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LINGUISTIC-COGNITIVE SCENARIOS OF NATHALIE SARRAUTE'S LITERARY NARRATIVE

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This article studies the development of linguistic-cognitive scenarios of the literary narrative of the New Novel period's writer Nathalie Sarraute. Based on the material of the analysis of Nathalie Sarraute's novels "Enfance", "Le Planétarium" it was demonstrated that the chosen methods and techniques depend on the type of narrative and various characteristics of the text. It was determined that the meaning-making components of the linguistic-contextual model of the spiral, which is the basis of the linguistic-cognitive scenario of the SPIRAL narrative, are the retrospectiveness and fragmentary nature of the narrative. It has been studied that Nathalie Sarraute's literary narratives also belong to the linguistic-cognitive scenario of the MOSAIC narrative, the compositional dominants of which are the detailing and framing of the narrative image. It was confirmed that linguistic-cognitive scenarios of the narrative provide for the interrelationship of syntactic, semantic, cognitive and semiotic levels, which format the plan of expression of the script construction of the novels. It was investigated that linguistic narrative scenarios exist if lexical, syntactic, and stylistic units form scenario schemes or structures in the text and give rise to the development of scenarios of literary texts, and are also the embodiment of the author's vision of the world, conveyed through the use of literary means and techniques by writers in the text. Thus, the literary texts of N. Sarraute are characterized by a non-linear cognitive-narrative scenography, which is a set of linguistic-cognitive narrative scenarios, namely a spiral and a mosaic.

Keywords: *narrative structure of the literary text, linguistic-cognitive scenario, literary text of the New Novel period, retrospectiveness, fragmentary nature of the narrative, detailing, framing of the narrative image.*

Мамосюк О. С. Лінгвокогнітивні сценарії художнього нарративу Наталі Саррот

Статтю присвячено дослідженню розвитку лінгво-когнітивних сценаріїв художнього нарративу письменниці доби нового роману. На матеріалі аналізу романів Наталі Саррот «Enfance», «Le Planétarium» продемонстровано обумовленість обраних методів і прийомів типом оповіді та різними

характеристиками тексту. Визначено, що смислоутворювальними компонентами лінгвоконтекстуальної моделі спіраль, яку покладено в основу лінгвокогнітивного сценарію наративу СПІРАЛЬ, є ретроспективність і фрагментарність оповіді. Досліджено, що до лінгвокогнітивного сценарію наративу МОЗАІКА належать художні наративи Наталі Саррот, композиційними домінантами побудови яких є деталізація та кадрування оповідного зображення. Підтверджено припущення що, лінгво-когнітивні сценарії наративу передбачають взаємозв'язок синтаксичного, семантичного, когнітивного та семіотичного рівнів, які формують план вираження сценарної побудови романів авторки. Доведено, що лінгво-когнітивні сценарії наративу існують, якщо лексичні, синтаксичні та стилістичні одиниці утворюють сценарні схеми чи структури в тексті та породжують динаміку розвитку сценаріїв художніх текстів, а також є втіленням авторського бачення світу, переданого через використання письменниками в тексті художніх засобів і прийомів. Таким чином, для художніх текстів Наталі Саррот характерна нелінійна когнітивно-наративна сценографія, яка являє собою сукупність мовно-когнітивних сценаріїв оповіді, а саме спіралі та мозаїки.

Ключові слова: наративна структура художнього тексту, лінгво-когнітивний сценарій наративу, літературний текст періоду Нового роману, ретроспективність, фрагментарність, деталізація, кадрування наративу.

Introduction

Modern narratology with its basic concepts, criteria and categories outlined not only new tools for the analysis of literary texts, but also changed the focus of its research. In text-oriented studios (Beaugrande, 1980; Charaudeau, 1983; Chartier, 1990) narratology began to be interpreted as an integrated research technology that is included in the context of discourse analysis (Savchuk & Tuchkova, 2020; Maingueneau, 2021), which involves revealing the interdependence of the form and content of a literary text. In the field of literary form in general (Shirova & Goncharova, 2018) and narrative in particular (Jeandillou, 2006; Nünning, 2010) the content-ideological plane of the work (according to Propp, 1963) is realized in the repetition of functions, the combination of which determines the narrative structure of the text.

