**Laws of contamination and blend:**

**Don De Lillo and Jean-Luc Godard, an illuminating challenge**

**Aim**

The present paper aims at highlithing the new dynamics of comparison and exchange between literature and arts. It assumes the idea of a literature centred on the relations between text and context, bent on exhalting its "social" disposition. Then it deals with the subject of the work's originality in terms of identitary pact constantly renegotiated with works belonging to other semiologic themes. In this perspective, this article briefly investigates the complex relation between Don De Lillo's and Jean-Luc Godard's works.

**Methodology**

The analytic approach moves between comparative literature and cultural criticism, in a very well-known field in the area of traditional literary studies and a very important sector in the structuration of contemporary imaginary: the relation between literature and cinema. The methodology adopted employs the comparative dynamics typical of text semiotcs, to underline exchange categories, among different languages and codes, which prove to be flowing, open and constantly changing.

**Results**

The article highlights and explores new possibilities in the relation between cinema and literature, investigating them on the basis of the present observations on the notion of text; it also explains the urgency of a semantic reassessment of the concept of "work's originality" in the contemporary semiosphere.