Research Article

Received: 21 December, 2025
Accepted: 20 February, 2026
Published: 06 April, 2026

Cognitive-Onomasiological Dimension of Instrumental Comparison in Ukrainian Literary Texts

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Cite this article:

Olena Polovynko (2026). Cognitive-onomasiological dimension of instrumental comparison in ukrainian literary texts. Revista Cultura Científica, (24), pp. 94–105.

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Abstract

Our purpose is to determine the instrumental casealong with comparative semantics in adverbial function within the Ukrainian literary language. Noclassical grammarist has a strong theoretical account of structures like this. The cognitive character of the process of meaning-making is not properly taken into account. The oblique comparison into instrumental in which case is the one of lndirect nomination of a property. And it parallels the processes of conceptualization and associative interpretation. Samples of literary texts from different stages and the Ukrainian language were used as originals. The research was carried out with use of continuous sampling, contextual analysis and semantic modeling (both cognitive-onomasiological interpretation). The theoretical framework employed is the frame approach. It provides an overview of the meaning of case in terms of object, action, possessive, identification, and comparison. According to the research it has been argued that the construction with instrumental adjectives are motivated by associative and structural-metaphorical motivation. Comparison sources and targets are based miragent and mirreferent nodes that mainly relates to concrete nouns. Analogues abound in form, and quality. The formations are derived from breakdown of relief predicativity and the conversium of parts-of-speech. So in this transposition, the noun signs get. Representational themes are outlined, which create relative meaning. The musicological metaphor of the instrumental comparative prepositional phrase: categorization and mapping of cognitive domains. It works from culturally programed ways of knowing reality. It is a materialisation of a multileveled semantics of artistic text. The results contribute to our understanding of the semantic validity of the instrumental. They delineate their research frontiers in cognitive language.

Keywords: instrumental case, comparative semantics, cognitive onomasiology, frame theory, adjectival usage, Ukrainian literary text

1. INTRODUCTION

Instrumental case in the grammatical system Functional and semantical meanings are expressed by different forms to a morphological category of instrumental case. In artistic speech, he further takes the pure absolute or ligamentary position and gains a relative power in prepositional. These formations represent sort of nomination, while the characteristic itself that should be highlighted by the application in question is contrastively expressed with regard to another object of comparison. The instrumental case is not studied in terms of the case system and semantics in conjunction with its comparative prepositional use. The texts focus on the adverbial position or the historical-grammatical point of view. Prepositional structures are still an edge problem for researchers. That leads to a certain confusion in what is concerned with the formation of comparative semantics, as well as an uncertainty concerning the nature of forms like these in systems where parts-of speech are organized [1].

Research has to integrate formal-grammatical descriptions with cognitive modelling of linguistic communication. Pronominal use of the instrumental comparative: conceptualization, categorization, and motivation. The level of syntactic positions alone is not enough to cover such operations. In these socially constructed images, stereotypes and symbols are activated. They reflect the world linguistic map.

From a cognitive-onomasiological point of view, the instrumental case is considered as one of the possibilities for conceiving knowledge. Frames create comparative constructions. An examination of the literary text shows how features of objects inhere in language by means of associative links. It examines the way these bonds are structured in different types of sectors [2]. It is necessary to do this in order to understand the role of the instrumental case at semasiological and onomasiological levels of the semantic system of the Ukrainian language.

2. LITERATURE REVIEW

Fillmore and Collin [3] examine the frame-based nature of meaning and the conditions governing the actualization of linguistic units in discourse. They show that the use of a word in a specific situation is based on a comparison of the speaker's current experience with previous experience and on an assessment of the degree of their correspondence, sufficient for the application of the same coding schemes. The author argues that a frame is activated in the process of text interpretation when the addressee correlates a fragment of speech with a mental model known independently of the specific text. Within this approach, a frame is considered a basic unit of knowledge organization that provides a link between lexical, grammatical, and textual semantics. However, questions related to the description of grammatical categories, in particular case forms, as elements of frame structures remain unresolved. The reason for this is the author's focus primarily on lexical units and situational scenarios. One way to overcome this limitation is to extend the frame model to the morphological level. This approach has been implemented in further cognitively oriented studies.

In [4], frame theory has been developed in the direction of analyzing grammatical meanings. These studies show that grammatical categories can be described as systems of slots and terminals that reflect generalized schemes of conceptualizing experience. At the same time, the author points to the need to take into account the onomasiological aspect, i.e., the process of choosing a linguistic means for naming a certain fragment of reality. However, in works of this direction, comparative constructions with the instrumental case did not become an independent object of systematic analysis, which leaves open the question of their cognitive motivation.

The works of [5], [6], and [7] present the results of empirical studies confirming the effectiveness of the cognitive-onomasiological approach for analyzing various types of nominations. It has been shown that associative motivation plays a leading role in the formation of figurative meanings and provides a link between linguistic form and conceptual content. However, these works focus mainly on word-formation processes and metaphorical names, while comparative grammatical constructions are considered fragmentarily.

