

## РОЗДІЛ V. ПРОБЛЕМИ ЛІНГВІСТИКИ ТЕКСТУ, ДИСКУРСОЛОГІЇ, КОГНІТИВНОЇ ЛІНГВІСТИКИ

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### MODERN APPROACHES TO THE STUDY OF AUTHOR'S MOTILITY IN THE ARTISTIC TEXT

*Розглянуто сучасні погляди на явище авторської моторики як необхідної складової концептуалізації знань про світ художнього твору. Встановлено, що авторська моторика є наслідком сенсорного сприйняття світу і є безпосередньо пов'язаною з феноменом життя як такого. З'ясовано, що авторська моторика є вищим ступенем елементарних фізіологічних проявів життя. Окреслено характерні риси різних типів метафор, виникнення яких обумовлено впливом авторської моторики. Особливу увагу приділено невербальним засобам комунікації, що являють собою зовнішню моторику функціонального базису мови.*

***Ключові слова:** авторська моторика, сенсорика, метафора, невербальні засоби комунікації.*

**Background and Significance.** The introduction of the concept of author's motor skills in a literary text is the result of multidisciplinary research, intensified during the second half of the 20th and beginning of the 21st centuries. These studies, starting from the general biological idea of motility as a property of the reaction of living organisms to external stimuli, are increasingly dealing with purely philological problems such as metaphorology and author's sensory.

The concept of motility characterizes the existence of any organisms at the cellular level. During ontogenesis and phylogenesis, motility captures more and more new spheres of the vital activity of these organisms and accompanies the most profound processes of life.

In the linguistic aspect, the author's motility is the result of a symbolic recoding of the material world in a literary text. The most important result of this recoding is the appearance of a metaphor.

Another consequence of the author's motility is the conversion of non-verbal means of communication into the verbal text of a work of art. The author reproduces his ideas about gestures, facial expressions and posture, orientation in space and time by verbal means. Theoretical study of various aspects of authorial motility is an integral part of the development of cognitive linguistics and semiotics. Such focus accounts for the relevance of the study for the present-day linguistics.

**The State of Theme Research.** Despite the fact that the author's motility has repeatedly been the subject of several linguistic studies, further research is required to clarify the question of the modern approaches to the study of author's motility in the artistic text.

**Purpose.** The research problem for this study is to analyze modern views on the phenomenon of author's motility.

**Research objectives.** The specific objectives of the present study are:

- to consider modern views on the phenomenon of author's motility as a necessary component of conceptualization of knowledge about the world of art;
- to identify the essence of the author's motility as a consequence of sensory perception of the world;
- to find out the place of the author's motility among the elementary physiological manifestations of life;
- to outline the characteristics of different types of metaphors, the emergence of which is due

to the influence of authorial motility;

- to determine the peculiarities of nonverbal means of communication (NVSC), which are the external motility of the functional basis of language.

The **object of this study** is the phenomenon of the author's motility as a necessary component of the conceptualization of knowledge about the world of literary work.

The **subject of the article** is the views on the author's motility, set out by modern researchers in the publications of the second half of the XX - early XXI centuries.

**Research Methodology.** The methods of investigation research strategy include: the critical analysis and systematization of scientific literature and the method of analysis and synthesis.

**Theoretical and practical value.** The theoretical significance is determined by the fact that the research of the modern approaches to the study of author's motility in the artistic text let to determine the place of author's motility in linguistics. The practical value of the work lies in the possibility of using its material in university practice of teaching English language and literature, lecture courses, seminars on lexicology and cognitive linguistics, as well as in the preparation of term papers, abstracts etc. The results of the study can be applied in further studies on the issue of author's motility and the manifestations of the author's sensory.

**Novelty.** The scientific novelty of the study lies in the actualization of knowledge and the expansion of ideas about the phenomenon of author's motility of the textual world. Such an analysis allows to expand, generalize, systematize and deepen the existing ideas about the author's motility of the literary text and the modern approaches of its studying.

**Results.** Author's motility is understood as the necessary reaction of the author-recipient to those phenomena of sensory experience that are due to the specifics of focalization or "point of view" in the terminology of B. Uspensky (Uspensky). Here we are faced with complex psychological and philosophical phenomenon of author's reaction to the appeal to specific manifestations of mental and physiological sensitivity presented at different levels of the literary text.

