talk about the particular characteristics that are invoked. This notion is termed *attributes* and I am borrowing it from Evans (2009), who builds on Barsalou's (1992) *concepts*. Attributes can be described as the large, detailed but structured body of knowledge of which cognitive models consist. They also have subtypes termed *values* referring to the subordinate concepts contained within the attributes.

In the case of intertextual knowledge, the cognitive model accessed may contain information about the poem and its content, its author, the era it was written and its genre. These types of knowledge are clustered around two different attributes identified as CONTENT and AUTHOR. Each of these attributes can contain a number of values associated with it. These values contain more detailed information such as the particular line in which the lexical item occurs, the precise year of composition, the title of the book or poetry collection in which the work was included and the major characteristics of the genre and so on. The amount of information stored in the form of attributes and values depends exclusively on the individual reader and his or her previous reading experiences and background knowledge. It should be stressed that these attributes will not necessarily be activated together; a reader may bring to mind solely information concerning the author (i.e. in this case the link will point the reader towards identifying Blake); or he or she may bring to mind knowledge about the content of the poem and remember specific lines such as 'Tyger, Tyger burning bright'. The values that

will surface are also a matter of the individual reader and his or her familiarity with the accessed text.

Returning to Barsalou's take on the terms, he notes that when people consider attributes such as colour or location in isolation, these should not been seen as attributes but as concepts. Moreover, he adds that a concept is only considered an attribute 'when viewed as describing some aspects of a category's members' (1992: 30). This is the case for attributes as they are seen in the current model. The attributes associated with cognitive models are seen as such only when they are triggered in instances of intertextual connections. In other instances they may not be bound in this type of cognitive models and they may be accessed through different routes. Let us consider an example. When one discusses Blake's 'The Tyger' and refers to the era it was written, this type of information is not thought to be an attribute of the poem itself. Instead, it is seen as related knowledge and, if it becomes the main topic of discussion, other cognitive models may surface providing access to connected notions. Therefore, it can be suggested that the nature of attributes is closely tied to intertextuality and the generation of intertextual connections. Since values are subordinate concepts of attributes, it is clear that they are also connected with the phenomenon of intertextual meaning generation. In other cases, they can serve as the (secondary) cognitive models accessed by the attributes.

3.2 Highlighting

The term 'highlighting' has been used amongst others by Lakoff and Johnson (1980), Croft and Cruse (2004), Ungerer and Schmid (2006) and Evans (2009) to describe the selection process within a certain domain. Croft and Cruse (2004) relate it to the selection of a facet from a domain or a domain matrix, while Lakoff and Johnson (1980) used highlighting in their influential Conceptual Metaphor Theory and juxtaposed it to the notion of *hiding*. When talking about the target and the source of conceptual metaphors, they argue that the fact that a target is structured according to a particular source result in highlighting of some aspects of the target, while at the same time other aspects are hidden. In addition, for Evans (2009) highlighting refers to the activation of a part of a cognitive model.

When it comes to intertextuality, highlighting refers to a selection process that occurs in two different levels. On one hand, it is related to the activation of cognitive models accessed via the lexical concepts. The intertextual frame may be a result of a direct access route or an indirect access route. In other words, the LITERARY ENTITY model may be directly access by the lexical concept, or indirectly through another cognitive model. In the case of the current intertextual frame it is constructed via direct from the lexical concept [TIGER] to the aforementioned cognitive model. The second level of highlighting occurs within the same cognitive model due to the activation of an attribute over another, for example the CONTENT attribute bringing thus to mind and incorporating in the frame information concerning the content of the activated text. In accordance with Lakoff and Johnson's proposal, highlighting certain models and attributes leads necessarily to the occlusion of others. Even in the case of joint activation of cognitive models, as in the example of LITERARY ENTITY and ANIMAL, the creation of the intertextual frame is likely to have a stronger effect on the reader, who may foreground the attributes of the former at the expense of the latter.

