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THE MAIN TEXT-FORMING STRATEGIES IN ROBBE-GRILLET'S NOVEL "DANS LE LABYRINTHE": NARRATIVE AND SEMIOTIC IMPLICATIONS

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Abstract: This paper presents a narrative-semiotic approach to the study of the processes and mechanisms of the 20th century French literary works. The complex methodology of the research is underpinned with the inter-paradigmatic methodological principle, according to which the narrative strategy of literary text production instantiates the author's individual narrative program of constructing narrative reality of a certain type, which is characterized by space-time continuity and stylistic figurativeness.

Key words: ekphrasis, linguistic narrative analysis, narrative possible world, narrative strategy, nonlinear narrative, simulacrisation.

1. Introduction

The narrative-semiotic tradition in literary text studies has emerged through integration of traditional and formalist views on literary narrative as a set of text units joined by semantic and temporal connections (Пропп 2001; Томашевский 1999; Успенский 1970; Шкловский 1983; Adam 1985; Bremond 1964) and its positioning as cognitive, and hence, intellectual interaction of the author and the reader, acting in this case as co-authors of a certain narrative reality (Андреева 2009; Савчук 2016а: 36-37; Татару 2009).

In modern interpretation, a narrative is viewed as a polycode semantic plurality (Бразговская 2008), instantiated in a narrative structure by semiotic coding of a text (Корольова 2002). In general, in semiotic theory, a literary text appears as a certain matrix of (re)creation (Бразговская 2008: 102) or disambiguation (Шкловский 1983: 40) of the world or its possible/probable variants. In this approach, fiction is not copying or encoding reality, but it is such creation or change that would reveal its essence and bring some "harmony and order" into it (Эпштейн 1977: 347).

A narrative strategy, which I position as a kind of the author's program of constructing narrative reality with the help of narrative methods and devices, techniques and tactics that the writer creates in a certain historical and literary age (Савчук 2016а: 7-8), from the standpoint of semiotics, appears to be a special author's code used for forming a plurality of narrative reality meanings and its representation in sign and language structures (ibid., 15).

2. Methods of analysis

The general-scientific methodological foundation of this paper is the idea of integration of traditional norms and canons of studying literary narratives, which is developed on the basis of the existing relationship between text linguistics and linguistic stylistics, on the one hand, and modern methodological principles of linguistic narratology and linguistic semiotics, on the other (Fig. 1).

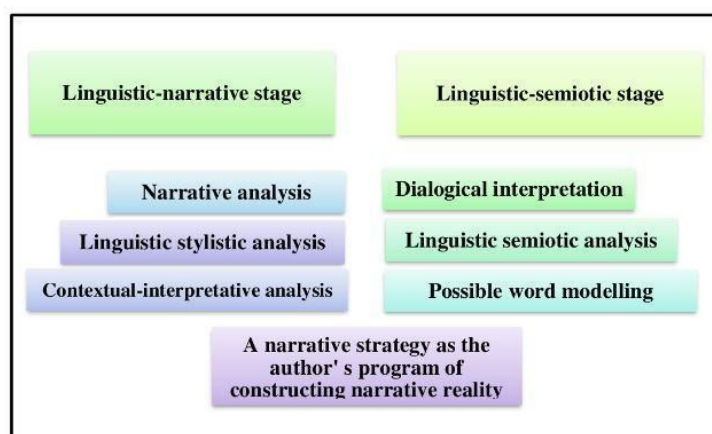


Figure 1. Stages of inter-paradigmatic methodological approach

Thus, the linguistic-narrative stage is a combination of narrative analyses techniques and procedures (Genette 1972; 1983), which seeks to identify the most typical text configurations and their relationship with the structures of literary discourse; contextual-interpretive analysis and linguistic stylistic approach as a stage of literary discourse interpretation in terms of reconstruction of the author's design, motives, and goals, as well as receptive orientation of the literary narrative. That is why in this paper the linguistic-narrative stage is positioned rather as a procedure for identifying the genre-compositional, semantic, syntactic, and figurative stylistic narrative configurations of the 20th century prose works.

The linguistic-semiotic stage is based on the methodology of the literary text dialogical interpretation, which offers several tools for its analysis as a sign of discourse mediator. In the light of this, I must say that I also take into account non-linguistic factors of text communication and the integrating principle of dialogicality (Селіванова 2008: 533).

From the semiotic point of view, the usage of the method of the narrative possible world modelling (Савчук 2016b: 145-146) is explained, first of all, by the focus of semiotics on the incredible potential of the sign and sign mechanisms as such in the process of narrative reality semiotization and its encoding in numerous expressive and figurative characteristics.

According to the degree of deviation from the invariant process, or according to the level of the author's game with the above-mentioned actions, the author may create narrative possible worlds, referentially determined, associated with "realistic seriousness" (Бразговская 2008: 106) that are interpreted as signs-icons of the surrounding world, and referentially uncertain, unrealistic, conditional worlds that only capture the names of objects of the newly created universe.

In addition, the linguistic-semiotic stage of the analysis in modern interparadigm research is based on positioning semiotics as a special mode of thinking (ibid., 6), or a

true meta-science, or the science of sciences (ibid., 8), which is a synthesis of numerous disciplinary studies of the sign (ibid.).

Linguistic semiotic analysis as such, its essential elements and procedures, which are most fully disclosed by Lotman (Лотман 1970; 2000), makes it possible to consider literary narrative as one of cultural phenomena that form a certain matrix when creating possible variants of the real world existence (Бразговская 2008: 102), given the arbitrary use of linguistic signs by writers in the construction of certain narrative reality.

Thus, linguistic semiotic analysis involves description of dialogical relationship between a text and context by revealing correlations of events and/or actions narrated in a literary text with real events or facts of the recipient's biography, as well as taking into account the significance of the literary narrative in terms of its production and reception (Селіванова 2008: 535).

The newest interdisciplinary text studies reveal a synthesis of semiotic approaches to the analysis of literary prose (Воробйова 2013; Scholes 1982; Vorobyova 2017). For example, a semiotic narrative meta-method, by Scholes's definition (1982: 87-104), covers several components, among which Vorobyova distinguishes, in particular, three basic ones. They are the grammar of narrative by Todorov, the verbo-centric rhetoric of prose work by Genette, and the semiotics of literary text by Barthes (Воробйова 2013: 8-9).

In this sense, I share the position of a French theorist Genette to single out the verbal categories of time, mode of action, and person (Genette 1972; 1983) in terms of outlining significant linguistic means of defining and verbalizing the space-time continuum of a literary narrative unfolding within the temporal and spatial networks of the text (Воробйова 2013: 9).

In this research paper, the linguistic-semiotic stage of describing the processes and mechanisms of the 20th century French literary text production has combined the linguistic semiotic analysis with the methodology of the possible world modelling (НОВИКОВА 2010; 2013; Савчук 2016b), which makes it possible to present the semiosis of French writers' speech production practices in the process of constructing transformation of the real world ontology into a possible world. The most significant sign-language structures of the 20th century literary text production realization are such narrative strategies that offer the narrative reality *visualisation*, *nonlinearity* and *simulacrisation*.

Thus, a combination of the linguistic-narrative and linguistic-semiotic stages involves implementation of two main research procedures:

- definition of expressive and stylistic figurativeness of the 20th century literary narrative in terms of semiosis of literary text production narrative strategies;
- identification of the text production potential of *visual labyrinth*, *nonlinear narrative*, and *simulacra* as narrative strategies sign-language structures in the 20th century French prose.

The idea and essence of the methodological principles presented above and stages of use of the linguistic-narrative and linguistic-semiotic analyses in describing the processes and mechanisms of literary text production are completely in harmony with the position of modern scientists concerning the search for a peculiar flexible meta-method of literary text interpretation (Воробйова 2013: 8; Vorobyova 2017; Zabuzhanska 2017) as the optimal algorithm for its poly-dimensional and poly-level study.

3. Presentation of the material

Prose works of the 20th century French writer, true inspiration and creator of the Nouveau Roman (New novel) phenomenon in European literary tradition – Alain Robbe-Grillet, have always caused "great temptation" for application of the most recent

scientific research, connected with the author's special narrative style, which has proved the opportunity for integrating traditional and synthesized approaches (Романова 2012: 4) in comprehension of his linguistic heritage.