Such a vector of cognitive and narratological studies is aimed at revealing *individual and authorial pictures of the world* (Wierzbicka, 1992), *emotional and iconic parameters of the text* (Vorobyova, 2022), as well as *script construction* of an literary work (Minsky, 1974; Schank, 1983), dominant for which is *interpretive approach* (Kindt, 2008; Lanser, 1981).

Currently, the priority aspects in the study of the narrative form (Fludernik, 2010) or the structure (Bremond, 1964) of the literary text are *cognitive* (Herman, 2000; Ryan, 2010) and *semiotic* (Petrilli, 2013), related to such categories as consciousness – thinking – literary expression. These new trends in cognitive-

semiotic studies are focused on the analysis of literary existence in the process of creating a text, where the abstract and imaginary author's "world of ideas" (Propp, 1963) is successively transformed according to a certain *narrative scenario* into a realistic and concrete world.

Therefore, we assume that the style of the era of the New Novel, its aesthetics and philosophy are reflected in the language-creating individual searches of writers, determining the choice of certain narrative techniques in the construction of a narrative image. In this regard, the introduction of the term *linguistic-cognitive narrative scenario* into the scientific toolkit of semiotic narratology is justified for the interpretation of the text creation scheme at the deep level of its formatting in accordance with the essence of the New Novel literary narrative, which involves a combination of reduced eventfulness and/or effectiveness and the narration process itself. *The linguistic-cognitive scenario* of the narrative is a reflection of the author's literary-linguistic consciousness with the help of cognitive-narrative and figurative-stylistic methods and means.

Theoretical Background

Narrative appears as a universal characteristic of culture, which accumulates and transmits its own systems of meanings through narration as a process of telling, which is reflected in myths, legends, fairy tales, epics, stories, dramas, etc.

As a separate discipline, narratology stood out in the midst of structuralism, and the works of such famous linguists as R. Barthes, A.-J. Greimas, K. Bremon, K.-L. Strauss, Tsv. Todorov, G. Genette laid the foundation on which the entire system of categories and concepts of modern narratology is based.

The theory of literary narrative reaches its roots in ancient poetics and rhetoric and arises precisely during the expansion of the latter, using the ideas and postulates of the stylistics of literary speech with the latter's attention to stylistic linguistic and literary means characteristic of the works of a certain historical period; hermeneutics as a process of understanding the meaning of the text and internal connections in its content; semiotics with its emphasis on the dialectical unity of subjective and objective structures in an literary work as a symbolic space, and in general the approaches of different linguistic schools to the processes of understanding and interpreting an literary text.

In the context of the formation of the theory of narrative as an interpretive practice, two analytical approaches to the interpretation of narrative were formed: the first is communicative (Friedman, 1975), the second is fictional (Genette, 1972).

Broadly speaking, narrative is a universal characteristic of culture that accumulates and transmits its own systems of meanings through narration as a storytelling process and is reflected in myths, legends, fairy tales, epics, stories, dramas, etc. In a narrower interpretation, a narrative is a text that presents a certain sequence of events (Van Dijk & Kintsch, 1983) and which is synonymous with such terms such as "story", "narrative".

Representatives of French narratology (Bremont, 1964; Greimas, 1966; Genette, 1972) consider works that depict a certain story and a specific event to be narrative, and narrativity is considered as a category and a general principle of structural-semantic organization of various types of broadcasting (Barthes, 1966). At the same time, *the actual literary narrative* is interpreted as an exposition of real or fictional events and/or actions in a certain time sequence.

Given the increased interest in literary narrative and the development of a typology of narrative text structures, in the linguistic tradition of the end of the 20th- the beginning of 21st centuries a discipline was formed that investigates the speech of fiction, that is, *the linguistics of narrative*, which studies the main trends in narrative formatting. In modern linguistic studies, literary narrative is interpreted as an exposition of real or fictional events and/or actions in a certain time sequence. From the point of view of cognitive linguistics, a literary narrative is a way of constructing narrative reality in verbal and symbolic forms of combining events and/or actions.

During the 20th-21st centuries *linguistic narratology* as a separate field of humanities, which supplemented the traditional stylistics and linguistics of the literary text through the emergence of new technologies and methods of analysis, became widespread and conceptually filled. In this context, it is worth noting the potential of linguistic-narrative studies in the aspect of modeling linguistic-cognitive narrative scenarios, finding linguistic-narrative means of constructing and reproducing narrative reality, clarifying the dynamics of functioning and deployment of focalization as an aspectual perspective of the linguistic-cognitive scenario of the narrative of French New Novel literary texts.

