

## Semantics of INTO in Motion Events and Its Vietnamese Equivalents

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 <https://doi.org/10.54855/ijli.24324>

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Received: 04/04/2024

Revision: 22/05/2024

Accepted: 24/05/2024

Online: 25/05/2024

### ABSTRACT

**Keywords:** Into;  
Semantics; Path of  
motion events;  
Translation;  
Vietnamese

In the English language, despite its affinity with other spatial prepositions, the preposition *into* demonstrates versatility by conveying spatial as well as non-spatial meanings contingent upon contextual factors. Throughout the process of English language acquisition and in the context of translation between English and Vietnamese, a diverse array of interpretations of *into* has been articulated within distinct discursive settings. The primary objective of examining the corpus of *into* used in *The Complete Sherlock Holmes* is to elucidate the nuances and distinctions in its semantic usage and subsequently conduct a comparative analysis with its Vietnamese equivalents.

### Introduction

The demand for learning and utilizing the English language has been elevated to a new level, transcending mere communication, exchange, and commerce to encompass a profound exploration of culture, arts, history, and literature. Continuously evolving teaching methodologies in English are being updated with the assistance of modern educational technologies. There have been numerous significant studies aimed at facilitating Vietnamese learners to express themselves more conveniently and effectively, as well as to translate highly specialized subjects, as exemplified by the works of Nguyen and Pham (2022). Moreover, in order to align with the contemporary technological advancements, artificial intelligence (A.I) is being explored for its potential application in teaching and language comprehension, as evidenced in the research conducted by Nguyen (2023). Nonetheless, as research progresses further, more innovative challenges are uncovered in the realm of English language instruction, translation, and interpretation from English to Vietnamese and vice versa. This article also endeavors to present fresh perspectives on the semantic of English prepositions and *into* is targeted as a case study.

The conceptualization of spatial orientation represents an outcome arising from human interaction with the physical spatial environment. This cognitive construct is linguistically encoded through the utilization of prepositional phrases denoting spatial orientation. The

**CITATION** | Le, N. B. (2024). Semantics of INTO in Motion Events and Its Vietnamese Equivalents. *International Journal of Language Instruction*, 3(2), 45-58. DOI: <https://doi.org/10.54855/ijli.24324>

semantic nuances embedded within spatial orientation prepositions, particularly the preposition *into*, in English, exhibit a considerable degree of complexity. The preposition *into* encompasses the potential to signify a directed trajectory of movement, an undirected path, or even the absence of a directional indicator, instead delineating the positional attributes of entities within the spatial context.

Furthermore, divergences in geographical, economic, and cultural characteristics among distinct ethnic groups contribute to perceptual variations and the formation of spatial concepts. Consequently, the encoding of spatial notions and the utilization of spatial orientation prepositions in English and Vietnamese undergo differentiation. The preposition *into*, for instance, manifests multifaceted expressions in Vietnamese translation. When semantically dissected, both parallels and deviations emerge in the comparison between *into* and its equivalent expressions in Vietnamese.

This scholarly inquiry undertakes an exploration of the semantic intricacies inherent to the preposition *into* within the framework of movement, as exemplified in the comprehensive anthology of *The Complete Sherlock Holmes* (authored by Doyle, 2009), and the outcomes of these will subsequently be contrasted with Vietnamese equivalents (translated by Dang, Le & Thien). It is envisaged that the findings of this research will contribute to an enhanced comprehension and precise utilization of the preposition, thereby facilitating both textual composition and communicative endeavors.

## Literature review

### *Motion events and Path*

The conceptualization of motion and its trajectory, as expounded by Frawley (1992), introduces a distinct category of eventuality beyond previously examined types such as stative events, causative events, and dynamic events. This particular type, referred to as *motion events* or the event of motion, is intimately associated with dynamics rather than stasis, a distinction particularly evident when contrasting dynamic events with static events. According to Talmy (2000), motion, in this context, is primarily linked to spatial elements. However, it is essential to note that determining factors, such as temporal considerations, play a pivotal role in characterizing the nature of motion.

A motion event comprises four essential components: (1) The moving entity (Figure) (F) represents the actual entity undergoing motion or an entity set in motion by the influence of another entity. (2) The reference point (Ground) (Gr) constitutes the reference frame or a referenced object within the reference frame. The reference point encompasses the Source (S), Goal (G), and Path elements. (3) The path (Path) (P) signifies the spatial trajectory of the moving entity concerning the reference point. (4) Motion (Motion) (M) serves as an informative factor regarding the dynamic state of the moving entity.

According to Talmy (2000), the path of motion can be either the direction of motion or the spatial extent of the moving entity concerning the reference point. However, Tyler and Evans (2003) and Langacker (1987) diverge by separating orientation from the motion path. These

scholars assert that the motion path comprises a series of contiguous spatial positions and that "orientation is tied to arrangement along the axes of the visual field (or some analogous coordinate system)."