Despite a considerable number of socio-historical (Leenhardt 1973), literary (Saad 2010), and linguistic works (Balighi 2014; Şen 2009) dealing with certain aspects of Robbe-Grillet's poetic manner and works, the main ways and mechanisms of the narrative reality visualisation, nonlinearity, and simulacrisation in the author's novel "Dans le labyrinthe" ("In the labyrinth") remain virtually unrevealed.

It should be noted that construction and textualization of the imaginary or possible universe is a reconsidered, literary re-interpreted dialogue of the writer with the world (Савчук 2016а: 329).

Significant features of the 20th century artistic thinking include, on the one hand, providing preference to describing phenomena as elements of some systems in their simultaneity and interconnectedness (Мітошек 2005: 219), on the other – to the synthesis and competition of cinema and literature (Романова 2012: 6).

From the point of view of the semiotic theory, the text of Nouveau Roman, also called anti-roman, is described as "a living literary reality" (Біловус 2003: 4), being marked with a close attention to the character who is studied from the standpoint of psychology, religion or politics (Романова 2012: 9).

The philosophical foundation of the thingism theory (Fr. –"chosisme"), a French literary current, which postulates convergence of verbal and visual cultures is manifested in the 20th century prose text through accumulation of descriptions of things, anthropomorphization of inanimate objects and objectification of the anthropomorph as a result of fragmentation of the human body (ibid., 22).

One of the most important components of the visualized code of writing in Robbe-Grillet's works narrative space is ekphrasis and use of the so-called "living pictures" (Ващенко 2013: 95-96). In addition, I must point out that in Robbe-Grillet's prose text, the entire story is a very peculiar world that unfolds and evolves like a visual labyrinth (Гапон 1990).

3.1 A visual labyrinth as a symbol of unnatural and circle-like semiotic space in Robbe-Grillet's "Dans le labyrinthe"

The labyrinth is understood as a large network of paths or passages, which cross one another, making it very difficult to find your way or something that is very complicated and difficult to understand (LDCE 2008), and therefore, it acts as a referent of the whole novel semiotic space, as a convention symbol that outlines the intellectual organization of plurality of meanings, such as a grid or a rhizome (Бразговская 2008: 120), where each sign functions on the border of the intersection with others.

The labyrinth as a leitmotif image is transformed into an intraformal centre (Луцак 2002: 22) and is the main narrative principle in the novel. Thus, the labyrinth implies here the movement characterized by *violated temporal consistency, disorientation, and confusion* of the whole system of text meanings (Foroughi, Djavari et al. 2013):

Le soldat qui s'était un peu penché pour observer les détails de l'empreinte, rejoint ensuite le sentier. En passant, il essaie de pousser la porte de l'immeuble, mais celle-ci résiste: elle est vraiment close. C'est une porte en bois plein, moulurée, dont le battant est encadré de deux parties fixes, très étroites. L'homme poursuit sa route vers le coin de la maison et tourne dans la rue transversale, déserte comme la précédente. Cette nouvelle voie le conduit, comme la précédente, à un carrefour à angle droit, avec un dernier lampadaire dressé dix mètres avant le bord en quart de cercle du trottoir, et, tout autour, des façades identiques. Sur la base en cône renversé du lampadaire s'enroule aussi une tige de lierre moulée dans la fonte, ondulée de la même manière, portant exactement les mêmes feuilles aux mêmes endroits, les mêmes

ramifications, les mêmes accidents de végétation, les mêmes défauts du métal. Tout le dessin se trouve souligné par les mêmes liserés de neige. C'était peut-être à ce carrefour-ci que la rencontre devait avoir lieu (A. Robbe-Grillet "Dans le labyrinthe", p. 16-17).

The soldier, who had a little bent to observe the details of the imprint, **then joins the path. In passing**, he tries to push the door of the house open, but it resists: it is really closed. It is a full, decorated with molding wooden door, the hinged section of which is framed by two fixed, very narrow parts. The man **pursues his road towards the corner** of the house and **turns** into the side **street**, deserted as the previous one. The new **way leads**, as the previous one, to **a crossroads at the right corner**, with a last raised lamppost ten meters before the edge in the quarter circle of the pavement, and all around the identical facades. On the base of the opposite cone of the lamppost, there also winds a stem of the ivy molded in the cast iron, curled **in the same way**, carrying **exactly the same sheets in the same places, the same ramifications, the same accidents of vegetation, the same defects of metal**. All of the drawing is underlined by **the same edging of snow**. It was maybe in this crossroads that the meeting had to take place.

In the fragment under consideration, the language signs denoting and detailing the space of the labyrinth have "transparent referents" (Бразговская 2008: 104-105), since they give unambiguous idea of the referent object: *sentier* n.m. 'path', *route* n.f. 'road', *coin* n.m. 'corner', *rue* n.f. 'street', *carrefour* n.m. 'crossroads', *voie* n.f. 'way'. Such actualisation of the described objects and phenomena occurs as a result of the operation of attributing predicative signs to the names (ibid.), which are textualized by verbs, being united by the common sememes of 'movement' and 'walking' in different directions: *rejoindre* v.tr. 'to join', *passer* v.tr. 'to cross', *poursuivre* v.tr. 'to pursue', *tourner* v.tr. 'to turn', *conduire* v.tr. 'to lead'.

The narrative object is represented by a character – a soldier who is in constant *wandering* and *searching* for a possible place to meet a stranger:

Fr. – *le soldat rejoint le sentier; l'homme poursuit sa route; tourne dans la rue; c'était peut-être à ce carrefour-ci que la rencontre devait avoir lieu.*

Eng. – 'the soldier joins the path'; 'the man pursues his road'; 'turns in the street'; 'it was maybe in this crossroads that the meeting had to take place'.

In this case, wandering along the streets and crossroads of the city is *mechanical* and *unconscious*, as evidenced by the attributive characteristics of the textual references of the labyrinth, as the sememe of 'identity', verbalized by the lexical unit *même* 'same', given the semantic value of the adjective *same*: 'used to say two or more people, things, events, etc., are exactly like each other' (LDCE 2008).

I believe that the labyrinth is a symbolic image not only of the *disorientation* and *confusion* of the protagonist, but of his *unnecessary* and *unnatural* character in the context of streets, quarters or crossroads of the city, which is explicated by enormous accumulation of the sememe 'same' in the descriptions of these two notions:

Fr. – *ondulée de la même manière; portant exactement les mêmes feuilles aux mêmes endroits; les mêmes ramifications; les mêmes accidents de végétation; les mêmes défauts du métal; tout le dessin se trouve souligné par les mêmes liserés de neige.*

Eng. – 'wavy in the **same** way'; 'wearing exactly the **same** leaves in the **same** places'; 'the **same** ramifications'; 'the **same** accidents of vegetation'; 'the **same** defects of the metal'; 'all the drawing is underlined by the **same** edging of snow'.

In terms of conceptual analysis, I can assert that the soldier remains hostage to his wandering. Even if the stage changes, he will not be able to leave this labyrinth except in case of his death (which, in fact, happens at the final stages of the novel, since during his wandering along the city and search for the meeting place, the main character is wounded, which the reader finds out only at the end of the novel).

I should mention that a desemanticized narrator, who builds a narrative from the "he"-position, choosing the "camera lens" narrative technique, does not analyze the psychological or emotional state of his character in any way and does not explain it to the reader. Such a narrative instance only puts the hero in the world of things that act as narrative objects in the novel just as the character himself. In the fictional text of the French writer, the soldier moves at random, not knowing the path, both in space and in time through the labyrinth.

The researchers of Robbe-Grillet's narrative manner (Foroughi, Djavari et al. 2013) think that *temporal wandering (l'errance temporelle)* (ibid., 4) is manifested in the properties of repetition and circle-like nature of time, which correlates with the space that has the form of a labyrinth. This transforms the labyrinth into a semiotic space with signs that refer to things and phenomena of nature, but the latter do not correlate with actual reality, given that there are considerably expanded boundaries of the present and an extended spatio-temporal gap between "here" and "now". In this way, the labyrinth provides the outlines for the "distorted/deformed space" of things' and characters' being.