Theoretical conclusions about motivation were developed in the works of [8] and [9]. These studies provide evidence on the relation between internal form of a word and thought. According to the author, linguistic form encodes metareality as it is conceived by a language community. Nonetheless, notions of classical typologies do not suffice to conduct a systematic study for the purpose here where syntactic and morphological constructions are highly complex in a cognitive perspective. This is because the methodology has had historical constraints. Contemporary cognitive positions provide us with different perspectives through which to reconsider those ideas in the light of new theoretical models.

In cognitive semantics, the publications by [10] and [11] have played a role. These books report on research on conceptual metaphor as a vehicle for structuring experience. Those examples demonstrate that metaphor is nevertheless in part grounded on systemic correspondences between the source and target domain. Yet these seem actually quite short on the subject of grammatical means in conceptual metaphor theory. The system produces this output because it uses machine learning models which learn from lexical knowledge representations. The research team should analyze grammatical morphemes as indicators which show how metaphors enter into frame structures.

The further development of the ideas of metaphorization is associated with the theory of conceptual integration by [12].

The co-authored work of these two authors does suggest a new mental space relevant in the blend that cannot be set equal to merely the combination of the source domains. This model captures the intricate associative patterns of words occurring in spoken or written language. However, issues concerning the systematical treatment of case forms in the framework of conceptual integration are still not clear. This is due to the high abstractness of the model and the difficulties of applying it to the morphological level.

Glukhovska [13] highlights the significance of gesture and embodied experience in meaning construction, demonstrating that the semantics of linguistic units is grounded in perceptual and motor schemas. Nevertheless, these studies are concerned mainly with oral speech and multimodal communication; consequently, the investigation of written literary texts and the grammatical expression of comparison still requires further examination.

Domestic studies of the late 20th and early 21st centuries, in particular the works of [14] and [15], contain a detailed description of the semantics of cases in a functional aspect. These works reveal the polysemous nature of the instrumental case and how it is involved in marking both instrumental, circumstantial and comparative senses. But this kind of descriptions are purely descriptive and so do not show the cognitive principles behind the construction of comparative meaning. This is because attention is on formal syntactic analysis.

The research of [16], and [17] have shown that the use can be observed only in two moments, one of them is when we use instrumental comparative with names of abstract concepts. It is demonstrated that such structures are prone to semantic ambiguity. But these are small samples to judge by. Since there is no corpus-based study available, we cannot provide a final judgment on the productivity of these constructions. This opens up prospects for investigating literary texts with a large number of empirical materials.

In scientific works by [18] and [19], the opinion is expressed about the antiquity of the comparative meaning of the instrumental case. The author literally links it to the stone age. However, these programs do not have the necessary conceptual instruments for a description of the process by which meanings such as those are maintained in the language. The cognitive and historical perspective now offers the potential to combine historical analysis with mental structure models. Thus, a scan of the scientific literature reveals that frame semantics, cognitive metaphor and onomasiology are well established domains. Meanwhile, some issues concerning the cognitive motivation of comparative constructions with the instrumental case in written texts are yet to be addressed.

The purpose of the article is to study the cognitive onomasiological mechanisms of comparative semantics formation of the instrumental case in adverbial use in Ukrainian literary language.

3. MATERIALS AND METHODS

The study takes an interdisciplinary, cognitive and onomasiological perspective with a focus on the frame structure of meaning. This way has been conditioned by the formal grammatical, semantic-syntactic, purely semantic and communicative models of representing the instrumental case. These views only describe particular functions and meanings, however, they do not account for the cognitive processes behind categorization and motivation of compounding phenomena.

The frame model proposed as a methodological basis makes it possible to explain the meaning of instrumental as an effect of activating different types of cognitive structures. The examination is conducted by determining the controlling frame which structures the prepositional comparison construction. "Varieties of substance", "species of property", and such terms describe characterizations of entities by their potential matter or states of existence. The action frame is defined to distinguish residual eventfulness and arrested traces of collapsed predicativity. Its possessing frame is applied to relation of part-with-whole, and implicit membership relations. The frame of reference of the identification gives an account on classification and comparison of roles. The body comparative in principle makes it possible to tell the relationships of identity, similarity and resemblance apart.

The research material consists of literary texts in which the instrumental case realizes comparative semantics in adjectival use. The methods of continuous sampling, contextual analysis, semantic modeling, and cognitive interpretation were used. This methodology provides a comprehensive description of the mechanisms of forming comparative meanings and allows us to identify the systemic patterns of their functioning.

4. RESULTS

4.1. COGNITIVE-ONOMASIOLOGICAL DIMENSION OF INSTRUMENTAL COMPARISON IN UKRAINIAN LITERARY TEXTS

The instrumental comparative in artistic text records the act of secondary nomination. The speaker transfers a feature from the donor sphere to the recipient sphere. He does this through the grammatical form of the instrumental case. The result is a compact construction with high semantic density. It not only names but also models the situation. The cognitive-onomasiological approach interprets such a construction as a consequence of a motivational choice. The speaker selects a motivator. The speaker does this through the grammatical form of the instrumental case. The resulting design

creates a small building which contains many important elements. The term functions as a label which simultaneously demonstrates the actual circumstances. The cognitive-onomasiological approach explains this construction as a result of choosing specific motivations. The speaker selects to use a motivator.