Motility is a phenomenon that characterizes the activity of living organisms at all levels of their ontogenetic development and concerns, above all, their biological functionality. Therefore, we consider it necessary, for the sake of terminological accuracy, to present a broader context for the use of the term "motility", first of all, in the natural sciences. The need to involve such an interdisciplinary methodology is indicated by the nature of the author's motility in novels such as "Perfume" by Patrick Zuskind in order to dynamize the author's perception and response to such a simple type of stimulus as odor.

R.D. Allen believes that motility is the ability of living systems to demonstrate movement and perform mechanical work due to metabolic energy. Motility and mobility, according to the scientist, are often confused. "The distinction is clear in the simplest motions observed in living cells with the light microscope: Brownian motion of particles demonstrates their mobility under the influence of thermal agitation (Allen 148).

The field of motility, according to the classification of R.D. Allen, includes various phenomena: (a) bacterial (prokaryotic) flagellar movement; (b) gliding in unicells (bacteria, blue-green algae, diatoms, and desmids, etc.); (c) saltatory motion of particles in cytoplasm; (d) organelle movements (deformation or translocations of chloroplasts, mitochondria, the costa and axostyle, acrosomal filament extension, etc.); (e) cytoplasmic streaming (in protists, plant, animal, and fungal cells); (f) ameboid movement (cell movement by means of cytoplasmic streaming in lobopodia, filopodia, axopodia, retraelopodia, etc); (g) movements of tissue cells (degree of relatedness to ameboid movement uncertain); (h) platelet motility (shape change, transformation, and clot retraction); (i) contractility (of muscles, spasmonemes, etc.); (j) axoplasmic transport in nerve; (k) mitotic movements; (l) cytokinesis (plant and animal types differ); and (m) eukaryotic flagellar and ciliary movement (Allen 148).

Author's motility is, from a psycho-physiological point of view, derived from Alain's points (i) – (m) i.e., describing the reaction of sensory-muscular system of higher animals. The main feature that unites all types and stages of motor development is the reaction to certain external or internal

stimuli caused by changes in the movement of biological energy. Thus, motility is a consequence of sensory perception of the world and it is directly related to the phenomenon of life as such.

The latter statement is associated with such a property of motility as the variability of the body's reactions. When Max Scheler asked himself and his readers what life was like, he argued that the most important sign of the latter was *a sensual impulse*. "This first step of the inner side of life," wrote the philosopher, "is a sensual impulse that takes place in man as well. The man <...> combines all the essential stages of existence in general, and life in particular, and, at least as far as the essential spheres are concerned, all nature reaches the concentrated unity of its being." Thus, "there is no such feeling, even the simplest perception or imagination, behind which there is no dark impulse, which the person would not support with his or her fire, which incessantly cuts through periods of sleep and vigor" (Scheler 45).

Even the simplest sensation is always a function of *triebhaft* attention, not simply a consequence of irritation. At the same time, the impulse is a richly differentiated unity of all generously differentiated desires and human emotions. According to the latest research, it should be located in the human brain stem, which is probably the center of the functions of the endocrine glands that mediate bodily and spiritual processes (Scheler 46).

Thus, the author's motility is the highest degree of elementary physiological manifestations of life. In this biological aspect motility has been studied by many scientists and scientific schools over the last half century.

The conceptual framework for the study of motility at this level was established in the fields of science, which seemed to have nothing to do with biology or psychology at that time: fluid dynamics, rheology, colloidal and polymer chemistry, thermodynamics. Biophysics and biochemistry were interdisciplinary sciences, thanks to which these concepts found their application in the work of cell biologists. Until 1960, the literature on motility was scattered in different centers and marked by uneven quality. It was largely descriptive, poorly documented, of poor quality, and highly speculative. Conferences and symposia have had a strong catalytic impact on the industry.

In 1961, under the leadership of P.J. Gillard and J.F. Danielli, a conference "Cell Movement and Contact with Cells" was held in Noordwijk (Netherlands), where there was a fruitful discussion on mechanisms of cells, causing motility. Several papers presented at this conference are still widely cited (Abercrombie 188–198; Allen 17–31; Ambrose 54–73; Taylor 154–173).