Taking into account the fact that the literary texts of the New Novel period do not belong to classical (canonical) works, we consider *the New Novel literary narrative* as a *scenario* for constructing a narrative reality in the verbal and symbolic forms of combining reduced events and/or actions, which reflect the author's literary consciousness as a representative of the New Novel period.

The creator of the French New Novel of the late 20th and early 21st

centuries, namely N. Sarraute, continued the traditions of *modern poetics*, which was expressed in the absence of a linear narrative, the narrator and characters in the classical interpretation and the rejection of the plot as the basis of development stories. Using modern principles in the construction of the narrative, this New Novel's writer managed to reflect reality in a new way and create her own concept of literary prose, in which is seen the initial moment of the formation of postmodernism.

The interpretation of the New Novel literary narrative led to the search for a new scientific description suitable for the optimal disclosure of the essence of its scenario construction. The paper proposes the term "linguistic-cognitive scenario of narrative" to denote the narrative manner of French writer of the New Novel period. The interpretation of the term "linguistic-cognitive narrative scenario" as a scheme for creating a New Novel literary text is based on the peculiarity of the narrative structure of the works of New Novel's authors, the main features of which are reduced eventness and/or effectiveness and the process of narration itself. Linguistic scenarios of the narrative of the writers of the New Novel period are created with the help of syntactic-grammatical, lexical and figurative-stylistic units as meaning-making components of the literary text, which format the corresponding linguistic-contextual models, generating the dynamics of the literary text scenarios.

The concept of "scenario" is extremely broad and ambiguous, and therefore its essence is studied in each individual context. The script is represented as the result of the interpretation of the text in the case when the key words and ideas of the text make up the thematic "script" structures. Such narrative structures, which appear primarily as symbolic and dynamic systems according to the type of text that potentially contains its own code of perception and interpretation, are the subject of considerable debate in linguistic-narratological studies.

The use of narrative (Genette, 1972), linguistic-narrative (Savchuk & Tuchkova, 2020) and linguistic-cognitive (Vorobyova, 2022) approaches to the study of the linguistic-cognitive scenarios of the narrative of the French literary text of the New Novel period enables the interpretation of the latter as a complex, multi-level, open and non-linear structure. The identification of the principles of building such a narrative can be seen in the elucidation of the main narrative structures and forms of the New Novel's literary text, taking into account the linguistic and cognitive functions of expressive and pictorial means and stylistic techniques.

The term "linguistic-cognitive scenario of the narrative" is interpreted as the most optimal description for restoring the stages and schemes of reconstruction of the narrative scenarios of the French New Novel's prose works. Focusing on the linguistic-cognitive aspect of the interpretation of the literary text provides a real picture of the processes of reproduction of the construction of scenario schemes rooted in the narrative structures of the studied novels.

The interpretation of the term "linguistic-cognitive scenario of the narrative" as a scheme of the principles of creation of the New Novel's literary text is based on the peculiarity of the narrative structure of the works of French writers, the main features of which are the reduced action and/or effectiveness and the actual storytelling process. Linguistic-cognitive scenarios of the narrative are built up by lexical, syntactic-grammatical, stylistic units, which form scenario schemes or structures in the text, giving rise to the dynamics of the development of literary text scenarios.

The linguistic-cognitive scenarios of the narrative are the embodiment of the author's vision of the world, conveyed through the cognitive-narrative and figurative-stylistic literary means and techniques used in the text by the New Novel period's writers, which become indicative of the literary texts of that period.

Methods

The methodology of researching the narrative structure of an literary text in classical narratology (Barthes, 1966; Genette, 1972), from the standpoint of text linguistics (Selivanova, 2006) and modern cognitive-oriented linguistic-narratology (Savchuk & Tuchkova, 2020) improved at each stage of its approbation from the formalized procedure of establishing the constituents of a literary narrative to various procedural methods of studying the text within the intraparadigm aspects of its study. Among the various methods of analyzing the narrative structure of a work of art, the most effective are the narratological, descriptive, structural, and interpretive methods. Taking into account the tasks set in scientific research and the purpose of the research to identify the mechanisms, techniques and means of constructing linguistic-cognitive scenarios of the narrative of French literary texts of the New Novel period a complex methodology was developed, which was implemented step by step.