Frame theory explains the mechanism of knowledge activation. The frame is activated during reading. The reader compares the current fragment of experience with the previous one. The reader decides whether the similarity is sufficient for one type of encoding. This principle applies as well to comparative constructions taking the instrumental and other cases since with some of these they lead the reader to proceed to complete the scene beyond what is literally intended [3].

And categorization is one of the central ideas in cognitive semantics. Metaphor was defined as "a systematic mapping between domains" [11]. Along the same line of reasoning, this moves in the comparative with instrumental operates as a quick path for domain growth. [12] explicate that process via conceptual integration. They proposed that blending is a novel cognitive space which is not equivalent to the sum of the input spaces. Blending tends to be forced by the instrumental comparative because the latter incorporates into the referent's situation the agent of comparison as if it were part of a unique event.

The Ukrainian cognitive-onomasiological school of thought touches upon motivation for nomination. O. Selivanova offers a typology of motivational processes and bivector analysis. It leads the researcher from word to thought and from thought to word. This principle is particularly productive for comparative constructions. The instrumental case form records the result of internal programming of the utterance, as described by [20] and [21]. The speaker first constructs the meaning. Then he selects the linguistic format that best compresses the meaning. Within the framework of comparative constructions with the instrumental case, diffuse-metaphorical motivation clearly dominates. It conveys not one feature, but a complex of features. It involves the conditions of comparison, the mode of evaluation, and the emotional background. Therefore, it often creates a multi-propositional structure. This can be seen in examples such as "It's a pity that a sharp knife cut his heart" (Panas Mirny) or "Hair falls on the forehead like golden smoke" (M. Rylsky) [22]. In the first case, the comparison contains the parameters of intensity, pain, and direction of action. In the second case, the comparison contains the parameters of smoothness, lightness, and visual blurring.

Diffuse-metaphorical motivation works through metaphorization directions. It is advisable to record them as types of donor spheres. The material demonstrates zoomorphic, mythomorphic, naturalistic, objectomorphic, phytomorphic, anthropomorphic, and other directions. Each direction sets its own set of frames. Each direction sets its own expected ontology of features [23]. Because of this, the same grammatical model can produce different effects of imagery.

Next, the asymmetry of roles is important. The referent zone of comparison and the agent zone of comparison often have different thematic profiles. The referent in a literary text often belongs to socially anthropocentric classes. The agent more often belongs to natural or object classes. Such asymmetry gives the text a controlled vector of interpretation that transports the reader from humans to the world of things, animals, phenomena, or mythological creatures [24] (Table 1).

Table 1. *Reference comparison: nomination domains and representative examples (instrumental comparative)*

No	Domain of reference	Example of comparatives	Author
1	Feeling	"It was like a sharp knife cutting his heart".	P. Mirnyi
2	Body parts	"Hair like golden smoke falls on his forehead".	M. Rylsky
3	Natural phenomenon	"A hoarse rumbling rushed over them like a wave".	Panas Myrny
4	Event, state of the environment	"Late in the evening, snow fell like bandages of mud on their chests".	S. Zhadan
5	Person, action	"Koshovyi sang like a nightingale".	N. Rybak
6	Person, movement	"... jumped up in the saddle... and fell like a stone onto the trampled millet"	Y. Mushketik
7	Pronoun referent	"I live with a dampened match".	R. Baboval
8	Family role	"And my sister dug her claws into my heart".	M. Stelmakh
9	National name	"Germans and dogs rolled like lava".	O. Petrenko
10	Location, space	"The village is boiling like a cauldron".	M. Stelmakh
11	Result of thinking	"...the news fell like thunder on my mother's head".	P. Mirnyi

Source: compiled by the author based on [22]

These examples demonstrate the breadth of reference areas and refute the thesis about the "prohibition" of abstract names in such constructions. The material contains active nominations of feelings, thoughts, news, loneliness. The speaker does not lose semantic accuracy if he correctly selects the donor base and controls the context. The comparison agent zone shows a different profile. It tends toward faunonyms, artifacts, natural phenomena, substances, floronyms, and mythological names. This corresponds to the logic of cognitive economy, when domains contain strong prototypes and they quickly activate the frame and set their own feature (Table 2).

Tables 1 and 2 highlight two features. Firstly, the image modification links the image to a domain. Secondly, man a diffuse metaphorical motivation occurs in the binding of new elements as adjectives, verbs of motion, verbs of state or even to manifest. This enhances polypropositionality. It is the dynamic of comparison that constitutes the verbal part. Note

the way that material breaks down with verbs of motion. They are the most common among the generalizations provided. This bias has a cognitive basis. The action immediately brings the scene to life, giving the reader time and a place. Motion allows for bone resorption between donor and recipient. Consequently, patterns of the type "names of persons + faunonyms + verbs of motion" are also highly productive (Figure 1).