Thus, the motion path is the trajectory along which a moving object traverses from one spatial location to another, with the origin and destination points potentially ascertainable or indeterminate. This nuanced understanding contributes to the scholarly discourse on linguistic representations of dynamic events and their implications for spatial conceptualization.

### *Semantical Approach from the Perspective of Cognitive Linguistics*

#### *Conceptualization of spatial orientation*

The concept of space in human cognition is formed from the spatio-physical experience. This vivid and diverse spatio-physical world has provided the initial material for human perception through the senses. The conceptualization of space has also emerged from this. According to Tyler and Evans (2003), spatial prepositions provide rich and interesting evidence of the complex relationship between the embodied experience, human conceptual systems, and language use.

However, the conceptualized space is reflected in language differently than mathematical and logical expressions. According to Talmy (1988), conceptualized space includes relative relationships rather than absolutely fixed quantities.

#### *Encoding spatial conceptualization*

The general conceptual framework of human cognition and, specifically, the conceptual framework pertaining to spatial relations, is manifested within the linguistic system. In other words, language serves as a means of encoding the conceptual frameworks inherent to human cognition. This encoding process enables humans to recreate perceptual information associated with sensory experiences of the world.

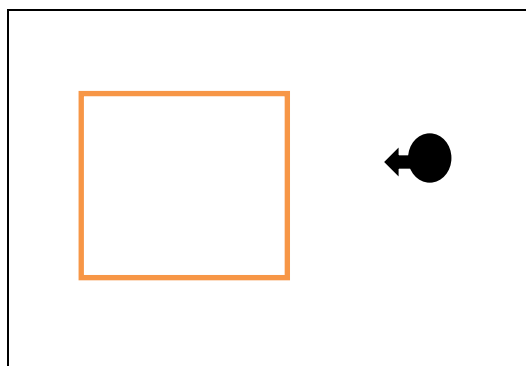
According to Levinson (2004), spatial encoding can occur in a non-coordinate system or a coordinate system. The semantics of prepositions reflect positional relationships and dynamic spatial relations.

In summary, language serves as a means to reference the conceptual structure of human cognition and indirectly reflects the world. Jackendoff (1999) contends that the information conveyed by language must undoubtedly pertain to a world that is projected, and the semantic structure constitutes a conventionalized form of conceptual structure.

### *Role of into in Path*

Figure 1

Proto-scene for *into* (Tyler & Evans, 2003)



The proto-scene of *into* illustrates spatial relations in which the Trajectory (TR) is positioned outside a specified landmark (LM) with a boundary and direction towards the LM (Figure 1).

*Into* serves a locative function indicating the goal, and the Landmark (LM) is the target of the Trajectory (TR). The LM with enclosure encompasses an interior area, a surrounding boundary, and an exterior area. However, "the conceptualization of a particular LM as bounded is determined not in absolute terms by its geometry (although clearly this does play some part), but rather by virtue of the way in which humans experience and interact with the LM in question" (Tyler & Evans, 2003).

To clarify the meaning conveying the goal-directed motion of the preposition *into*, Lindstromberg (2010) asserts that the semantic scope of the preposition *into* often emphasizes the dynamic nature, entailing more kinetic energy compared to other prepositions such as "in." Conversely, the semantics of the preposition *in* underscore the resultative or terminative aspect of the motion.

## Methods

### *Research methodology*

The methodology employed in this study primarily involves a descriptive approach, delineating the semantics of the preposition *into* and its equivalent expressions in Vietnamese. Subsequently, a comparative-contrastive method is applied to scrutinize the semantic aspects of *into* and its corresponding forms in Vietnamese, aiming to identify similarities and disparities between the two languages.

### *Data collection & analysis*

The linguistic data for investigating the semantics of the preposition *into* are extracted from *The Complete Sherlock Holmes* by Arthur Conan Doyle. Additionally, the source for examining the translation of the preposition *into* from English to Vietnamese is the translation of *The Complete Sherlock Holmes* by Dang, Le, and Thien, published by the Literature Publishing House (Vietnam) in 2019.

## Results/Findings

### *Semantics role of into in Path*

According to quantitative analysis, in *The Complete Sherlock Holmes*, the preposition *into* is used 1479 times. Among these, 486 instances of *into* are used with spatial meaning, accounting for 32.8%. There are 993 instances where *into* is used with non-spatial meaning, constituting 67.2%.