The first *linguistic-narrative stage* involves the application of a structural method, in particular the method of component analysis, to determine the semantic structure of lexical units that perform the function of meaning-making components

of the narration and are the main symbolic features of its construction. Narrative analysis (according to Genette, 1972) as a set of operations that determines the deep structures of the texts and their relationship with the superficial structures of the narrative, is used to distinguish the types of storytellers who unfold the scenarios of literary New Novel's storytelling. This stage includes procedures for identifying genre-compositional, semantic-syntactic, and figurative-stylistic narrative configurations of French New Novel prose works.

The second *linguistic-cognitive stage* includes a *contextual-interpretive method* for establishing the status of the New Novel's text in relation to other texts, its significance in the context of the literary process of France, as well as for the reconstruction of the author's idea, motives and goals. In addition, this method makes it possible to identify symbolic configurations of language units that actualize new meanings in the further development of the scenario narrative.

The method of cognitive modeling (according to Minsky, 1974; Schank, 1983) fits into the context of cognitively oriented studies and is used for the purpose of constructing *linguistic-cognitive narrative scenarios* of literary texts of writers of the New Novel period. The method of dialogic interpretation of the New Novel's work of art is also involved, which is a set of procedures for researching the text as a symbolic mediator of discourse for the analysis of the retorts of the characters, taking into account the factors of textual communication and the principle of dialogicity. The basis for using the term "contextual model" to identify the specifics of narrative construction is the principle of re-experiencing the secondary actualization of the author's knowledge in the text (according to Selivanova, 2006). In order to construct the linguistic-cognitive scenarios of the narrative of New Novel's literary texts, the term linguistic-contextual model was applied as a relatively simple entity consisting of a limited number of fixed categories that generate a certain abstract scheme (according to Van Dijk & Kintsch, 1983) and can be easily formed, changed and updated in the process of formatting the story. The procedure of selection and analysis of compositional units or constituents of the literary narrative, such as the title of the work, initial/final scene, literary detail, focalization, aspectual perspective and narration as a process, which ensure the dynamic or static nature of the narrative image, made it possible to find out the most used new novelistic genre-compositional means and techniques underlying the linguistic-contextual models of scenarios. Delineation of the method of construction and formatting of linguistic-contextual models made it possible to determine the mechanisms of construction of the New Novel's literary

narrative and made it possible to single out such linguistic-cognitive scenarios of the narrative of the New Novel period as SPIRAL and MOSAIC.

The third *linguistic-semiotic stage* is based on the procedures of the semiotic analysis methodology (Lotman & Clark, 2005), which makes it possible to determine the dominance of the ratio of the semiotic configuration of the compositional and semantic components in the linguistic-cognitive scenarios of N. Sarraute's narrative. *The linguistic-stylistic method* (according to Smushchynska, 2011) is used to identify those linguistic signs that perform the greatest load in the linguistic-cognitive scenarios of the narrative of French New Novel's writer. In the process of applying operational procedures of the third stage, the semiosis of *linguistic-cognitive narrative scenarios* of French writer's prose works is outlined.

Therefore, the *linguistic-cognitive scenarios* of the narrative provide for the interrelationship of syntactic, semantic, cognitive and semiotic levels, which format the plan of expression of the script construction of the novels. Linguistic narrative scenarios exist if lexical, syntactic, and stylistic units form scenario schemes or structures in the text and give rise to the development of scenarios of literary texts, and are also the embodiment of the author's vision of the world, conveyed through the use of literary means and techniques by writers in the text.

Results and Discussion

The involvement of cognitive achievements (Minsky, 1974; Schank, 1983) in the field of literary narrative led to the development of a linguistic-cognitive direction in the study of the processes of reconstruction mechanisms of linguistic-cognitive narrative scenarios. The literary texts of N. Sarraute are characterized as having mixed types of narration. The most revealing linguistic-cognitive scenarios of Natalie Sarraute's literary narrative are SPIRAL and MOSAIC.

The meaning-making components of the linguistic-contextual model of the *spiral*, which is the basis of the linguistic-cognitive script of the SPIRAL narrative, are the *retrospectiveness* and *fragmentary nature* of the narrative.