Table 2. *Comparison agent: donor base domains and representative examples*

No	Agent domain	Comparative example	Author
1	Artifact, space	"Tall stone buildings stood guard along the streets".	P. Mirnyi
2	Professional role	"You sink into the moon dust like an astronaut".	O. Zabuzhko
3	Mythonym	"A person was a centaur when riding a horse"	I. Drach
4	Zoomorphic agent	"The girls peered into the carts like foxes on the run".	M. Stelmakh
5	Ornithonym	"If she had wings, she would fly like a swan to her beloved".	A. Khymko
6	Substance, liquid	"It seems that Leina's soul is truly swollen with blood".	M. Pavlenko
7	Natural phenomenon	"Smoke spread across the field like dust".	T. Shevchenko
8	Celestial body	"Mykola... and Liana rushed like a comet to the exit".	O. Teslenko
9	Plant	"That day fell like violets in the snow".	I. Zhylenko
10	Artifact agent	"...the thought stuck like a nail"	P. Mirnyi
11	Mythical creature, place	"Years fly by, but the thought, cursed by a nightmare, has grown into my heart".	T. Shevchenko

Source: compiled by the author

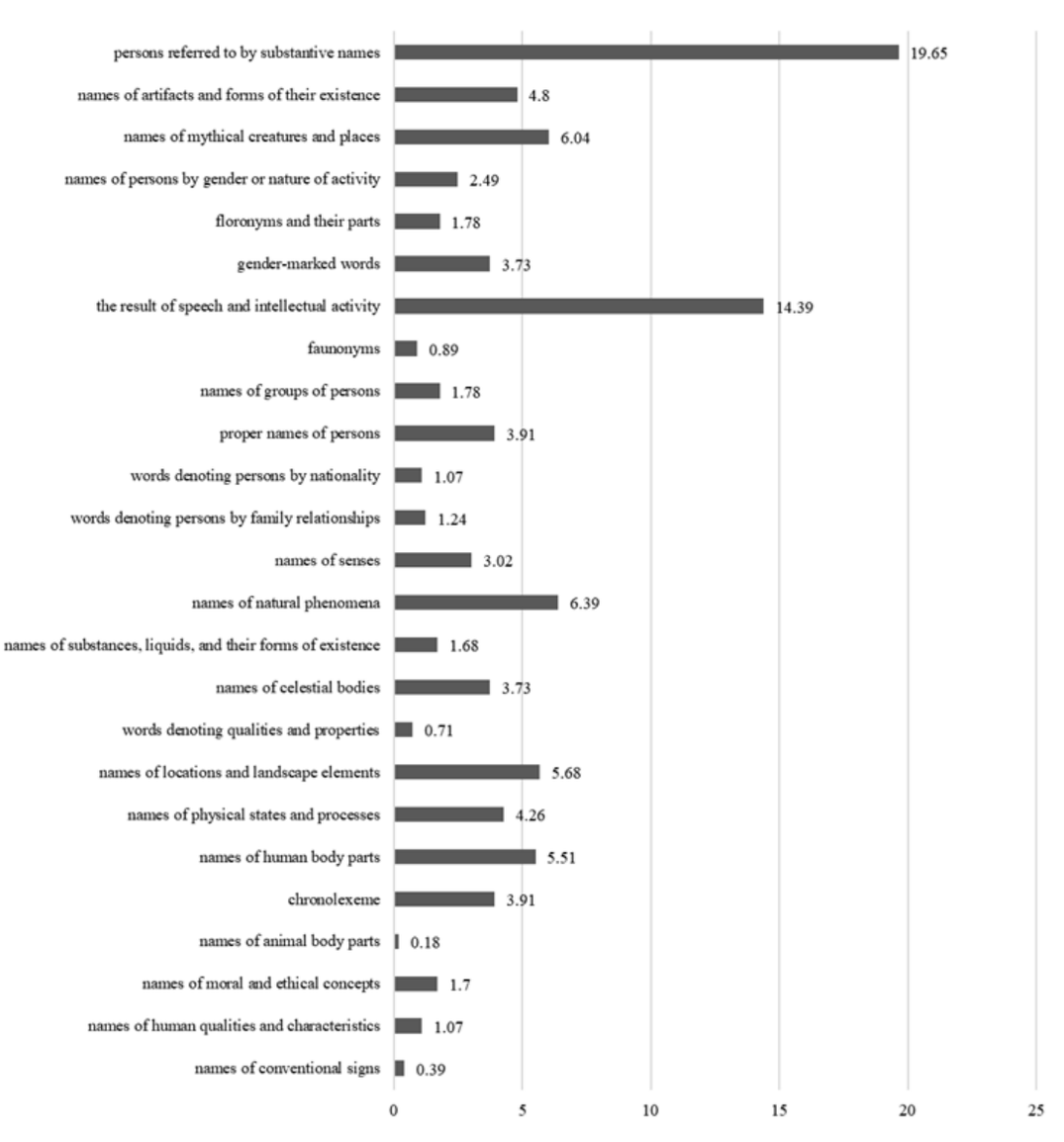


Figure 1. *Thematic groups of the agent comparison zone in comparatives with the instrumental case with diffuse-metaphorical motivation, %*

It also depends on the semantics of the feature. Diffuse-metaphorical motivation does not reduce the feature to a uni-dimensional parameter. It passes a set of parameters. Specialist provides a bundle of parameters. For example, "snow bandages of mud" codes the shape of superimposition, color contrast, the hand tactile experience of mud and envelopment. "Hair like smoke" encodes lightness, waviness, blurred contours, movement in the air. "Pain like a knife" encodes sharpness, penetration, injury, duration of pain. Such parameter packages are read as a complex frame, not as a list.