In 1963, a "Symposium on the mechanisms of cytoplasmics" was held. In part, the event took place in Princeton, New Jersey, where there was a scientific base to facilitate collaboration between scientists studying the types of muscle movements and contractions. The study of primitive motility systems in cell biology, which was the result of this conference, had a profound impact on the development of this scientific field (Roth 527–546). This stimulated the study of motility based on its molecular basis, using muscle as a key model. It has also encouraged some muscle researchers to look at non-muscular systems (Goldman). Finally, the importance of movements as a means of documenting and presenting the phenomenology of motility was demonstrated here.

Since 1960, many symposia on motility have been held. The largest was the conference, which took place in Cold Spring Harbor (Peachey) and resulted in the publication of 92 scientific papers.

Important meetings on the biology of motility were held during the First John M. Marshall Symposium at the University of Pennsylvania in 1977 (Pepe) and at the First Yamada Conference on Cell Mobility Controlled by Actin-Myosin and Related Proteins in Nagoya, Japan ) in 1978 (Hatano, Ishikawa, Sato).

As of the late 1980s, the amount of literature on motility was growing at a much faster rate than the literature on cell biology in general.

Reports on this topic can be found in more than 50 periodicals, including two relatively new journals, *Cell Motility* (USA) and *Journal of Muscle Research and Cell Motility* (UK).

In parallel with the development of motility research in the field of natural sciences, this phenomenon begins to be studied by the humanities in a transformed form and under different names. This is facilitated in the second half of the twentieth century by the efforts of leading philological and

semiotic trends to create synthetic theories in the field of imaginary phenomena that would take into account the achievements of the exact sciences. Poststructuralist and semiotic theories have become the leading currents in modern humanities that have studied the phenomena of authorial motility.

One of the reasons for studying the author's motility, in particular, within the framework of cognitive linguistics and cognitive literature, was the problem of metaphor, which, as it turned out, is a very heterogeneous phenomenon. The statement of the fact that artistic speech is completely metaphorical took place in the late nineteenth century in the works of Fr. Nietzsche, Jean-Paul ("faded metaphors") as well as O. Potebnia who applied psychological methodology (the method of apperception) to study the genesis of metaphor. The flourishing of exact and natural sciences in the twentieth century forced us to look at the origins of metaphorical dissent in a more differentiated way.

The role of metaphor (in particular, in the manifestation of authorial motility in its nature) has been extensively explored and described by George Lakoff, along with Mark Johnson and Mark Turner (Lakoff, Johnson, Turner). Their broad and well-documented theory of metaphor goes far beyond stylistics, considering metaphor as an extremely important mechanism for conceptualizing and understanding concepts of any degree of complexity.

G. Lakoff was mainly interested in conventional rather than poetic metaphor, because conventional metaphors, especially orientational, ontological and structural, are the main source of understanding of different areas of our experience. Imposing the structure of our spatial orientation related to human bodily experience (straightened body position and related top-bottom orientation, front-back, right-left orientation) creates conventional structural similarities within a whole system of other areas of human experience.

Thus, for example, our orientation in time we realize in two complementary systems such imaginative schemes that reflect the spatial relationships. In the first, we conceptualize events as moving along a time path in the direction of the person following them and leaving it behind. In the second model, it is man who is a moving object, striving for the future in the direction of future events, leaving behind past events ("we leave youth behind").

However, as the Polish researcher Maria Indyk notes, "metaphors are born not only as a result of the superimposition of two conceptual schemes or two concepts (this characterizes, first of all, ontological metaphors), but also of whole developed mental images." (Indyk 633–645) In the latter case, a partial similarity of form, color, attribute is used in the division of the image into part / whole - and both the image that serves as the basis of the metaphor, and its final element. This type of metaphor is usually one-time, occasional, it is not subject to conventionalization, and its meaning is vague, ambiguous.

"Often under such a mental image," continues M. Indyk, "a general figurative structure or figurative scheme is hidden, but the image itself is usually much richer, more detailed and more developed." (Indyk 636) Unconventional metaphors based on a mental image are most often associated with a poetic metaphor, although it is also associated with a developed conceptual metaphor or with the deautomatization of a conceptual metaphor within a developed mental image.