Retrospectiveness as a kind of look into the past is represented by the dichotomy of the present time (*Present de narration*), which marks the time-space of childhood memories, and the past time (*Imparfait de l'Indicatif* or *Passé Composé de l'Indicatif*) as the time-space of the narrator who speaks. A change in the tense of the verb from the present to the past in the same segment of the narrative with subsequent repetition in other temporal configurations signals a change in the type of narrator. In this case, the authenticity of events and/or actions is emphasized by past tense forms (*Les Temps du Passé*), and the use of present

tense forms (*Les Temps du Présent*) in this context implies the atemporal and somewhat illogical nature of the narrative:

"... j'entends des pouffements de rire, je vois les regards amusés qu'ils me jettent à la dérobée, je perçois mal, mais je devine ce que leur chuchotent les adultes : "Allons, avale, arrête ce jeu idiot, ne regarde pas cet enfant, tu ne dois pas l'imiter, c'est un enfant insupportable, c'est un enfant fou, un enfant maniaque".

– Tu connaissais déjà ces mots ..." (Sarraute, "Enfance").

Such space-times "unwind" and unfold parallel to each other, which can be visualized in the form of a *spiral*. At the same time, the narration in *Present de narration* is accelerated, and the time form *Imparfait de l'Indicatif* slows down the narration. It is because of *the memory* that the narrator plunges into the past, but creates her story in the present, which increases its *fluidity* and gives the text a slow and then an accelerated movement, while events and/or actions change each other in a non-linear manner. Verb forms of the past and present tenses perform different functions in the story, outlining *the spiral movement* of the narrative image. In addition, the space-time of the memory of childhood is also implied by the verbs of visual and auditory perception, representation and image: *entendre* v.tr., *voir* v.tr., *percevoir* v.tr., *deviner* v.tr.

The meaning-making components of the content plan of the linguistic-contextual model of *spiral* are the vocabulary with the phrase "memories, recollections, reflections", which we observe in the following fragment of the novel:

"Je ne me rappelle plus où ça s'est passé ... dans le brouillard qui le recouvre je ne perçois que la forme très vague de mon père assis à côté de moi. Il me semble qu'il est tourné de profil, il ne me regarde pas quand il m'annonce je ne sais plus en quels termes que ma mère propose de me reprendre. Je ne me souviens plus de toutes les idées folles, saugrenues qui sont venues m'habiter ... seulement de la dernière, elle a fort heureusement précédé de peu mon départ, ma séparation d'avec ma mère, qui a mis fin brutalement à ce qui en se développant risquait de devenir une véritable folie ..." (Sarraute, 1995).

Thus, this scenario is implied in the literary narrative of N. Sarraute by the temporal bifurcation of memories. Layering in the novel of different periods of childhood, mixed landmarks, lack of dates, abrupt transitions from one time-space to another, spontaneous recollections imply a feeling of confusion. In the novel, there are simultaneously several time planes: the time space in which the narrator

lives with the characteristic *Présent de l'indicatif*, and the time space of the narrative of childhood memories or imagination, which model the perception of *Présent narratif*:

"Nein, das tust du nicht." "Non, tu ne feras pas ça..." ces paroles viennent d'une forme que le temps a presque effacée ... il ne reste qu'une présence ... celle d'une jeune femme assise au fond d'un fauteuil dans le salon d'un hôtel où mon père passait seul avec moi ses vacances, en Suisse, à Interlaken ou à Beatenberg, je devais avoir cinq ou six ans, et la jeune femme était chargée de s'occuper de moi et de m'apprendre l'allemand ...

Je la distingue mal ... mais je vois distinctement la corbeille à ouvrage posée sur ses genoux et sur le dessus une paire de grands ciseaux d'acier ... et moi ... je ne peux pas me voir, mais je le sens comme si je le faisais maintenant ... je saisis brusquement les ciseaux, je les tiens serrés dans ma main ... des lourds ciseaux fermés ... je les tends la pointe en l'air vers le dossier d'un canapé recouvert d'une délicieuse soie à ramages, d'un bleu un peu fané, aux reflets satinés ... et je dis en allemand ... "Ich werde es zerreißen." (Sarraute, 1995).

In general, memories are often marked by repetition of the verbs of visual perception, representation and image: *distinguer* v.tr., *voir* v.tr., *sentir* v.tr. The sequence, and then the change of the grammatical forms of the quoted verbs in the same element determine the dynamics of N. Sarraute's story.