**Table 1**

Frequency of *into* used in *The Complete Sherlock Holmes*

<i>Into</i>	Numbers (hits)	Percentage (%)
spatial meanings	486	32.8
non-spatial meanings	993	67.2
Total	1479	100

This article exclusively investigates the spatial meaning of *into* and does not delve into its non-spatial meanings. In the spatial context, *into* can denote both goal-directed and non-goal-directed motion, determining the position of entities within space.

\* "*Into*" represents telic motion

1) Our prisoner made no attempt at escape, but stepped calmly **into** the cab (p. 88)

**F**

**M**

**P Gr(G)**

In sentence (1), the verb *stepped* specifies the motion event, and the trajectory is *Our prisoner*. This represents a telic motion with the landmark is *the cab*. The past tense of the verb *stepped* in sentence (1) indicates the completed nature of the motion event. Therefore, sentence (1) reflects a telic bounded motion.

As in the mentioned proto-scene, the landmark (LM) of *into* is often a physical entity with a boundary. In *The Complete Sherlock Holmes*, *into* is commonly employed to denote telic motion with a bounded landmark.

The bounded landmarks are frequently utilized in *The Complete Sherlock Holmes*, such as *the room, the house, the chair, the cab, the pocket*, etc.

In this compilation, *into* is also employed to represent telic motions where the boundary of the landmark is not explicitly clear. For example:

(2) Holmes dashed **into** the crowd to protect the lady (p. 130)

(3) She raised her veil and stepped forward **into** the light (p. 959)

In sentences (2) and (3), the concept of *boundary* for the landmarks, such as the crowd and the light, is vague and challenging to distinguish between the "inner and outer boundary" of the landmark.

\* *Into represents path of motion*

(4) Before reaching the town the hunter branched away **into** a rugged and

**F            M            P**

narrow footpath which led to the mountains (p. 79)

**Gr**

In sentence (4), the moving entity is *the hunter*, and the motion path is *into a rugged and narrow footpath leading to the mountains*. The landmark (*a rugged and narrow footpath*) of this motion trajectory is not a specific physical entity, not a reference point but rather a frame of reference.

Similarly, in sentences (5), the landmark of the motion path is not clearly specified (*the lowest portions of the City*).

(5) Sometimes he spent his day at the chemical laboratory, sometimes in the dissecting-rooms, and occasionally in long walks, which appeared to take him **into** the lowest portions of the City (p. 13).

Therefore, *into* in sentences (4) and (5) signifies the direction of the motion, not the goal of the movement.

\* *Into specifies the location of entities*

In *The Complete Sherlock Holmes*, of its spatial sense, *into* is employed not only to indicate the trajectory of motion, the direction of movement, but also to specify the location of entities in the space. For example:

(6) Which they skirted until they came to the gap which opened **into** the cornfields (p.48)

In sentence (6), *the gap* cannot be the trajector. In this context, *into* does not denote the trajectory of movement but specifies spatial orientation for entities, determining the position of *the gap* and *the cornfields*. Nevertheless, in *The Complete Sherlock Holmes*, the utilization of *into* for spatial orientation is notably limited, comprising merely 24 occurrences.

\* *Into assumes a non-spatial character*

Moreover, upon scrutinizing the occurrences of *into* in *The Complete Sherlock Holmes*, it becomes apparent that in specific instances, notwithstanding the comprehensive representation of motion encompassing all its constituents (Motion (**M**), Moving Figure (**F**), Path (**P**), and Goal (**G**)), the semantic import of *into* transcends mere spatial connotations and assumes a non-spatial character, exemplified by:

(7) I should have fallen **into** the hands of the murderous Ghazis had it not been for

**F            M            P            Gr (G)**

the devotion and courage shown by Murray, my orderly (p. 7)

Despite the inclusion of all the requisite elements for a motion event in sentence (7), with the specifying verb *fallen* delineating the motion event, the trajector identified as *I*, and the goal specified as *the hands of the murderous Ghazis*, the semantic content of this sentence extends

beyond a mere portrayal of the motion event. It additionally conveys a non-spatial connotation, specifically, *being captured*.

Especially within the context of sentence (8), from a formal perspective of expression, it encapsulates a spatial motion event, yet it is apprehended with a non-spatial connotation.

(8) But if you were alone in this business I'd think twice before I put my head **into**

**F M P**

such a hornet's nest (p. 47)

**Gr (G)**

The non-spatial connotation of sentence (8) entails *confronting challenges*.

According to Lindstromberg (2010), the landmark (LM) is related to the semantics of prepositions. In *The Complete Sherlock Holmes*, there are numerous instances where *into* is used in situations where the landmark is not a specific physical entity but rather an abstract concept, for example:

(9) So desirable in every way were the apartments, and so moderate did the terms seem when divided between us, that the bargain was concluded upon the spot, and we at once entered **into** possession (p. 10)

**F**

**M P Gr**

In the case of sentence (9), the landmark is an abstract concept of possession; therefore, *into* in this sentence no longer conveys spatial semantics but instead signifies non-spatial meaning.