3.2 The author's game with space in nonlinear narrative construction

I postulate the writing game concept and the movie story poetics among the notable features of modernist aesthetics, which is important in the context of text production, given that the literary narrative is built on a specific game script. Actually, a game is described as some activity in terms of its eventuality, in which an object/event, and/or action acquire the status of the probable (Бразговская 2008: 99). At the same time, the main rule of a game is that it is based on the activities in which the achievement cannot always be predicted, remaining heavily possible but not certain (ibid.), and hence, the narrative principle of the game gives the writer an opportunity to generate a different dimension of being, without relying on the real (actual) world.

The terminology of the language game was most fully elaborated in the works of the Austrian philosopher and logician Wittgenstein (Витгенштейн 2005), who understood it as some idea of existing and potentially possible ways of using languages (ibid.). Proceeding from the thesis that numerous variants of games with language and texts have a common semiotic essence, since the purpose of the language game is to create a new sign in the process of displaying the previous one (Бразговская 2008: 102), construction of nonlinear narrative is one of the ways to implement the language game in the narrative space of a prose text.

Nonlinear narrative denies the principle of thinking and reading horizontally (ibid., 132), that is, presentation of events and/or actions chronologically consistently in the space and time of the narrative, which allows the writer to construct numerous probable dimensions of a character's being in a novel by means of retrospectives in the past. I may presume that resources of nonlinear literary narrative creation include the following:

- overcoming the iconic principle of displaying a character's being in the text;
- infinite story constructing;
- multidimensionality of events and/or actions in the work;
- transition from an informative fragment of one text to contexts of other cultural spaces;
- interactive character of the story process.

In terms of possible world semantics, the defining characteristics of the worlds built in a literary narrative is fictionalism (Іваненко 2010: 175), constructed through certain techniques for establishing the semantic framework and modality (ibid.).

From a semiotic perspective, in particular, in the context of internal reference, the mechanism of generating meanings of a possible world in the novel under consideration is the reference of objects/events and/or actions, which is possible through activation of the similarity channel between the engraving "La défaite de

Reichenfels" ("The defeat of Reichenfels") and the world created in the narrative space of the work.

In the writer's novel "Dans le labyrinthe", the black and white engraving "La défaite de Reichenfels" serves as a semiotic channel for the possible worlds generation. At the same time, the latter, being constructed with the help of linguistic material, are not narrated or told, but are shown, and therefore generate "the universe of linguistic ties and relations between them" (Eco 1962: 336-337).

In order to establish the peculiarities of functioning of the semiotic channel, which transfers the narrative possible world beyond itself and characterizes its secondary nature in the production of textual meanings (ІВАНЕНКО 2010: 176) in semiotic and ontological realities, I consider the following pieces of literary narrative:

Je suis seul ici, maintenant à l'abri. Dehors il pleut, dehors on marche sous la pluie en courbant la tête, s'abritant les yeux d'une main tout en regardant quand même devant soi, à quelques mètres devant soi, quelques mètres d'asphalte mouillé; dehors il fait froid, le vent souffle entre les branches noires dénudées; le vent souffle dans les feuilles, entraînant les rameaux entiers dans un balancement, dans un balancement, balancement, qui projette son ombre sur le crépi blanc des murs. Dehors il y a du soleil, il n'y a pas un arbre, ni un arbuste, pour donner de l'ombre, et l'on marche en plein soleil, s'abritant les yeux d'une main tout en regardant devant soi, à quelques mètres seulement devant soi, quelques mètres d'asphalte poussiéreux où le vent dessine des parallèles, des fourches, des spirales. Ici le soleil n'entre pas, ni le vent, ni la pluie, ni la poussière. La fine poussière qui ternit le brillant des surfaces horizontales, le bois verni de la table, le plancher ciré, le marbre de la cheminée, celui de la commode, le marbre fêlé de la commode, la seule poussière provient de la chambre elle-même: des raies du plancher peut-être, ou bien du lit, ou des rideaux, ou des cendres dans la cheminé (A. Robbe-Grillet "Dans le labyrinthe", p. 1).

I am alone here now, under cover. **Outside it is raining**, outside you walk through the rain with your head down, **shielding your eyes with one hand while you stare** ahead, nevertheless, **a few yards ahead, at a few yards** of wet asphalt; **outside it is cold**, the wind blows between the bare black branches; the wind blows through the leaves, **rocking** whole boughs, **rocking** them, **rocking**, their shadows swaying across the white roughcast walls. **Outside the sun is shining**, there is no tree, no bush to cast a shadow, and you walk under the sun **shielding your eyes with one hand while you stare** ahead, only **a few yards** in front of you, **at a few yards** of **dusty** asphalt where the wind makes patterns of parallel lines, forks, and spirals. The sun does not get in here, nor the wind, nor the rain, nor the dust. **The fine dust**, which dulls the gloss of the horizontal surfaces, the varnished wood of the table, the waxed floor, the marble shelf over the fireplace, the marble top of the chest, the cracked marble on top of the chest, **the only dust** comes from the room itself: from the cracks in the floor maybe, or else from the bed, or from the curtains or from the ashes in the fireplace (R.H.).

At the initial stage of the novel, the narrative is presented by a homodiegetic narrator in the form of the first-person singular *je 'I, je suis seul 'I am alone'*, who locates himself in space: *ici, maintenant à l'abri 'here now, under cover'* in relation to the objects: *la table 'the table', le plancher 'the floor', la cheminée 'the fireplace', la commode 'the chest'* or their reflections in the mirror and on polished surfaces: *le brillant des surfaces horizontales 'the gloss of the horizontal surfaces', le bois verni 'the varnished wood', le plancher ciré 'the waxed floor', le marbre de la cheminée 'the marble shelf over the fireplace'*, but in no way identifies himself.

The narrator represents the world consisting exclusively of objects of material kind and natural phenomena. Cinema aesthetics as a conscious reception of figurativeness is quite demonstrative in this case (Мочернюк 2005: 69), allowing the writer to create possible worlds by applying devices of dissolution, fixation, and detailing/centering of those things getting into the camera lens.

In general, framing semantics is evidenced not only by the focus of attention on certain fragments of the narrative as peculiar episodes of a movie story, but by their further postdynamization (Пијановић 1992: 124).

In the narrative space of the novel under consideration, the above framing techniques are textualised by means of:

- arrhythmic sequence of short takes and unexpected outtakes to achieve the effect of a rapid change of frames in the narrative:

Fr. – *je suis seul ici, maintenant à l'abri. Dehors il pleut, dehors on marche sous la pluie en courbant la tête.*

Eng. – 'I am alone here now, under cover. Outside it is raining, outside you walk through the rain with your head down'.

Fr. – *dehors il pleut.*

Eng. – 'outside it is raining'.

Fr. – *dehors il y a du soleil.*

Eng. – 'outside the sun is shining';

- use of anaphoric constructions in the structure of a complex sentence, which makes it possible to dissolve the camera, accompanied by fixing the view on a certain fragment of the description:

Fr. – *dehors il pleut; dehors il fait froid; dehors il y a du soleil.*

Eng. – 'outside it is raining'; 'outside it is cold'; 'outside the sun is shining';

- further detailing and visualization of what has been seen is realized through the syntactic figure of lexical repetition, namely, epanaphoras:

Fr. – *s'abritant les yeux d'une main tout en regardant devant soi, à quelques mètres seulement devant soi, quelques mètres d'asphalte poussiéreux où le vent dessine des parallèles, des fourches, des spirales; le vent souffle dans les feuilles, entraînant les rameaux entiers dans un balancement, dans un balancement, balancement, qui projette son ombre sur le crépi blanc des murs.*

Eng. – 'shielding your eyes with one hand while you stare ahead, only **a few yards in front of you, at a few yards of dusty asphalt** where the wind makes patterns of parallel lines, forks, and spirals'; 'the wind blows through the leaves, **rocking whole boughs, rocking them, rocking**, their shadows swaying across the white roughcast walls'.