Fragmentation as a meaning-making component of the linguistic-contextual model of *the spiral* is built using the abrupt speech of the characters, compressed structures, in particular elliptical sentences and nominative constructions:

"Elle tient une grande montre ronde dans sa main, elle pose un doigt de son autre main sur le cadran et elle me demande : Si la grande aiguille est là et la petite ici ... Tu ne sais pas ? Réfléchis bien ... ne lui souffle pas, Lola ... Je réfléchis de toutes mes forces, j'ai peur de me tromper, je murmure une réponse hésitante et elle a un large sourire, elle s'écrie : Bien! Très bien!" (Sarraute, 1995).

At the syntactic level, the accumulation of interrogative, exclamatory, elliptical, and incomplete sentences implies the narrator's voice, as it reproduces moments of recollection, reflection, and reasoning. The decoration of the main character's internal speech is depicted punctuationally: three dots are markers of spontaneity, unpreparedness and fragmentedness of her reminiscence and testify to the continuous flow of her thoughts, emotionally colored by associations and memories, which confirms *the internal focalization code* as the dominant perspective of vision in the text.

In such works of N. Sarraute, as "Disent les Imbéciles", "Enfance" and "Entre la Vie et la Mort", as a result of the semiotic configuration of the compositional and semantic components of the linguistic-cognitive scenario of the SPIRAL narrative, *dialogism* appears, which is especially noticeable in N. Sarraute's novel "Enfance".

The linguistic and cognitive scenario of the MOSAIC narrative includes the literary narratives of Nathalie Sarraute, the dominant compositional elements of which are *the detailing* and *framing* of the narrative image.

The meaning-making components of the linguistic-contextual *mosaic* model, which is the basis of the MOSAIC linguistic-cognitive scenario, are the presence of "non-narrative" elements in the text, namely, details, fragments, comments, descriptions, explanations, and remarks that explicate the technique of *detailing* the narrative image.

The meaning-making component of the content plan of this scenario is the descriptive vocabulary used to visualize the rooms, house, or city as the main setting of the novel and where the characters are. For example, N. Sarraute's novel "Le Planétarium" begins like this:

"Non vraiment, on aurait beau chercher, on ne pourrait rien trouver à redire, c'est parfait ... une vraie surprise, une chance ... une harmonie exquise, ce rideau de velours, un velours très épais, du velours de laine de première qualité, d'un vert profond, sobre et discret ... et d'un ton chaud, en même temps, lumineux ... Une merveille contre ce mur beige aux reflects dorés ... Et ce mur ... Quelle réussite. On dirait une peau ... Il a la douceur d'une peau de chamois ... Il faut toujours exiger ce pochage extrêmement fin, les grains minuscules font comme un duvet ... " (Sarraute, 1972).

In the presented context, the story is formed with the help of the "film camera effect" or the *framing technique* (Mazurak, 2012) through the visualization of the room that appears as the world in the novel and in which the entire sequence of events of the work takes place. The story begins with a description of the room, which, according to the narrator, is perfectly furnished: *"ce rideau de velours, un velours très épais, du velours de laine de première qualité, d'un vert profond, sobre et discret ... et d'un ton chaud, en même temps, lumineux ... Une merveille contre ce mur beige aux reflects dorés ... Il a la douceur d'une peau de chamois"*, as evidenced by the use of vocabulary with the semantics of luxury (*un velours très épais ; aux reflections dorés*) and quality (*de première qualité*). Although there are no nouns or verbs denoting one's own feeling or sensation in the given segment of

the story, the impressions generated by the contemplation of the room are embodied in such constructions as *on aurait beau chercher; c'est parfait; une merveille contre ce mur beige aux reflects dorés*, as well as adjectives that convey an unusual range of colors or attribute characteristics of objects: *vert profond* adj., *exquise* adj., *lumineux* adj., *doré* adj., *chamois* adj.

With the help of *the framing technique* in the novel "Le Planétarium", N. Sarraute does not provide a complete presentation of the sequence of events or a detailed character characterization, but instead presents momentary and short-term moments, scenes, images, impressions or feelings, realized by simple sentences, nominative constructions, repetitions, ellipsis, inversion, rhetorical questions, excess or absence of punctuation marks, ellipsis, line spacing, change of font size:

" [line spacing]

S'il bouge, elle va crever, s'ouvrir ... des racontars idiots, des cancans, des mensonges ... des papotages grossiers ... des bonnes femmes... et lui, la pire, paradant, voulant briller, une vraie petite putain ... on s'avilit à leur contact, ils vous donnent

[line spacing]

l'impression de manger du foin ... ça va déferler sur lui, l'étouffer, lui emplir la bouche, le nez, d'un liquide acre, brûlant, nauséabond ... " (Sarraute, 1972).