3.3 Intertextual Chaining

The cognitive phenomenon of chaining has been discussed by a number of theorists, including Lakoff's *conceptual chaining* (1987) and Barsalou *et al.*'s (1993) account of the linking of specialised models. In addition, Werth (1999) uses chaining as a means of describing reference and how individuals keep track of situations. In order to keep track of reference individuals need to *chain* the references to a single one preserving thus the continuity of the representation. A different view of chaining has been recently proposed by Stockwell (2009) when he discusses *dominion*, a term borrowed from Langacker (2008: 33-34). Dominion can be defined as the network of all possibilities that references bring to mind from experiential memory. According to Langacker, dominion applies not only for entities and relationships but also for predications. Therefore, Stockwell states that a lexical item brings forward a number of semantic and experiential possibilities and a chain of co-reference is realised through lexical cohesion between a central noun and related items, collocation relationships, and experiential associations. The dominion network of associations allows for a more psychologically plausible and looser sense allowing for the coherence of a text to be demonstrated in many different ways.

Following from the above, I suggest that in the case of intertextual links a particular type of chaining, which I term *intertextual chaining*, is in operation. Intertextual chaining operates in two different levels. The first one refers to the linking of ideas between two literary texts in terms of the associations created. Once the semantic intertextual frame is created and the two literary texts become associated, the reader is likely to look for further points of connection in order to strengthen the link. For this reason, he or she attempts to bring to mind further textual elements from the accessed texts which may be combined with the source text. These can be isolated words or more complex phrases. Intertextual chaining also takes place on a less abstract level, namely the source text itself. This draws on Stockwell's dominion tracing but describes a different process. This type of intertextual chaining is a prerequisite for the successful intertextual chaining across the two texts. More specifically, it is triggered once the semantic intertextual frame is constructed upon the identification of the lexical item triggering the link. After this point, the reader will try to trace the elements in the source text that are closely related to the particular item. In other words, the reader may become more alert concerning this item. The reason for this is that chaining at this levels allows for the maintenance of the link, as the reader searches for further elements from the source text that support the construction of the semantic intertextual frame. If he or she is able to create this type of dominion chain, the link between the two texts will be strengthened, as further elements of connection will surface. In addition, intertextual chaining at source text level can also enhance the coherence of the source text itself through the creation of the chain.

If we look at Rich's poem in relation to 'The Tyger' we can see this process in operation. In 'Aunt Jennifer's Tigers', one can observe that the intertextual connection is triggered by the lexical vehicle *tigers,* which is likely to activate the cognitive models described above. After establishing the connection, the readers may start creating stronger ties between the two poems. The noun 'topaz' brings to mind the semantic field of brightness and light which is shared with the present participle 'burning' of the line 'Tyger, Tyger burning bright'. At the same time, the adjective 'bright' is common in both poems and it reinforces the semantic field of brightness. Moreover, the intertextual connection is further maintained by the occurrence of the noun phrase 'a world of green' which links back to Blake's 'forests of the night', while creating a chain with the noun 'tree'. Additionally, the feeling of dominion is

reinforced by the feeling created concerning the animals. More specifically, Rich's description of the animals creates a chain across the poem and reveals them as prancing in the forest proud and unafraid of the human beings. This contrasts highly with how Aunt Jennifer is depicted but also correlates with the atmosphere rendered in Blake's poem. There, the tiger is seen as fearless, dreadful and majestic. Consequently, we can observe how intertextual chaining can operate in two levels. Firstly, it establishes the connection between the texts and then, along with dominion chaining, maintains the established link by tracing in the source text the shared elements with the target one. The lexical item *tiger* initiates the dominion chain within the boundaries of Rich's poem marked in the Figure 3 by the bold arrows. The dominion chain then can provide the basis for forming the intertextual chain between the two poems bringing together the common elements, which are in the dotted circles.
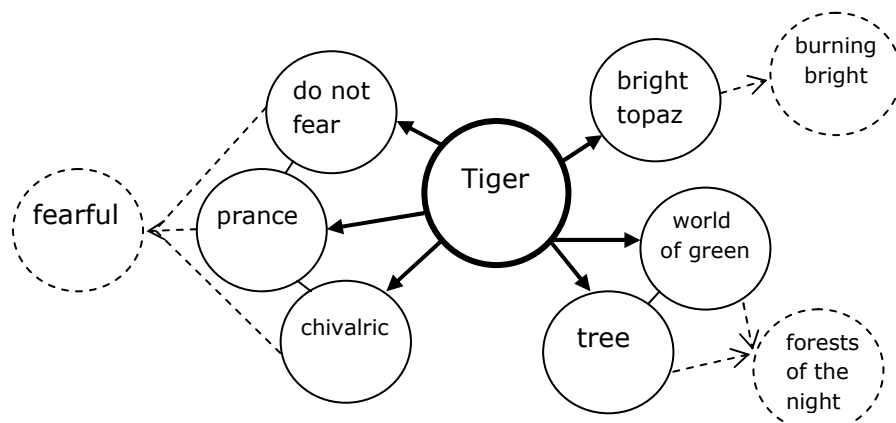