Cognitive-onomasiological analysis allows these packages to be formalized through motivational types. Most often, the material leads to associative motivation. It works through metaphorization. It does not require the truthfulness of the donor feature. It requires relevance within the artistic task. Therefore, the donor zone often contains "untrue" designations regarding the referent. The artistic text accepts this untruthfulness as a resource.

The instrumental comparative focuses attention and shortens the path from sensation to evaluation. It economizes description and increases reader control, because the reader must complete the frame. That is why such constructions withstand high loads in poetry and prose. Thus, we see that diffuse-metaphorical motivation dominates because it transfers a complex of knowledge between domains.

4.2. STRUCTURAL-METAPHORICAL MOTIVATION OF INSTRUMENTAL COMPARISON IN UKRAINIAN LITERARY PROSE AND POETRY

The section of artistic discourse with instrumental comparison provides material for analyzing nomination as a cognitive action. The author forms a comparative construction not for logical classification, but for the rapid transfer of a feature that has become the center of attention. Structural-metaphorical motivation captures this very mechanism. It takes one feature from the donor base, makes it communicatively visible, and transfers it to the recipient.

The structural-metaphorical type of motivation is based on onomasiological implication. The speaker does not name all the components of the scene. He compresses the description. He leaves only what ensures the recognition of the feature. This effect is supported by three factors. The first factor is the valence of the feature. The listener restores highly valent components without additional prompts. The second factor is the compression of weak elements. The speaker removes auxiliary details and leaves a generalized feature. The third factor is the contextual disclosure of meaning. The context removes homonymy and suggests the desired image. This type of motivation activates categorical experience. Consciousness places the new stimulus in the context of the category. Contextual disclosure of meaning. Context removes homonymy and suggests the desired image.

The motivational system enables categorical experience to occur through its functional process. The human brain processes new information through its existing knowledge base of familiar patterns. The text provides exact figurative names which derive from the appearance and operational characteristics of the objects. The examples demonstrate that form controls all aspects of the design. The comparison between "the moon like a barrel" and "eyebrows like an arc" establishes its base on geometric similarity. The speaker launches a short scenario in which the donor provides a ready-made configuration for the recipient: "And from behind the forest, the red moon rose like a barrel" (T. Shevchenko). "Vika raised her eyebrows in wonder" (O. Pechorna) [22]. In such examples, the recipient receives not a set of properties, but a reference point for the image.

Structural-metaphorical motivation transfers not the entire frame, but a separate node of the scenario. This is how the comparison "And the years fly by like an arrow" (T. Shevchenko) works. The feature of speed becomes dominant, the rest of the knowledge about the arrow is not needed. Similarly, "And the body spreads out, and the spirit rushes into the world like a tumbleweed" (V. Neborak) works. The donor "tumbleweed" sets the scenario of uncontrolled movement by the wind. The recipient "spirit" receives the trajectory and mode of movement [22].

The material shows a stable distribution of thematic groups in the referent zone. Most often, the recipient belongs to the sphere of corporeality. The text readily models faces, eyes, lips, eyebrows, and hair. Here, the author employs the same technique to reveal information about the characters that simultaneously amplifies the poignancy of her narrative. One Panas from Mirny gives an example of complex transformations: the face is a "wheel", the eyes are "holes in the wheel", the teeth are its "spokes" and so on. It is form that governs the whole series. Each lexeme then serves as a referential point in the visual reconstruction process. The buildings adhere to a thesis that the form is the principal driver of structural metaphors. The second productive set of meaning reads "natural world". The author relocates the profiles "wave", "fan", "belt", "lace" and "arc". This is a brief way to visually picture space. "Electric light looms over the city like a huge fan" (V. Vynnychenko). In this case, the donor "fan" defines the opening and radial distribution of the rays. The recipient "light" gets a structure that the reader can easily reconstruct [22].

Artifacts and plant names in the referent zone serve to help compact description. The authors take an object with definable shape or purpose and project it onto the beholder. "The cigarette had already burnt out to the inside, drooping in a long gray trunk of unshaken ash", as O. Irvanets argued. In this case, the "trunk" shape and direction of droop reflects

that of the donor. Additional discussion of comparison is unnecessary (Table 3).