The above repetition initiates the effects of lengthening the created frame picture and some rotation of the *visualized labyrinth*, given the denotative meaning of the repeated sememe 'rocking' ('balancement'): to rock – 'to move gently backwards and forwards or from side to side, or to make something do this' → 'sway' (LDCE 2008);

- the principle of chain link as a stylistic means of repeating or doubling the last word or group of words of one sentence at the beginning of the next, which reinforces the internal consistency of the narrative: in spite of this, everything is a self-sufficient unit and exists on its own:

Fr. – *s'abritant les yeux d'une main tout en regardant devant soi, à quelques mètres seulement devant soi, quelques mètres d'asphalte **poussiéreux** où le vent dessine des parallèles, des fourches, des spirales. Ici le soleil n'entre pas, ni le vent, ni la pluie, ni **la poussière. La fine poussière** qui ternit le brillant des surfaces horizontales, le bois verni de la table, le plancher ciré, le marbre de la cheminée, celui de la commode, le marbre fêlé de la commode, **la seule poussière** provient de la chambre elle-même: des raies du plancher peut-être, ou bien du lit, ou des rideaux, ou des cendres dans la cheminée.*

Eng. – '**shielding your eyes with one hand while you stare** ahead, only a few yards in front of you, at a few yards of **dusty** asphalt where the wind makes patterns of parallel lines, forks, and spirals. The sun does not get in here, nor the wind, nor the rain, nor **the dust. The fine dust**, which dulls the gloss of the horizontal surfaces, the varnished wood of the table, the waxed floor, the marble shelf over the fireplace, the marble top of the chest, the cracked marble on top of the chest, **the only dust** comes

from the room itself: from the cracks in the floor maybe, or else from the bed, or from the curtains or from the ashes in the fireplace'.

3.3 Possible worlds and simulacra in Robbe-Grillet's "Dans le labyrinthe"

Convergence of cinematic and literary components in the 20th century artistic aesthetics in the narrative space of Robbe-Grillet's novel produces a peculiar rhythmic pattern that reinforces editing and the somewhat unnatural/distorted nature of the main character's being.

In the novel under consideration, I isolate a possible world – the world of the first-person narrator, whose referents, at first glance, are things and phenomena of nature. I note, however, that the narrative possible world of the first-person narrator has deformed/distorted contours, given that the things and the narrator exist on their own, without being in any interdependence or interrelation. In addition, the narrator visualizes the universe filled with things not in the full sense of the concepts named in the narrative, i.e., those with their analogues in the real world, but only with their *simulacra*.

The idea of the reality simulation in the possible world of the first-person narrator is reflected primarily not in the names of things or phenomena of nature, but in the reflection of a certain possible state/aspect or characteristics of these objects at some point. Its simulative feature is connected with the fact that their external parameters and properties are presented in Robbe-Grillet's novel narrative space as eternally possible and extended in the present, whereas in the actual world they are not so expanded:

Sur le bois verni de la table, la poussière a marqué l'emplacement occupé pendant quelque temps – pendant quelques heures, quelques jours, minutes, semaines – par de menus objets, déplacés depuis, dont la base s'inscrit avec netteté pour quelque temps encore, un rond, un carré, un rectangle, d'autres formes moins simples, certaines se

chevauchant en partie, estompées déjà, ou à demi effacées par un coup de chiffon. Lorsque le contour est assez précis pour permettre d'identifier la forme avec certitude, il est aisé de retrouver l'objet original, non loin de là. Ainsi la trace circulaire a-t-elle été visiblement laissée par un cendrier de verre, qui est posé juste à côté. De même, un peu à l'écart, le carré qui occupe le coin gauche de la table, vers l'arrière, correspond au pied d'une lampe en cuivre placée maintenant dans le coin droit: un socle carré, haut d'environ deux centimètres, surmonté d'un disque de même épaisseur portant en son centre une colonne cannelée (A. Robbe-Grillet "Dans le labyrinthe", p. 1).

On the polished wood of the table, the dust has marked the places occupied for a while – for a few hours, several days, minutes, weeks – by small objects subsequently removed whose outlines are still distinct for some time, a circle, a square, a rectangle, other less simple shapes, some partly overlapping, already blurred or half obliterated as though by a rag. When the outline is distinct enough to permit the shape to be identified with certainty, it is easy to find the original object again, not far away. For example, the circular shape has obviously been left by a glass ashtray, which is lying beside it. Similarly, a little farther away, the square occupying the table's left rear corner responds to the base of the brass lamp that now stands in the right corner: a square pedestal about one inch high capped by a disk of the same height supporting a fluted column at its centre (R.H.).

From the perspective of semiotic theory, the true hero of the decentered narrative in the author's novel is the world that combines its various interpretations and all cultural traditions in the form of a game (Гапон 1990). The fragment above clearly demonstrates the principle of the language game in reality simulation, which consists in replacing or substituting the existing reality with real signs (Западное литературоведение XX века 2004: 372-373).

In this context, everything that concerns the actual world is named and labelled with such linguistic signs as *le bois* 'the wood', *verni* 'polished', *la table* 'the table', *les objets* 'the objects', *déplacés* 'removed', *un cendrier* 'an ashtray', *de verre* 'glass', *une lampe* 'a lamp', *en cuivre* 'brass'. The real signs are represented by simulacra of things, which exist in the narrative. I mean the contours: *le contour* 'the shape', outlines: *estompées déjà* 'already blurred', *à demi effacées* 'half obliterated' or imprints: *la trace circulaire* 'the circular shape' of things marked by the variety of geometric shapes: *un rond* 'a circle', *un carré* 'a square', *a rectangle* 'a rectangle', *d'autres formes moins simples* 'other less simple shapes' that change or replace the names of real objects, creating the effect of some duplicity.

The semiotic mechanism of generating a copy or a certain clone is production of a new sign vehicle (A'), which is in relation of almost absolute iconism with the preceding vehicle (A). At the same time, (A') references to (B), and therefore the following formula applies in the literary text: (A') is nothing else than (A) or (A') = (A), resulting in the existence of two or more clone objects in the story (Бразговская 2008: 139).

From the semiotic perspective, one referent can be reproduced in many ways, but each time it will have different reflection signs (*ibid.*), and therefore, visually and structurally similar sign vehicles pointing to one referent appear to be non-identical, since (A) and (A') do not refer to one referent (B): (A) really refers to (B), but (A') reflects the sign (A) itself as a sign of the sign (*ibid.*).

Postmodern philosophers think that creation of signs of "signs" is associated with a loss of the original referent of reproduction, which programs the emergence of "signs without a referent" (*ibid.*, 139), or simulacra (Бодрияр 2004: 12).

So, the simulacrum of *un cendrier de verre* 'a glass ashtray' is *la trace circulaire* 'the circular shape', which substitutes the essence of an object for its contours/shell, and the simulacrum *ped d'une lampe en cuivre* 'the base of the brass lamp' is *le carré qui*

occupe le coin gauche de la table 'the square occupying the table' left rear corner'. In the reader's mind, 'glass ashtray' is associated with the name 'an ashtray' (*un cendrier*) and its attribute characteristic 'glass' (*de verre*), but not with the name 'a trace of a round shape'. In view of the fact that simulacra reproduce only a figurative imitation of the referent, essentially differing from it (Корабльова 2008: 116), I can assert that in the possible world of the first-person narrator there is a substitution of the real/actual for the pretended and simulated.

It should be noted that the aesthetics of simulacra (*simulacrum* from Latin – 'likeness', 'copy', 'clone') became fundamental to the humanitarian research of the linguistic semiosis of modern hyperreality (Нікончук 2014: 149). The terminology of the simulacrum itself was developed and introduced into broad scientific usage by a French sociologist and postmodern philosopher Baudrillard, who understood it as the result of the simulation process as a substitute of the real for real signs (1981: 10). Positioning a simulacrum as hiding and distorting the profound reality or masking its absence in general (Бодріяр 2004: 12), the scientist believed that it has the ability to generate hyperreality with the help of certain models of the real, not marked by the presence of their own sources in reality (*ibid.*).

Other scientists (Батай 1994; Делёз 1993) worked fruitfully over the idea of the simulacrisation proclaiming "the consumer society" as the basis for emergence and development of the phenomenon of reality simulation (Нікончук 2014: 144). From the standpoint of philosophy, a simulacrum is regarded as a sign that denies the original (a certain thing) and its copy as a similar/identical image of this thing (Делёз 1993: 49), and therefore, in this context, it is an image deprived of similarity or freed from its likeness (*ibid.*).

Based on the notions of the simulacrum as a certain dummy, visibility or imitation of an image (Бычков 2003: 384), I can suppose that the second possible world in the narrative space of the novel under consideration (the possible world of the soldier) is a

simulacrum as a sign that does not have any signified reality. It is a kind of an "empty shell" that manifests the principle presence of the absence of reality (ibid., 384).