Figure 3   Intertextual chaining of the lexical item 'tiger'

Although intertextual chaining is crucial for the generation of intertextual connections, the process that was described above does not necessarily occur every time a semantic intertextual frame is created. Rather, it should be considered a feature of *strong intertextual connections*, since it depends on the individual reader's ability to both trace the related elements in the source text and to relate them to the corresponding ones in the accessed text. This following section will focus on a concept that will allow us to account for the generation of strong or weak intertextual links.

3.Texture

The notion of *texture* is proposed to describe the quality of the semantic intertextual based on readerly-driven and text-driven criteria. The readerly-driven criteria used to assess it are *granularity* and *resonance*, while the text-driven are *textuality* and *specificity*. Textuality and specificity arise from the interaction between textual elements and readerly experience and the textual elements are a sine-qua-non part. Resonance and granularity rest almost uniquely upon the readers' cognitive mechanisms, webs of associations and they appear to be disconnected from the text that gave rise to them. Textuality refers to whether the activation of the intertextual knowledge results from an element of the text that can be pinned down by the readers or whether it is a result of a larger scale effect the text had on them. Contrarily, specificity looks at the *outcome* of the activation process, namely whether the generated background knowledge is closely related to a specific literary text, which the readers have previously encountered, or if the readers are unable to identify such a text and are left with a vague sense of familiarity. On the other hand, *resonance* is the effect that the activation of the

intertextual knowledge has on the readers. Resonance as a feature of texture has very important implications on the reading experience as well as the readers' involvement with the text. The final feature of texture is its *granularity*. Granularity refers to the quantity and detail of background knowledge that is activated. The readers may be able to recall very specific elements from previous texts, such as word occurrences or phrases, and connect them with the current text, or in other cases to locate some vague similarities, which are only remotely related to the text or the word or phrase that prompted the activation of the intertextual knowledge. The quality of the frame is directly related to the effect that the construction of the intertextual link will have on the readers and the reading experience. For this reason, texture caters for both the textual and the readerly aspects of the phenomenon. As the effect that the construction may have varies greatly from one reader to the other, texture should be seen as a continuum, whose extremes are *fine intertextual texture* and *faint intertextual texture*. Figure 4 presents the constituent parts of fine and faint intertextual texture.