Table 3. *Reference zone of structural-metaphorical comparatives: supporting thematic groups and dominant features*

Thematic group of the referent	Example	Dominant feature
Parts of the human body	"A tuft of hair fell on his forehead" (R. Ivanchenko)	Form, direction
Parts of the human body	"Timur furrowed his brow" (M. Kidruk)	form, protective function
Parts of the human body	"His face looked like a wheel" (Panas Mirny)	form
Natural phenomena	"(Dnipro) Raises waves like mountains" (T. Shevchenko)	form, scale
Natural phenomena	"The weather will be... smoke curling like a string" (B. Lepky)	form, trajectory
Celestial bodies	"The moon... a bloody sickle" (H. Kosynka)	form
Celestial bodies	"The sun... crimson... ball" (O. Berdnyk)	form, color quality
Floronyms	"A silvery carpet spread out like a bear's ear" (Y. Yanovsky)	form, texture
Landscape	"The mountains... like an amphitheater" (V. Chemeris)	Form, spatial distribution
Artifacts	"Sleds... stretched out like black strings" (M. Vingranovsky)	form, linearity

Source: compiled by the author

These examples allow us to describe the cognitive profile of structural-metaphorical motivation. It is based on the rapid identification of a single parameter. This parameter becomes the "carrier of transfer". Most often, it is form. Less often, it is quality. Even less often, it is function. This distribution corresponds to the general trend observed in the material: form prevails, quality occupies second place, and function remains marginal. The area of the agent of comparison deserves special attention. It sets the donor base. Here, the material demonstrates a different balance of vocabulary. The donor more often comes from the sphere of artifacts and conventional signs. This is logical. The donor must be "geometrically disciplined". It must provide a clear outline for transfer [25]. Therefore, the proportion of objects, symbols, and sign forms increases in the agent position. The text actively uses "lace", "trapezoid", "sickle", "cross", "x", and "arc". These donors are templates for off-the-shelf treatment.

And the verbal aspect that underwrites this role. The range of verb groups in structural-metaphorical comparatives remains restricted when compared to the extensive range found in diffuse-metaphorical comparatives. However, it is clearly functionalized. The state verb dominates. It cements the static position or shape, in other words. The motion verb provides the direction and speed. Impact verbs are contact, pressure, and suddenness of effect. Verbs of perception emphasize the effect on the organs of sense which then is focal [18].

Verbs of state even with verbs and illustrative examples illustrate a "snapshot" of the configuration. "Where palm trees set up and function as cutouts" (O. Irvanets). "Here they come... two, nailed crosswise on another" (O. Gonchar). "She fell... with her arms in the form of a cross" (P. Tychyna). Here the form is at the disposal of the donor and the verb determines it only in space. In the example with the "roof", the eyebrows acquire not only a form but also a microfunction of shading. This combination shows how structural-metaphorical transfer can include a functional nuance without destroying the dominance of form (Table 4).

Table 4. *Agentive zone and verbal schemes of structural-metaphorical motivation*

Scheme	Particle	Example
State verb + donor form	45	"Timur furrowed his brow" (M. Kidruk)
Verb of motion + donor geometry	22.9	"...light... burst in... a voluminous, dazzling trapezoid" (O. Irvanets)
Verb of physical impact + donor array	20	"...Roars... The wide Dnieper, Raising waves like mountains" (T. Shevchenko)
Verb of manifestation of a sign + donor contour	8.6	"The cheerful young man shines with his sickle" (Y. Daragan)
Zero position of the verb + series of donors	3.6	"Face... wheel; eyes... pits.." (Panas Mirny)
Donor artifact as an agent	57.2	"Cigarette... trunk... ash" (O. Irvanets)
Donor-conditional sign as an agent	18.8	"...wrinkles... two semicircles.." (M. Stelmakh)
Donor-landscape as an agent	8.5	"...hayfields... mountains.." (T. Shevchenko)
Donor-natural phenomenon as an agent	6.8	"...and smoke will cover it like a cloud..". (T. Shevchenko)
Donor-floronym as an agent	3.4	"...by the state, bending like a cypress..". (V. Stus)

Source: compiled by the author

Thus, the referential zone tends toward the corporeal and natural, while the agentive zone tends toward the objective and symbolic. This division is consistent with cognitive logic. The recipient often denotes "what is experienced". The donor often denotes "what is measured and shaped".

Structural-metaphorical motivation ensures the accuracy of the comparative effect. It does not unfold a multi-propositional scene. It selects one parameter and makes it a support. Therefore, it reduces the need for epithets and additional propagators. It also reduces the risk of semantic noise. The reader reconstructs the desired image through a minimal set of signals. This is important for cognitive-onomasiological description for two reasons. The first reason is that

such material shows how the speaker directs the attention of the addressee. It "highlights" one feature and extinguishes others. The second reason is that the material demonstrates the cooperation of lexicon and syntax. The instrumental case determines transfer through its application of instrumental semantics and mode semantics. The framework creates a comparison pathway through its structure. The verb stabilizes the interpretation. The nominative donor provides a template [26].

At the level of productive formulas, structural-metaphorical motivation is based on several recurring combinations. The first combination. "Natural phenomenon" plus "artifact" plus a verb of state or movement. It provides a spatial picture where the recipient is revealed through the object's outline. The second combination is what we call "part of the body" or "natural phenomenon" plus "conditional sign" plus a verb of manifestation. It provides a portrait or landscape detail where the donor acts as a sign of form.