Consequently, if the possible world of the first-person narrator has distorted contours and is only filled with simulacra of objects, then the possible world of the soldier is the simulacrum itself, which is characterized by arbitrariness of signs that are not related to reality (Fig. 2).

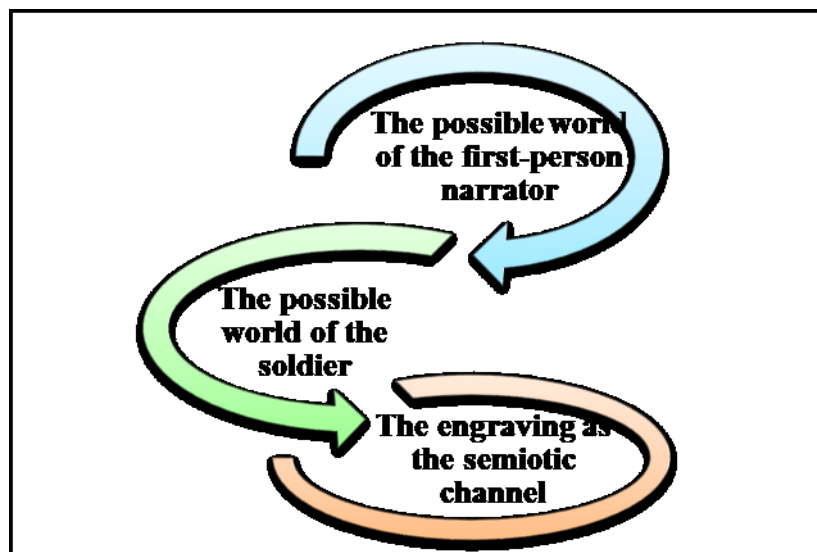


Figure 2. The narrative possible words formation in Robbe-Grillet' novel "Dans le labyrinthe"

Thus, the following fragment of the narrative reality indicates its simulacrisation, and the semiotic channel that activates the possible world-simulacrum of the soldier is the black and white engraving "La défaite de Reichenfels":

*Le tableau, dans son cadre de bois verni, représente **une scène de cabaret**. C'est une gravure en noir et blanc **datant de l'autre siècle**, ou une bonne reproduction. **Un grand nombre de personnages emplit toute la scène: une foule de consommateurs**, assis ou debout, et, tout à fait sur la gauche, **le patron**, légèrement surélevé derrière son comptoir. Le patron est un gros homme chauve, en tablier. Il est penché en avant, s'appuyant des deux mains au bord du comptoir, surplombant les quelques verres à demi pleins qui garnissent celui-ci, ses épaules massives courbées vers **un petit groupe***

*de bourgeois, en vestes longues ou redingotes, qui semblent au milieu d'une discussion animée; debout dans des attitudes diverses, ils sont pour la plupart en train d'effectuer avec les bras des gestes de grande envergure, affectant même parfois le corps entier, et sans doute très expressifs. <> **À l'écart**, comme séparés de la foule qui les entoure par une zone inoccupée – étroite certes, mais suffisante néanmoins pour que **leur isolement soit sensible**, suffisante en tout cas pour les signaler au regard bien qu'ils se situent à l'arrière-plan – **trois soldats**, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle. Les soldats ont la tête droite, **les mains posées sur une sorte de toile cirée à carreaux**: ils n'ont pas de verres devant eux. Eux seuls enfin ont la tête couverte, par un bonnet de police à courtepointes. Tout à fait au fond, les dernières tablées se mélangent plus ou moins à des gens debout, en un fouillis assez tumultueux dont le dessin est d'ailleurs plus flou. Au-dessous de l'estampe, dans la marge blanche, une légende est calligraphiée en écriture anglaise: *La défaite de Reichenfels* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).*

The picture, in its varnished wood frame, represents a **tavern scene**. It is a **nineteenth-century etching**, or a good reproduction of one. **A large number of people fill the room, a crowd of drinkers sitting or standing**, and, on the far left, **the bartender** standing on a slightly raised platform behind his bar. The bartender is a fat, bald man wearing an apron. He leans forward, both hands resting on the edge of the bar, over several half-full glasses that have been set there, his massive shoulders turned toward **a small group of middle-class citizens** in frock coats who appear to be engaged in an animated discussion; standing in various attitudes, many are making expansive gestures that sometimes involve the whole body, and are doubtless quite expressive. **<> Somewhat apart**, as though separated from the crowd surrounding them by an unoccupied zone – narrow, of course, but nevertheless wide enough for **their isolation to be noticeable**, in any case wide enough to call attention to them through **they are in the background** – **three soldiers** are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians

who fill the room. The soldiers are looking straight ahead, **their hands resting on the checkered oilcloth**; there are no glasses in front of them. They are the only men whose heads are not bare, for they are wearing low-peaked fatigue caps. Behind them, at the extreme rear, the last seated drinkers are mingled with others who are standing, forming a confused mass; besides, the drawing here is vaguer too. Under the print, in the white margin, someone has written a title: "The defeat of Reichenfels" (R.H.).

The fact that the engraving appears as a kind of bridge-mediator between the narrative possible world of the first-person narrator who forms the things-simulacra and the narrative possible world-simulacrum of the soldier is explained by the fact that the actual semiotic channel – the engraving "La défaite de Reichenfels" is a "moulage" deprived of the named reality.

First, no historical sources mention the battle and the defeat of Reichenfels. Secondly, the engraving-simulacrum as an iconic sign, which serves as a naming function because it belongs to the visual (figurative) art, does not relate to the name *la défaite* 'defeat', given that it represents not the defeat of the troops in the battle or some failure in something, but a scene from a cabaret.

In this way, the writer disguises lack of reality by suggesting another deceptive reality, being in complete harmony with the idea of a "consumer society" as a conditional stimulus of simulacra, which is evidenced by the themes and main characters of the picture:

Fr. – *une scène de cabaret; une foule de consommateurs; un petit groupe de bourgeois; plusieurs groupes de buveurs.*

Eng. – 'a tavern scene'; 'a crowd of drinkers'; 'a small group of middle-class citizens'; 'the last seated drinkers'.

In addition, the simulation character of the reality in the novel "Dans le labyrinthe" thanks to the engraving "La défaite de Reichenfels" is confirmed by the technique of making such an artwork as an engraving.

Longman Dictionary of Contemporary English indicates that the engraving is: 1) a print made from an engraved plate, block, or other surface; 2) the process or art of engraving a design on a hard surface, especially to make a print (2008). In this context, it refers to the imprint as some reflection/image of an object in a mirror or on a polished surface, which implies construction of a transformed/modified (quasi) reality.

The description of the engraving representing the smallest details of the scene in the cabaret is based on the creative poetics of *ekphrasis* as a "verbal representation of the visual representation" (Heffernan 2004: 191). In the Ukrainian (Бовсунівська 2012; 2013; Мочернюк 2014) and foreign (Городницький 2014; Heffernan 2004) text research, the problems of arts interaction, in particular the issue of *ekphrasis*, have gained considerable prominence and significance. Actually, close attention to the phenomenon of *ekphrasis* is due to the excessive importance of visuality in the present culture (Городницький 2014: 13).

In terms of art study, *ekphrasis* is presented as one of the types of description, the object of which is artistic reality, transformed by consciousness, intuition, or creative imagination of the artist (*ibid.*, 13), and thus it embodies a dual description of this kind (*ibid.*), that is, the image of what has already been expressed by another kind of art. *Ekphrastic* interpretation of the prose text, acting, in Jacobson's point of view, as a special code in the mode of "transmutation", programs some intersemiotic translation (Бовсунівська 2013: 110), which is positioned as the only active growing method of studying a work in the aspect of other forms of art (*ibid.*).

I refer to figurative *ekphrasis*, which expands the narrative space in the considered novel like representation of other forms of figurativeness in the literary text due to peculiar doubling of literary worlds (Городницький 2014: 15), thus formatting a visual narrative (*ibid.*, 14).

Developing Bovsunivska's statement that ekphrasis as one of the newest modifications of a literary work is based not on the simple game with a certain amount of formal features (Бовсунівська 2012: 67) of a different kind of art than literature, but on formation of a complex semantic structure of the text (ibid.), I note that it is the ekphrastic description of the engraving in Robbe-Grillet's novel that has extraordinary universe-generating potential.