Thus, the genesis of different types of metaphors is in one way or another due to the influence of the author's motility, because it regulates the reactions of the organism and, ultimately, consciousness to the action of the external world. In our opinion, metaphor is the most striking example of the work of the author's motility.

This work of motility actualizes the concept of non-verbal means of communication (NVMC) in their verbalized expression. The system of using NVMC, formed over the centuries, can be considered to have survived in its main (universal) manifestations without much change, and possibly transmitted genetically (probably, NVMC it's just a practice of memorization by repetition).

According to I. Gorelov, the NVMC system is "the external motility of the functional basis of language, which provides the mechanisms of formation of proto-concepts, which require the generalization of visual images." (Gorelov, "Problema funkcional'nogo bazisa rechi v ontogeneze" 24)

Any act of communication cannot be completely neutral in emotional terms, and emotional manifestations affect the motility of the person, including the lips, tongue - the whole articulatory

complex. Emotional motility manifests before speech. In principle, even itching after a mosquito bite can have a negative emotional impulse.

The role of emotional response in the communication process is diverse. It involves creating a first impression of a person (Zashchirinskaya, Gorbunov 174), exerting a certain influence on who is the subject of the perception of emotions.

Thus, the connection with the signal function of emotions is distinguished. Emotions in the process of communication perform a regulatory function, which consists, for example, in coordinating the sequence of sounding of certain expressive expressions.

Researchers point to the existence of a number of factors that can prevent the adequate expression of emotions in communication. It is revealed that the emotional system is more difficult to control by consciousness than the motor one. (“Psihologiyamotivacii i emocij”) Emotional control can be more successfully achieved through facial expressions and the motor component of emotion in combination with such cognitive processes as imagination and fantasy. The memory of past emotional experiences also imposes restrictions on emotional freedom. Bright emotional experiences of the past, presented in the memory and thoughts, can restrain or, conversely, motivate a person. Another factor that limits emotional communication is the complex relationship between language and the emotional system. People, from the point of view of S. Tomkins, are not trained to accurately demonstrate their own emotional experiences. (Tomkins)

Each emotion has its own external expression, through which a person informs his communication partner about his condition. Mutual understanding during communication is facilitated by a whole range of expressive components of speech: intonation, rhythm, tempo, pauses, raising and lowering the voice. Despite the specific individual differences, a person has a limited set of facial expressions that he can use to convey his emotional state.

Thus, along with the spontaneous expression of emotions, there are emotional reactions that a person is able to control arbitrarily, consciously transmitting them to others.

According to O.I. Chirkova, “the expressive expression of emotion during human interaction can be partially or completely suppressed. For example, the expression of anger is considered a violation of social norms.” (Chirkova 59–60)

The subject suppresses by volitional effort all external manifestations that signal anger. Arbitrary expressions that appear during social communication may not activate the desired emotional process. A social smile is one example of the arbitrary expression of feelings. It can correspond not only to the experience of joy, but also to a number of different emotional experiences. The open and deliberate use of a specific arbitrary expression to activate the corresponding subjective experience can be effective if the individual wants to feel the evoked feeling.

Nonverbal behavior is considered to be partially represented by the subject of communication. He does not see the tension of his muscles, the expression of his face. The interaction partner can observe his non-verbal repertoire and form a psychologically ambiguous image.

The obviousness of nonverbal behavior for the communication partner leads to the development of the functions of masking real experiences and relationships.

In order to mask his or her “I” a person uses various techniques of nonverbal communication. However, uncontrolled complexes of movements are manifested in nonverbal stereotypes and habits. (Labunskaya)

Returning to the experimental research of I. Gorelov, it should be noted that:

1) both verbal and expressive information are processed from the very beginning of reception in various cortical zones without participation of speech motility, acting respectively through visual and auditory analyzers; speech plan is constructed in the cortex before the signals to the speech-motor analyzer and much earlier than the beginning of the speaker, before the appearance of speech movements (Gorelov, “Problemafunkcional'nogobazisarechi v ontogeneze” 62);

2) speech motility is involved in processing, but expressive information is processed faster, bypassing the stage of deverbalization. (Gorelov, "Neverbal'nye komponenty kommunikacii" 38–39)

Sign language is less redundant than natural language. It is, of course, not only in the absence of signs at the level of inflections or prefixes, but also in specific features. Modality, for example, is expressed comprehensively, together with the subject designation - through facial expressions and movement, prepositional constructions are depicted "objectively", without distinguishing between "basic" and "official".