4.3. COGNITIVE AND ONOMASIOLOGICAL SPECIFICITY OF THE INSTRUMENTAL COMPARATIVE IN THE PREPOSITIONAL POSITION OF UKRAINIAN LITERARY TEXTS

In the prepositional position of the instrumental case with comparative semantics, we seem to have an entirely different and insufficiently studied area of Ukrainian syntax and semantics. The instrumental comparative adverbial, subject of the majority of grammar books and style manuals, is not even central to theoretical generalizations; the prepositional variety is most peripheral. This is accounted for not only by the lesser volume of factual information, but also by the nature of its structural arrangement. However, it is this specificity that makes the prepositional instrumental indicative for cognitive-onomasiological analysis, since it fixes the final stage of the semantic transformation of a noun into a sign component.

In prepositional comparative constructions with the instrumental case, the verb base is reduced. The verb is either completely eliminated or reduced to a connecting element with generalized semantics of being, becoming, or existence. Such verbs do not form an independent predicative feature, but only serve as a formal bridge between the subject and the comparative characteristic. As a result, the instrumental case word form acquires the status of an uncoordinated attribute to the noun [27]. This indicates a syntactic transposition, within which the noun loses its objectivity and moves into the realm of signification.

The cognitive-onomasiological approach allows us to describe this process as a sequence of mental operations. The speaker abstracts one feature of the object, separates it from the donor's holistic frame, and assigns it to the recipient. This feature is absolutized, while other parameters of the concept are ignored. It is precisely this selection that is a prerequisite for the functioning of the instrumental adverb. Comparison in this position does not unfold an event scenario, but fixes the result of cognitive comparison in a static form.

In science it is widely believed that these are noun phrases with instrumental adverbials. L. Lysychenko, N. Lutsenko, O. Oleksenko, M. Plyushch, O. Potebnya, A. Romanchenko and E. Tymchenko insist on refusal from considering these forms as adverbs as impossible to use them in the capacity of (synonymous) adverbials-modificators in tautologies and pleonasms. They do not act as an adjunct and do not describe the verb. Their syntactical function is related: on the one hand, to a nominal element of the compound predicate; and on the other hand - to an uncoordinated attribute representing structural or organic quality of the object. That is to say, cognitively this means that the feature is at an integrated level of the nominal image and not at a situational level.

The material of Ukrainian artistic texts demonstrates that structural-metaphorical motivation dominates in comparative constructions with instrumental adjectives. All recorded examples are based on specific names both in the referent zone and in the agent of comparison zone. Abstract nouns are practically absent in this position. People need to identify features through visual or tactile information because it enables them to recognize elements instantly by seeing or touching instead of needing to hear instructions.

Comparative transfer in prepositional usage occurs mainly in terms of form or quality. Form accounts for about sixty percent of cases. Quality covers the rest of the material. Functional comparisons occur sporadically. This distribution is due to the static nature of the construction. Without a verb of movement or action, the speaker chooses parameters that do not require a temporal unfolding.

The referent zone of the comparative construction is most often represented by the names of parts of the human body. Eyes, eyebrows, nose, beard, back, and legs become objects of nomination through reference images from other spheres. For example, "eyebrows like a pine tree", "beard like a shovel", "eyes like horns", "back like an arc". In such examples, the frame of the human body intersects with the frames of plants, artifacts, or geometric shapes. The recipient receives a clear configuration that is embedded in the portrait image of the character [28].

Artifacts in the referent zone appear much less frequently. They mainly describe elements of clothing or objects closely related to the body. "Pants like a pipe", "boots like an accordion", and "a hat like a knish" are examples of this type. In these cases, the comparison enhances the visual detail and at the same time does not go beyond the character's material world.

Natural phenomena, substances, and animal body parts form the periphery of the referent zone. They play a supporting role and are usually combined with human physical characteristics. "Frost with tears", "tail with a pipe", and "horns with a wreath" are examples of compact transfer of a feature that does not require an extended context.

The zone of comparison has a different structure. The space is controlled by artifacts which exist in different forms. The framework lets users directly compare systems between each other. "Hands like rakes", "beard like a broom", "eyebrows like ropes" demonstrate how the form of an object becomes a measure of a feature. Floronyms occupy the second position. "Onion eyes", "potato nose", and "bud lips" are based on images that are well established in cultural memory. Faunonyms and conventional signs complement this system by introducing dynamic or geometric associations.

The most productive formula for forming comparative adjectives with the instrumental case is the combination of names of human body parts with floronyms or artifacts. This formula covers the vast majority of recorded examples [29]. The system achieves equilibrium through its implementation of human-focused approaches together with its visual display systems. The human body functions as the fundamental reference system which receives its particular shape from the donor sphere (Table 5).