The text under consideration is an example of the formation of figurative ekphrasis based on the engraving-simulacrum "La défaite de Reichenfels", since as one of the most ancient forms of artistic discourse, based on interaction of two modes of thinking – figurative and visual (Третьяков 2009), its main function is visualization itself. I believe that certain systematic sequence of description of all the elements of the picture is determined by the peculiarities of its spatial composition in the possible world of the first-person narrator.

So, the engraving is in the room, and, followed by a distracted look of a desemanticized homodiegetic narrator, the camera lens first fixes the engraving general plan verbalized through the nomination of what has been seen:

Fr. – *un grand nombre de personnages emplit toute la scène: une foule de consommateurs, assis ou debout, et, tout à fait sur la gauche, le patron, légèrement surélevé derrière son comptoir.*

Eng. – 'a large number of people fill the room, a crowd of drinkers sitting or standing, and, on the far left, the bartender standing on a slightly raised platform behind his bar'. The narrative uses Présent de l'Indicatif, i.e., the present tense in the indicative mood. However, verbs in the passive voice as well as in the pronominal form are used for description implicating and realizing the idea of some confinement and short-term fixation that iconically resembles a photo and creates the effect of a single instant picture of the characters in a certain "static movement":

Fr. – *il est penché; plusieurs groupes de buveurs sont assis; leurs mouvements comme leurs mimiques sont figés; sont à moitié dressés; des mains se lèvent; des bouches s'ouvrent; des bustes et des cous se tordent; des poings se serrent.*

Eng. – 'he leans'; 'several groups of drinkers are sitting'; 'their movements, like their expressions are frozen'; 'half risen from their chairs'; 'hands rise'; 'mouths open'; 'heads turn'; 'fists are clenched'.

In this case, the representative examples include semi-moves: (Fr. – *il est penché en avant; s'appuyant des deux mains au bord du comptoir; surplombant les quelques verres à demi pleins.* Eng. – 'he leans forward'; 'both hands resting on the edge of the bar'; 'over several half-full glasses'), semi-poses: (Fr. – *une foule de consommateurs, assis ou debout; certains des personnages sont à moitié dressés sur leurs chaises.* Eng. – 'a crowd of drinkers sitting or standing'; 'who appears to be engaged in an animated discussion; standing in various attitudes') and semi-gestures: (Fr. – *ils sont pour la plupart en train d'effectuer avec les bras des gestes de grande envergure, affectant même parfois le corps entier, et sans doute très expressifs.* Eng. – 'many are making expansive gestures that sometimes involve the whole body, and are doubtless quite expressive') of the owner of the cabaret and its visitors-consumers who receive textual representations through the use in the narrative of the present participle: *s'appuyant; surplombant; affectant* or past participle: *assis* that intensify the effect of stretching the temporal interval "here" and "now", because they express an action simultaneous with the action of verbs in the present tense: (Fr. – *des mains se lèvent, des bouches s'ouvrent, des bustes et des cous se tordent, des poings se serrent.* Eng. – 'hands rise', 'mouths open', 'heads turn', 'fists are clenched').

Then the focus is centered somewhat, sliding to the right corner of the engraving, which acts as its central area at the same time: (Fr. – *sur la droite, c'est-à-dire au centre du tableau.* Eng. – 'from the rear on the right'), and stops on a remote section of the canvas with three characters – soldiers, one of them is the narrative object of the possible world of the first-person narrator:

Fr. – *à l'écart, comme séparés de la foule qui les entoure par une zone inoccupée; trois soldats, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle.*

Eng. – 'somewhat apart, as though separated from the crowd surrounding them by an unoccupied zone – narrow'; 'three soldiers are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians who fill the room'.

The cited ekphrastic description of *a tavern scene 'une scène de cabaret'* can be divided into two parts unequal in their size. The first, which occupies virtually the whole canvas, shows the visitors and the owner of the establishment, who are presented in frozen and fixed positions, but are not pre-set or thought out, so they resemble "live pictures".

As characters did not pose for a painter or engraver beforehand, I state that the writer's view is the focal point of the picture imaginary reality, and therefore he arbitrarily builds what he thinks necessary, focusing only on certain details of things or their reflections.

Consequently, the engraving of "La défaite de Reichenfels" represents a simulative reality and is a simulacrum that disguises the absence of reality of the soldier's being, since it activates his possible world-simulacrum as a substitute for the narrative reality (Сидорова 2009: 199). The narrative itself is not a story about reality in the broad sense of this term, but rather a narrative of the experience semiotics (Татаренко 2010: 179).

The second part of the engraving, namely its right corner, contains an image of three soldiers:

Fr. – *À l'écart, comme séparés de la foule qui les entoure par une zone inoccupée – étroite certes, mais suffisante néanmoins pour que leur isolement soit sensible, suffisante en tout cas pour les signaler au regard bien qu'ils se situent à l'arrière-plan – trois soldats, assis à une table plus petite, l'avant-dernière vers le fond sur le côté droit, tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).

Eng. – 'Somewhat apart, as though separated from the crowd surrounding them by an unoccupied zone – narrow, of course, but nevertheless, wide enough for their isolation to be noticeable, in any case wide enough to call attention to them through they are in the background – three soldiers are sitting around a smaller table, the second from the rear on the right, their motionlessness and rigidity in marked contrast to the civilians who fill the room' (R.H.).

Fr. – *Les soldats ont la tête droite, les mains posées sur une sorte de toile cirée à carreaux: ils n'ont pas de verres devant eux* (A. Robbe-Grillet "Dans le labyrinthe", p. 6-7).

Eng. – 'The soldiers are looking straight ahead, their hands resting on the checkered oilcloth, there are no glasses in front of them' (R.H.).

The soldiers are opposed to all other characters – consumers: (Fr. – *trois soldats* <> *tranchent leur immobilité et leur raideur avec les civils qui emplissent la salle*. Eng. – 'three soldiers <> their motionlessness and rigidity in marked contrast to the civilians who fill the room'), given the remoteness of their placement on the canvas: *à l'écart* 'somewhat apart' and the absence of the slightest movement on their part.

In the text, the idea of such immovability is implicated with the sememes of 'inviolability' and 'alienation', which are verbalized by the general meaning of the lexical units *immobilité* n.f. 'motionlessness' and *raideur* n.f. 'rigidity': 'not moving at all' (LDCE 2008) and the variant meaning of the lexical unit *isolement* n.m. 'isolation': 'when someone feels alone and unable to meet or speak to other people' (ibid.).

The simulacrisation presented on the engraving is clearly evidenced by the fact that, according to the author's idea, the things in the picture "come to life":

*À mieux observer, l'isolement des trois soldats apparaît comme produit moins par l'espace minime qui se trouve entre eux et la foule que par la direction des regards alentour. **Les silhouettes du fond ont toutes l'air de passer** – d'essayer plutôt, car le passage est malaisé – **pour se rendre sur la gauche du tableau, où se situe peut-être une porte** (mais cette issue hypothétique ne peut se voir sur le dessin, à cause d'une série de portemanteaux surchargés de chapeaux et de vêtements); **les têtes regardent devant elles** (c'est-à-dire vers les portemanteaux), sauf une ça et là qui **se retourne pour parler** à quelqu'un demeuré en arrière. <> Entre les différents groupes **circulent de nombreux individus** non encore fixés, mais c'est dans l'intention évidente d'adopter bientôt l'une des attitudes entre lesquelles ils ont le choix: **aller regarder** les affiches, **s'asseoir** à l'une des tables, ou bien **se rendre** derrière les portemanteaux <> (A. Robbe-Grillet "Dans le labyrinthe", p. 7).*

On closer examination, the isolation of the three soldiers seems to result less from the narrow space between them and the crowd than from the direction of the glances around them. **All the figures in the background look as if they are passing** – or trying to pass, for the space is cramped – behind the soldiers **to reach the left side** of the picture, where there is probably **a door** (through this hypothetical exit cannot be seen in the picture because of a row of coat racks covered with hats and coats); **every head is looking** straight ahead (that is, toward the coat racks), except for one here and there **who turns to speak** to someone who has remained in the rear. <> Among the various groups **circulate a number of persons** not yet settled, but obviously about to adopt one of several probable attitudes: either **walking over** to examine the bulletin board, **sitting down** at one of the tables, or else **going out** behind the coat racks <> (R.H.).