If a gesture is related to an object, it will look the same in different cultures, if it is a denotation of a particular object, but if the gesture is tied to emotions, it may differ in different cultures.

NVMC can perform all the basic functions of language signs, i.e. actually replace the text. Such substitutions naturally lead to certain deformations of the semantic-syntactic textual whole; if its a verbal component is not perceived simultaneously with the verbal part of the message, a semantic "gap" which violates the supra-phrase inside unity is revealed.

According to I. Gorelov, "the process of expressing an opinion can be considered in a fundamentally different way: the nonverbal internal program is explained in such a way that verbal means replace any other means of communication only if the latter are less effective and economical in achieving communicative goals (Gorelov, "Problema funkcional'nogo bazisa rechi v ontogeneze" 70) or vice versa.

**Discussion.** Thus, the introduction of the concept of authorial motility in the literary text is a consequence of multidisciplinary research, which intensified during the second half of the XX - early XXI centuries. These studies, starting from the general biological idea of motility as a property of the response of living organisms to external stimuli, increasingly address such purely philological problems as metaphor and authorial sensory. The prospects for further studying of the problem are seen in a more detailed and comprehensive study of the aspects of author's motility in the textual world of modern English, Ukrainian and German literary works.

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### List of Abbreviations

NVMC: non-verbal means of communication

## MODERN APPROACHES TO THE STUDY OF AUTHOR'S MOTILITY IN THE ARTISTIC TEXT

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### Abstract

**Background:** The introduction of the concept of author's motor skills in a literary text is the result of multidisciplinary research, intensified during the second half of the 20th and beginning of the 21st centuries. These studies, starting from the general biological idea of motility as a property of the reaction of living organisms to external stimuli, are increasingly dealing with purely philological

problems such as metaphorology and author's sensory.

**Purpose:** The purpose of the analysis is to analyze modern views on the phenomenon of author's motility.

**Results:** Author's motility is understood as the necessary reaction of the author-recipient to those phenomena of sensory experience that are due to the specifics of focalization. Here we are faced with complex psychological and philosophical phenomenon of author's reaction to the appeal to specific manifestations of mental and physiological sensitivity presented at different levels of the literary text. Motility is a phenomenon that characterizes the activity of living organisms at all levels of their ontogenetic development and concerns, above all, their biological functionality. The author's motility is the highest degree of elementary physiological manifestations of life. In this biological aspect motility has been studied by many scientists and scientific schools over the last half century.

The genesis of different types of metaphors is in one way or another due to the influence of the author's motility, because it regulates the reactions of the organism and, ultimately, consciousness to the action of the external world. In our opinion, metaphor is the most striking example of the work of the author's motility. Emotions in the process of communication perform a regulatory function, which consists, for example, in coordinating the sequence of sounding of certain expressive expressions. Each emotion has its own external expression, through which a person informs his communication partner about his condition. Mutual understanding during communication is facilitated by a whole range of expressive components of speech: intonation, rhythm, tempo, pauses, raising and lowering the voice. NVMC (non-verbal means of communication) can perform all the basic functions of language signs, i.e. actually replace the text. Such substitutions naturally lead to certain deformations of the semantic-syntactic textual whole; if its averbal component is not perceived simultaneously with the verbal part of the message, a semantic "gape" which violates the supra-phrase inside unity is revealed.

**Discussion:** The introduction of the concept of authorial motility in the literary text is a consequence of multidisciplinary research, which intensified during the second half of the XX - early XXI centuries. These studies, starting from the general biological idea of motility as a property of the response of living organisms to external stimuli, increasingly address such purely philological problems as metaphor and authorial sensory. The prospects for further studying of the problem are seen in a more detailed and comprehensive study of the aspects of author's motility in the textual world of modern English, Ukrainian and German literary works.

**Keywords:** author's motility, sensory, metaphor, non-verbal means of communication.

#### **Vitae**

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