In this way, a kind of rhythmic pattern is built, which forms *a mosaic* picture of fragments of the life of the novel's characters and brings the story closer to the syntax of conversational speech, imitating the continuous recording of the image on the camera or the naturalness of the flow of thought, actualizing the *zero-focalization code* of the story. The presented narrative technique is cinematic and consists in the construction of separate "narrative scenes", which are not always characterized by an internally unified or continuous course of events and/or actions, which is explained in the text by the use of lexemes with the meaning "perception and feeling", as well as such stylistic and syntactic constructions such as inversion, ellipsis, repetition.

In the novel "Le Planétarium", N. Sarraute does not present a complete presentation of the sequence of events or a detailed characterization of the character, but instead presents instantaneous and short-lived moments, scenes, images, impressions or feelings:

"Des éclats de bois, des vis rouillées jonchent le parquet, les meubles poussés en tous sens ont des poses saugrenues, et la porte a un air étrange, un air déplacé ... du replâtrage, une pièce rapportée ... un air de camelote prétentieuse au milieu de ces murs minces d'appartements construits en série ... Mais pas

d'affolement surtout, il faut ramasser ses forces pour calmer cette sensation de vide, de froid, bien regarder ... " (Sarraute, 1972).

This prose work is characterized by such features of the narrative as the blurring of the plot and actualization of spatial descriptions. We understand the latter as the reproduction of visual images. Imagery, spatial-visual imagery prevails here, for example, excessive psychological insights in characters description.

N. Sarraute likens the work of consciousness and memory to the visual perception of the world and the selectivity of visual impressions, which forms the basis of the author's literary representation:

"Plus de rages rentrées qui suintent par gouttelettes brûlantes, plus de besoins torturants de revanche, de souvenirs de faiblesses honteuses, d'épuisants regrets, plus rien à craindre" (Sarraute, 1972).

The peculiarity of the above-mentioned context is the discreteness, that is, the separateness and discontinuity of the images themselves, as well as the relative distinctness of visual impressions.

In this case, those morpho-syntactic constructions and semantic units (*rages rentrées, gouttelettes brûlantes, besoins torturants de revanche, de souvenirs de faiblesses honteuses, d'épuisants regrets, rien à craindre*) are activated, which participate in the formation of the specifics of the objective world, which acquires the status not only of the spatial framework of events and/or actions, but of the stage of literary cognition.

In N. Sarraute's novels "Ici", "Le Planétarium" and "Ouvrez" *intertextuality* appears as a result of the semiotic configuration of the compositional and semantic components of the linguistic-cognitive scenario of the MOSAIC narrative.

So, the prose works of Natalie Sarraute are formatted according to the linguistic-cognitive scenarios of the SPIRAL and MOSAIC narratives, and their main characteristics are retrospectiveness, fragmentation, detailing and framing.

Conclusions and perspectives

Therefore, the application of linguistic-narrative, linguistic-stylistic, and linguistic-cognitive analyzes made it possible to construct a cognitive-narrative scenography (according to Savchuk & Tuchkova, 2020) of French literary prose of the New Novel period and to reveal the peculiarity of the connections between the narrative organization of the New Novel's prose works and the systematic use of narrative techniques by writers, and as well as figurative and stylistic means of linguistic expression.

Thus, the literary texts of N. Sarraute are characterized by a non-linear cognitive-narrative scenography, which is a set of linguistic-cognitive narrative scenarios, namely a spiral and a mosaic. In the process of reconstructing the linguistic-cognitive scenarios of the narrative, the features of the semiosis of the language-making practices of the French New Novel's writer were revealed and it was proved that the literary narratives of the New Novel period are characterized by fragmentation and mobility of the narrative image.

The identification of the linguistic-cognitive and linguistic-semiotic features of the narrative structure of N. Sarraute's literary prose and the development of the methodology for its research are promising in terms of further explorations devoted to other works of writers of the New Novel period.

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