Table 5. *Dominant models of instrumental adjectives in comparative constructions*

Referent zone	Agent zone	Example	Feature
Parts of the human body	Floronyms	*Onion eyes* according to M. Bazhan	Form
Parts of the human body	Floronyms	*Potato nose* according to T. Zavityalo	Form
Parts of the human body	Artifacts	*Beard like a broom* according to O. Gonchar	Form
Parts of the human body	Artifacts	*Hands with rakes* according to O. Gonchar	Form
Parts of the human body	Conventional signs	*Arched eyebrow* according to Y. Mushketik	Form
Parts of the human body	Faunonyms	*Hedgehog hair* according to U. Samchuk	Quality
Clothing	Artifacts	*Pants like a pipe* according to I. Karpenko-Kary	Form
Parts of the human body	Substances	*The earth is yours..* says T. Shevchenko	Quality
Parts of the human body	Natural phenomena	*A glance like lightning* says M. Starytsky	Quality
Parts of the human body	Artifacts	*Eyebrows like ropes* according to Lesya Ukrainka	Form

Source: created by the author

The examples given above express the nature of adverbial instrumental case. It remembers a property to be fixed (or at least constant) for an object. In contrast to adverbial comparisons which may describe a process, movement or change of state and that are embedded into its host budget requirement in the output level, adjectival constructions set the result as the outcome of cognitive generalization. They categorize rather than describe an event.

And from the cognitive perspective, these comparatives behave like our own. A new thing is compared with objects already familiar to the speaker, who organizes it in a system of representations culturally determined. This is why Ukrainian texts are replete with folklore and ordinary heroes-donors. vegetable creation, domestic articles of culture a constant correlated capital. It does not just indicate surface similarity; in addition, it may create judgment or irony as well as attitude. An instrumental (by analogy with) adverb of comparison also plays an important stylistic part. It grows the image rather than word structure.

5. DISCUSSION

The results obtained converge with the fundamental postulates of cognitive semantics and onomasiology. At the same time, they clarify and expand their heuristic capacity on the basis of grammatical comparative constructions. In the spirit of [3]'s concept, meaning is interpreted as a product of frame activation. However, it has been proven that frame organization encompasses not only lexemes, but also morphological forms, in particular the instrumental case in prepositional use. Thus, an extended version of frame theory is argued, validating its application to the analysis of case semantics.

Empirical observations correlate with the fundamental ideas of [11] and [10] about conceptual metaphor as a mechanism for structuring experience. Systemic interdomain correspondences have been identified on which feature transfer is based. At the same time, it has been established that in the case of instrumental comparison, these correspondences are codified grammatically, not exclusively lexically. This integrates the morphological level into the channels of metaphorical projection and thus complements the classical theory of conceptual metaphor.

Comparisons with [12]'s conceptual integration model interpret the instrumental comparative as a marker of blending. Similar to the basic examples, the new meaning is not the arithmetic sum of the donor and recipient domains, but the instrumental case fixes the result of integration in a static, reduced form, without actualizing the event scenario. This indicates the specificity of grammatically determined integration and differentiates the studied construction from classical cases of conceptual blending.

In the context of the Ukrainian cognitive-onomasiological tradition, the results are consolidated with [15] and [21]'s

provisions regarding the motivational nature of nomination: comparative constructions are the result of onomasiological choice. At the same time, a clarification is argued: in the prepositional instrumental case, structural-metaphorical motivation dominates, while associative motivation functions as secondary. Thus, the generalizations presented in the works of [5] and [6], where the associative component was determined to be the leading one for figurative nominations, are partially corrected. Some conclusions contradict the theses of [18], [30] and [17] about the limited productivity of the comparative instrumental in the pre-nominal position. All data confirm the high regularity of the corresponding constructions in artistic discourse, particularly in portrait and landscape descriptions, which allows to revise the status of the prepositional instrumental as a peripheral phenomenon.

The scientific novelty of the study lies in the frame interpretation of the instrumental comparative as a result of syntactic transposition and cognitive generalization. The theoretical contribution of the article is determined by the integration of morphological analysis with cognitive-onomasiological models. The practical significance is highlighted through the application of the obtained results in the stylistic analysis of literary texts and in further corpus studies of the Ukrainian language.

6. CONCLUSIONS

In the realm of art, in comparative constructions as in two nominative modi may be interpreted erection parallel to nominative for creation of complex cognitive content using minimally syntagmatically compact grammatical compounds. They do not mirror objective similarity; rather, they capture some subjectively relevant feature the speaker singles out. So these structures do seem to fire different kinds of frames, in order to initiate the beginning of mental reconstruction of the scene and ensure a high degree of semantic density when you put things down on paper.

The study showed that a structural-metaphorical motivation secures controllability, and precision of the comparison effect. that the reference to the characteristic descendent purported to move from its donating source is released and moved on without it happening at that time. Nominalizations referring to human body parts and natural phenomena tend to dominate the referential zone whereas those of artifacts and symbolic formations are more frequent in the agentive one. This is also in line with the theory of cognitive economy. The instrumental case provides a path for comparison, and the lexically donating figurative source is a template-like category.

It has been proven that the nominative instrumental in comparative constructions represents the boundary form between objective and characteristic nomination. The reduction of the verbal base initiates syntactic transposition, as a result of which the noun is desubstantivized and fixes the result of cognitive generalization. The constructions record a static feature rather than a dynamic process, which leads to reliance on visually obvious donor spheres. The most productive model is the combination of anthroponyms with floronyms or artifacts. The instrumental case realizes the functions of categorization and stabilization of the image in the artistic text.

FUNDING

This research received no external funding.

CONFLICTS OF INTEREST

The author declares no conflicts of interest

DATA AVAILABILITY

Data are available from the author upon reasonable request.

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