The above passage is distinguished by the presence of verbs, which semantic meanings are grouped around the sememe of 'movement': *passer* v.tr. 'to pass', *se rendre* v.pron. 'to go', *se retourner* v.pron. 'to turn over', *circuler* v.intr. 'to circulate', *aller* v.intr. 'to go', that actually implicate the possibility of the engraved characters not only to be in some variable positions and poses, but also to move in the direction to the door: 'to change from one place or position to another, or to make something do this' (LDCE 2008). The language representation of the place leading outside is the thematic group *opening*, verbalized with such lexical units as *porte* n.f. 'door' and *issue* n.f. 'exit' in the general meaning: 'a door or space through which you can leave a public room, building, etc.' (ibid.), realizing the idea of an exit or transfer to another (possible) world.

In this way, the writer builds a possible world-simulacrum of the soldier in the narrative space of his novel, simulatively introducing him to another conceivable state of being than that in the picture. It seems as if the man in the military uniform leaves the engraving "La défaite de Reichenfels" and finds himself in the possible world of things that has deformed/distorted outlines. At the same time, the narrative does not contain any semantic or paragraphemic means that would indicate reaccentuation in the directions, speed or time of events, and/or actions in the literary narrative:

La capote militaire est boutonnée jusqu'au col, où se trouve inscrit le numéro matricule, de chaque côté, sur un losange d'étoffe rapporté. Le calot est posé droit sur le crâne, dont il cache entièrement les cheveux, coupés très ras comme on peut en juger d'après les tempes. L'homme est assis, les mains posées à plat sur la table que recouvre une toile cirée à carreaux blancs et rouges. Il a fini son verre depuis longtemps. Il n'a pas l'air de songer à s'en aller. Pourtant, autour de lui, le café s'est vidé de ses derniers clients (A. Robbe-Grillet "Dans le labyrinthe", p. 8).

The military overcoat is buttoned up to the collar, where the number roll is registered, on each side of insert diamond-shaped material. The forage cap is straight ahead and put on the skull, from which it hides completely hair, cut very short as we can judge

according to the temples. **The man is sitting, the hands put on the table that a white and red oilcloth recovers. He finished his glass for a long time.** He does not seem to think of going away. Nevertheless, the **last customers around him left the café.**

So, after the ekphrastic description of the engraving, the narrator shifts his gaze to and centers on the appearance of the soldier: (Fr. – *la capote militaire est boutonnée jusqu'au col; le calot est posé droit sur le crâne; l'homme est assis, les mains posées à plat sur la table; il a fini son verre depuis longtemps; autour de lui, le café s'est vidé de ses derniers clients.* Eng. – 'the military overcoat is buttoned up to the collar'; 'forage cap is straight ahead and put on the skull'; 'the man is sitting, his hands put on the table'; 'he finished his glass for a long time'; 'the last customers around him left the café'), and acts as a narrative object of the possible world of the first-person narrator, and then wanders in his own possible world-simulacrum.

It should be noted that Robbe-Grillet brings the soldier into the possible world of the first-person narrator at the beginning of the story, calling him a man in a military uniform and giving him the same simulative characteristics as other things of this possible world:

Fr. – *Contre la base conique du support en fonte, évasée vers le bas, entourée de plusieurs bagues plus ou moins saillantes, s'enroulent de maigres rameaux d'un lierre théorique, en relief: tiges ondulées, feuilles palmées à cinq lobes pointus et cinq nervures très apparentes, où la peinture noire qui s'écaille laisse voir le métal rouillé. Un peu haut, **une hanche, un bras, une épaule** s'appuient contre le fût du réverbère. **L'homme est vêtu d'une capote militaire de teinte douteuse, passée, tirant sur le vert ou sur le kaki** (A. Robbe-Grillet "Dans le labyrinthe", p. 3).*

Eng. – 'Around the conical base of the cast-iron pedestal that widens towards the bottom and is ringed by several more or less prominent moldings, are embossed the slender stems of a stylized spray of ivy: curling tendrils; pointed, five lobed, palmate leaves, their five veins very prominent where the scaling black paint reveals the rusted

metal. Slightly higher **a hip, an arm, a shoulder** are leaning against the shaft of the lamppost. **The man is wearing a faded military overcoat** of no particular colour, perhaps once green or khaki (R.H.).

Considering that ekphrasis is understood as a peculiar type of experiment on visualization with a word belonging to creative poetics, based on the subconscious and irrational (БОВСУНІВСЬКА 2012: 60), in the above narrative, first, there is a verbal image of *an ivy* 'un lierre', textualized by the linguistic signs, which refer to and outline the smallest and most insignificant elements and details of the image of this plant: (Fr. – *s'enroulent de maigres rameaux d'un lierre théorique, en relief; tiges ondulées; feuilles palmées à cinq lobes pointus et cinq nervures très apparentes*. Eng. – 'are embossed the slender stems of a stylized spray of ivy'; 'curling tendrils'; 'pointed, five lobed, palmate leaves, their five veins very prominent').

Such nominative units as *rameau* n.m. 'branch', *tige* n.m. 'stem', *feuille* n.f. 'leaves', *lobe* n.m. 'lobe', *nervure* n.f. 'vein' and relative adjectives expressing the features of the above object indirectly through reference to another object or phenomenon (*ondulé* adj. 'curling', *palmé* adj. 'palmate', *pointu* adj. 'pointed', *apparent* adj. 'prominent'), present a scrupulously elaborated, exhaustive and truly reliable description of the *ivy* that does not bear any conceptual load, except for the thing-simulacrum in the possible world of the first-person narrator. Vaschenko, Ukrainian researcher of Robbe-Grillet's narrative manner, believes that such accuracy of the ekphrastic image "derealises" the description and becomes a true *hallucination* (Вашченко 2013: 95-100).

The detailed verbal image is followed by grudging and unemotional representation of the soldier made in the framework of the cinematic device centering of the camera lens on some details, and in the narrative, this technique has the features of a metonymical description of the character through demonstration of the body fragmentation: (Fr. – *une hanche, un bras, une épaule s'appuient contre le fût du réverbère*. Eng. – 'a hip, an arm, a shoulder are leaning against the shaft of the lamppost').

At first glance, the soldier appears from nowhere. Similarly, the reader has a question about the soldier's relationship with the room, description of the home interior and the weather outside the window, since the man in the military uniform is not mentioned, but the author just states the fact of his emergence and wandering the labyrinth of his conceivable being.

Subsequently, with the help of the semiotic channel, which is the engraving of "La défaite de Reichenfels", I reconstruct the possible world-simulacrum of the soldier in the story, since the picture clearly shows inappropriateness, irrelevance, and simulation of this character within the borders of its possible world through a detailed and 'derealistic' ekphrastic description of the placing of the three soldiers on the engraving: Fr. – *à l'écart; comme séparés de la foule; leur isolement soit sensible; ils se situent à l'arrière-plan.*

Eng. – 'somewhat apart'; 'as though separated from the crowd surrounding'; 'for their isolation to be noticeable'; 'they are in the background'.

The soldier in the possible world of the first-person narrator is a narrative object-simulacrum of the military man depicted in the engraving, considering that he is a reflection or some copy of his counterpart, deprived of the signified reality.

It should be noted that, in view of the narrative nonlinearity, in the narrative space of the analysed novel, we first have representation of a wandering soldier as a normal narrative feature, and only later, after the description of the engraving, do we see the similarity between one of the characters in the military uniform in the picture and the person who is wandering around the world of things-simulacra. The possible world-simulacrum of the soldier appears, thus, secondary to the possible world of the first-person narrator, and the engraving of "La défaite de Reichenfels" acts as a semiotic channel, which generates and combines these two possible worlds.

Robbe-Grillet pays considerable attention to the texture of the work, which is the basis of his numerous experiments with the form of narration, based on the indivisibility of the narrative reality and its illusion (Ващенко 2013: 95-100). Therefore, the novel is considered as a novel-ekphrasis (ibid.), in which narrativity is replaced with deduction, since the reader builds from the passages the world that the writer divided previously into fragments (Татаренко 2010: 88).

In addition, in Robbe-Grillet's "Dans le labyrinthe", the technique of using intersemiotic transcoding (ibid., 164) enables not only the combination of verbal and visible images, but it also visualizes the sound:

Noir. Décllic. Clarté jaune. Décllic. Noir. Décllic. Clarté grise. Décllic. Noir. Et les pas qui résonnent sur le plancher du couloir. Et les pas qui résonnent sur l'asphalte, dans la rue figée par le gel. Et la neige qui commence à tomber. Et la silhouette intermittente du gamin qui s'amenuise, là-bas, de lampadaire en lampadaire (A. Robbe-Grillet "Dans le labyrinthe", p. 20).