In this section due to space limitations, I will focus my analysis mainly on fine intertextual texture and how it can be applied in the discussion of semantic intertextual frame created by Rich's and Blake's poems. As it can be seen in the figure, fine intertextual texture is characterised by *prolonged resonance* and *high granularity*. The former feature implies that the frame will remain activated while the readers continue reading through 'Aunt Jennifer's Tigers'. It is also possible that when they reach the final stanza of the poem, the lexical item 'tigers' will once more be identified as part of the semantic intertextual frame. The connections established between the two poems will be reinforced and thus their effect on the reading experience will be strengthened.
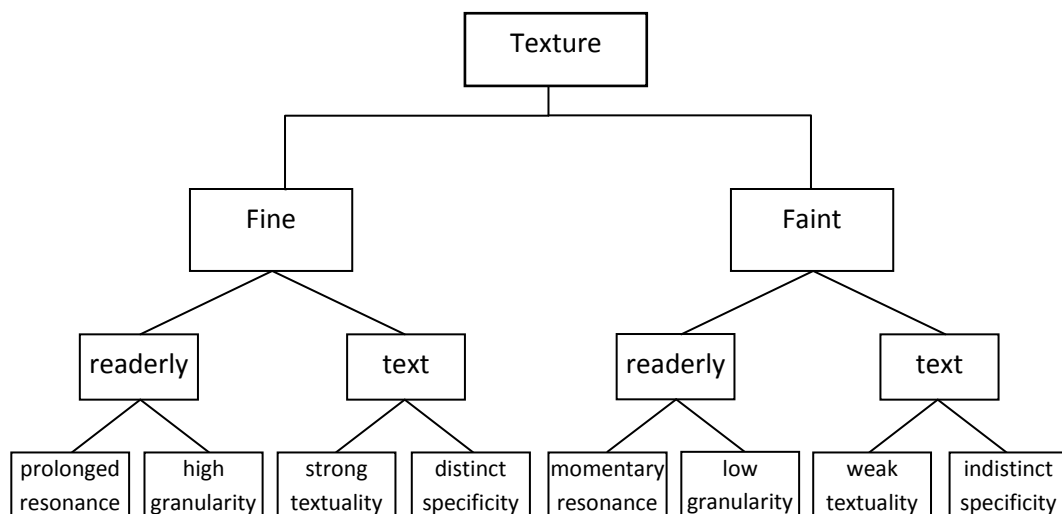

Figure 4 Fine and faint intertextual texture

The latter, high granularity, refers to the readers' ability to bring to mind elements from the activated text, in this case 'The Tyger'. For example, they may be reminded of specific lines, such as 'Tyger, Tyger burning bight/ in the forests of the night'. This feature is crucially related to highlighting and intertextual chaining. More specifically, the readers should firstly be able to activate the respective attributes tied to Blake's poem, which carry information concerning its content. If these are successfully accessed, then the readers will probably

remember specific words occurrences, which in turn will lead them to trace similar elements in Rich's poem and ultimately to successful intertextual chaining.

Fine intertextual texture is also based on meeting the text-driven criteria. In this case strong textuality implies that the readers should be able to point to specific elements in Rich's poem, such as the lexical item 'tigers', as the trigger of the intertextual link. In addition, taking into consideration that chaining and resonance are in operation, distinct specificity can be extended to the recognition of the vehicles 'world of green', 'tree', 'bright topaz', 'do not fear', 'prance' and 'chivalric' as points of access for the creation or reinforcement of the intertextual connections. In addition, distinct specificity refers to the quality of the activated knowledge. Therefore, the readers should be able to point to a particular text as the accessed one, i.e. Blake's 'The Tyger'. In this sense, distinct specificity can be seen as a precondition for the surfacing of granularity effects. At this point, I would like to stress that these two criteria may seem trivial at a first glance, however, evidence from preliminary evidence from studies I conducted suggests that readers are not always able either to point to a specific item as the trigger of the intertextual connection, or to identify a specific text as the activated text. Rather, they offer impressionistic suggestions, like 'the text reminded me of Dickens'.

5. Concluding remarks

Intertextuality is a highly complex and multifaceted phenomenon. This paper's primary focus was to introduce a cognitively informed approach that will allow us to examine it from the readers' perspective. I restricted my discussion on one type of frames, the semantic intertextual frames, and provided an account of how intertextual links between texts may surface based on the identification of single lexical items using Evans' LCCM Theory. I also demonstrated how contextual factors are incorporated in the frame and provide a more textured reading of the source literary work.

Another important notion introduced was that of texture as a means of assessing the quality of the intertextual link. More specifically, texture can specify whether the link bears any effects on the reading experience, and if so, to what extent. In this paper, I illustrated how it may be used to discuss instances when the intertextual link affects significantly the reading experience, but it can also be used when this is not the case. To my knowledge, this is the first attempt to investigate this aspect of intertextuality and I believe that the model can be a useful tool in future studies on how readers recognise, process and evaluate intertextuality.

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