

The work has launched out from reading Alain Robbe-Grillet texts within the framework of Posthumanist criticism in literature and the arts. It reaches, however, beyond the enclosed context of the "Nouveau Roman", toward broader aesthetic and philosophical nexus: French Structuralism and Post-Structuralism in particular. The work falls into two parts, representing two approaches that reflect and complement each other.

The first part, "Viewpoint and Non-Human Object of Art", critically approaches humanism, existentialism, and visual aspects of Robbe-Grillet's texts. Robbe-Grillet's critique of anthropomorphic metaphor and Barthes' "Writing Degree Zero" are linked with Ortega y Gasset's modernist concept of "The Dehumanization of Art". Comparison of *Jealousy* with Sartre's *Nausea* expounds Robbe-Grillet's approach of impersonal description. Consequently, the paper discusses the relation between speech, rhetoric and ontology (in Foucault's interpretation of Rousset), Deleuze's "structure of the Other", the reading process, and the technique of literary and cinematic angle and image. Final chapter interprets Robbe-Grillet's "stage", comparing it to Duchamp's *Étant donné* as a strongly visualized object that changes the perception and attitude toward a text.

The second part, "Literature, death, technique" discusses Blanchot's, Foucault's, Barthes', Deleuze's and Guattari's critical approaches to literature. As an example of the shift in traditional metaphysical terms, Blanchot's "death" metaphor is commented on. The "death of the author" and the question of the empty space in the structure of the literary work is brought home in Foucault's, Barthes' and Sollers' texts about writing, reading and the reader. The following chapter discusses the relation between materiality and visuality of the text (figurativeness), readability and unreadability.