Dark. Click. A yellow light. Click. Dark. A grey light. Click. Dark. And the steps, which resound on the floor of the corridor. And the steps, which resound on the asphalt, in the street congealed by frost. And the snow, which begins to fall. And the intermittent figure of the child disappearing, over there, from lamppost to lamppost.

The passage under consideration is based on the auditive-visual synaesthesia as an expression through linguistic signs of physiological associations between the data of various types of sensations. In this case, I mean verbalization of the soldier's wandering through the city night streets in a possible world-simulacrum, which is distinguished by its own, not only visual but also sound (auditory) measurements.

So, synaesthesias, which are textualized here with the lexical units *noir* n.m. 'dark', *décllic* n.m. 'click' and *clarté* n.f. 'light', are semantically congruent, manifested in their

repetitions in certain segments of the work. In this case, the repetition of quoted "word-pulses" (Яременко 2003: 8) is the bearer of semantic and emotional information that actively influences a literary image formation (ibid., 4) of the military man wandering and his disorientation. The sememe 'dark', given the lexical invariant of the noun *noir* n.m. 'dark': 'when there is no light' (LDCE 2008), denotes dark time of the day, which is associated with a chaotic and unconscious movement in a silent darkness of the maze of buildings, quarters, and streets in the narrative.

At the same time, due to the invariant meaning of the noun *déclit* n.m. 'click': 'a short hard sound' (ibid.), the sememe 'click' introduces a certain sound series that disturbed the night silence as a result of short sounds of a sudden collision of some hard objects coming into contact. I assume that the lexical unit *clarté* n.f. 'light', reinforced by the adjectives of the colour *jaune* 'yellow' and *gris* 'grey', verbally depicts the light of a street lamp swirling in the wind, and, therefore, it illuminates the street alternately with yellow, then with dull and dim spectra.

I should note that in the passage in question, repetition of elliptic nominative sentences: (Fr. – *Noir. Déclit. Clarté jaune. Déclit. Noir. Déclit. Clarté grise. Déclit. Noir.* Eng. – 'Dark. Click. A yellow light. Click. Dark. A grey light. Click. Dark'), provides the narrative with some static descriptiveness, and their combination with simple but complete sentences: (Fr. – *et les pas qui résonnent sur le plancher du couloir. Et les pas qui résonnent sur l'asphalte, dans la rue figée par le gel. Et la neige qui commence à tomber.* Eng. – 'and the steps, which resound on the floor of the corridor. And the steps, which resound on the asphalt, in the street congealed by the frost. And the snow, which begins to fall'), visualizes the effect of a peculiar acoustic echo, including through the lexical repetition of the phrase *les pas qui résonnent* 'the steps, which resound', which refers to the reflection of sounds when walking, taking into account the denotative meaning of the lexical unit *résonner* v.intr. 'to ring out': 'to make a bell make a sound, especially to call someone's attention to you or to call someone to help you' (LDCE 2008).

The acoustic image of the echo is also strengthened by the use of the conjunction *et* 'and' as a rhythm-forming particle at the beginning of each new sentence:

Fr. – *et les pas qui résonnent sur le plancher du couloir. Et les pas qui résonnent sur l'asphalte, dans la rue figée par le gel. Et la neige qui commence à tomber. Et la silhouette intermittente du gamin qui s'amenuise, là-bas, de lampadaire en lampadaire.*

Eng. – '**and** the steps, which resound on the floor of the corridor. **And** the steps, which resound on the asphalt, in the street congealed by frost. **And** the snow, which begins to fall. **And** the occasional silhouette of the child, over there, of lamppost in lamppost'.

Visualized images: (Fr. – *noir; clarté jaune; clarté grise*. Eng. – 'dark'; 'a yellow light'; 'a grey light') and auditory images: (Fr. – *déclit; les pas qui résonnent*. Eng. – 'click'; 'the steps, which resound') engender physical sensations of disorientation and isolation of the soldier wandering in the possible world-simulacrum as well as of the first-person narrator who watches the winter landscape through a window or a camera lens. Intensification of sounds that flow from somewhere, surround, repeat, and then cease is used to depict the visual image of snowfall in the story as a symbol of absolute silence and emptiness: (Fr. – *et la neige qui commence à tomber*. Eng. – 'and the snow, which begins to fall'). In this way, the possible world of the first-person narrator is filled with things-simulacra, "voiced" with verbal means that reproduce the sound and picture through a word (Татаренко 2010: 455).

4. Discussion and conclusion

To some up, I should state that the main text-forming strategies in Robbe-Grillet' novel "Dans le labyrinthe" are the narrative space visualisation, nonlinearity, and simulacrisation.

Visualisation as the text forming strategy has permitted the author to construct the story as a peculiar world that unfolds and evolves as a visual labyrinth. The latter is a symbolic image of the protagonist's disorientation, confusion, unnecessary and unnatural character.

Nonlinearity results from the author's game with time and space by overcoming the iconic principle of displaying a character's being and giving a very subtle transition from the informative fragment of one text to the contexts of other cultural spaces. I mean here the creation of narrative possible worlds by applying such cinema devices as dissolution, fixation, and detailing/centering those things, which get into the camera lens.

Simulacrisation as the text forming strategy starts with the idea of the reality simulation in the possible worlds of the novel being reflected primarily not in the names of things or phenomena of nature, but in a certain possible state/aspect or characteristics of these objects at some point. Its simulative feature is connected with the fact that their external parameters and properties are presented in Robbe-Grillet's novel narrative space as eternally possible and extended in the present, whereas in the actual world they are not so expanded.

I should mention that in Robbe-Grillet' "Dans le labyrinthe" the engraving "La défaite de Reichenfels" is a kind of semiotic channel between the narrative possible world of the things-simulacra and the narrative possible world-simulacrum, which I explain with the fact that this engraving is deprived of the named reality. The description of the engraving is based on the creative poetics of ekphrasis providing new possibilities for understanding those methods of generating textual meanings, which are based on the principle of the writer's game with linguistic signs, narrative techniques, and tactics of literary text production and readers. From the perspective of semiotics and ekphrasis poetics, the "Nouveau Roman" text forming is the process of constructing narrative reality, characterized by the deformation and distortion of its frontiers.

List of abbreviations

adj. – adjective

LDCE – Longman dictionary of contemporary English

n.f. – noun, feminine

n.m. – noun, masculine
v.intr. – intransitive verb
v.pron. – pronominal verb
v.tr. – transitive verb

Notes

R.H. means that the translation of the example into English is done by Richard Howard. All other examples have been translated by the author.

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Résumé

This paper presents a narrative-semiotic approach to the study of the processes and mechanisms of the 20th century French literary works. The complex methodology of the research is underpinned with the inter-paradigmatic methodological approach,

according to which the narrative strategy of literary text production instantiates the author's individual narrative program of constructing narrative reality of a certain type, which is characterized by space-time continuity and stylistic figurativeness depending on the writer's belonging to a certain historical and literary age as well as individual genre and discursive preferences. This narrative-semiotic approach to the novel "Dans le labyrinthe" by A. Robbe-Grillet, a French writer, founder and representative of the Nouveau Roman school, involves the usage of such relevant research methods and techniques, as narrative analysis, contextual and interpretation analysis, linguistic stylistic analysis, the dialogical interpretation methodology, linguistic semiotic analysis, and the methodology of possible world modelling. The paper clarifies that in the narrative space of A. Robbe-Grillet's novel "Dans le labyrinthe", the narrative possible worlds are constructed as simulacra supporting indirect connection with objects, named and specified in the narrative, but which are not their exact copies. The author advances that the narrative principle of convergence of cinematic and artistic components in the French writer's prose text reveals and textualizes the unnatural and distorted character of the narrator's and protagonist's being. The paper proves that in A. Robbe-Grillet's novel figurative ekphrasis as a representation of works of other types of figurativeness in the narrative has expanded the narrative space of the prose text by doubling the narrative possible worlds.

Key words: ekphrasis, linguistic narrative analysis, narrative possible world, narrative strategy, nonlinear narrative, simulacrisation.

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