In Luu's (2024) research on the semantics of the Chinese locative word "里" (LI), he identified a variety of non-spatial meanings associated with the Vietnamese equivalents. These meanings frequently convey metaphors pertaining to anatomical parts, types of information, organizational structures, and other concepts beyond their original locative connotations.

The semantic analysis of the *into* reveals its versatile usage, encompassing both spatial and non-spatial meanings. In spatial contexts, *into* can signify the trajectory of motion, the direction of movement, or spatial localization. While spatial semantics predominantly characterize the usage of *into*, in certain instances, it assumes non-spatial meanings derived from the spatial sense.

## Discussion

### *Vietnamese equivalents of into in Vietnamese version*

#### *\*Statistical Analysis of Equivalent Expressions for the into in the Vietnamese Translation*

For the sake of precision in this analysis, the researcher have meticulously curated data solely pertaining to equivalent expressions for *into* within contexts signifying purposeful directional motion. Our focus excludes instances where *into* denotes trajectory lacking a distinct destination or spatial determination. Among the 490 occurrences of *into* with spatial connotations, 356 instances involve the representation of telic motion.

**Table 2**Vietnamese equivalents of *into* used in *The Complete Sherlock Holmes*

	<i>Vietnamese equivalents in Vietnamese translation</i>	Numbers (hits)	Percentage (%)
1.	Vào, vào trong	262	73.6
2.	No any Vietnamese equivalents	35	9.8
3.	Xuống	20	5.6
4.	Lên	11	3
5.	Ra	07	2
6.	Đến	04	1.1
7.	Sang	04	1.1
8.	Về	04	1.1
9.	Tới	03	0.9
10.	Trong	03	0.9
11.	Lại	01	0.3
12.	Qua	01	0.3
13.	Trên	01	0.3
	Total	356	100

*Specifications of Vietnamese equivalents of into*

\* *Into* may not always be rendered through equivalent forms in the Vietnamese translation. Several factors could contribute to this phenomenon, such as the intrinsic nature of each language, translation methods, etc. For instance:

(10) Ames had arrived, and we ran back **into** the room once more (p. 670)

In sentence (10), the spatial preposition *into* encodes the characteristic of a trajector (room) of a telic motion moving to a boundary space. The moving entity completes the motion trajectory by reaching the goal, entering a bounded goal. *Into* has specified the telicity and boundary of this motion event. However, in the Vietnamese translation, influenced by the Vietnamese experiential perception, the focus is on encoding the displacement of the moving entity from the starting point to the goal, emphasizing primarily on directional information rather than details about the goal. Therefore, this concept has been expressed through a different form (*lại/back, lên/up, ra/out, ...*), allowing the equivalent expression of *into* to be omitted.

\* In the Vietnamese translation, most of the corresponding linguistic renditions of *into* convey directional meaning of motion.

According to the author Nguyen (2001), in modern Vietnamese, there are 11 words in the group of directional motion words (*ra, vào, lên, xuống, đến, tới, sang, qua, lại, về, đi*). Apart from *đi*, the remaining 10 words are equivalent expressions for *into* in Vietnamese translation.

Among the 12 equivocal representations of *into*, only 02 expressions, *trên* (on) and *trong* (in), have a spatial locating meaning rather than a directional one. For example:

(11) Now come up **into** the garret with me for a moment (p. 87)

In sentence (11), if the compound verb *come up* signifies a motion with an upward trajectory, the prepositional phrase *into the garret* focuses on encoding the destination of the motion. The destination *garret* in this motion is a spatial entity with boundaries, and this is a telic motion.



In cases where the destination of the motion is a spatial entity with boundaries, *into* is commonly used, as seen in examples like *get into the car*, *into the office*, *into his coat pocket*, *into the cave*, *into the sea*, *into bed*, and so forth. (Longman Dictionary of Contemporary English. Retrieved from <https://www.ldoceonline.com/dictionary/into>).

From the examples above, it can be inferred that *into*, specifically, and other spatial prepositions in English generally provide information encoding the destination based on the characteristics of the destination, such as its material (liquid, solid, etc.) and its type (landmark, bounded space, etc.).

In the context of the Vietnamese translation, the synonymous rendering of *into* is encapsulated by the term *lên* (up) instead of *trên*. This selection has been made to coalesce with the analogous expression for *lên* within the translated framework. Vietnamese directional descriptions typically emanate from the embodiments, articulating information concerning the spatial orientation of the moving entity concerning the destination. Common examples include *lên trên*, *xuống dưới*, *ra ngoài*, etc.

Consequently, in instances where the verb phrase *come up* denotes motion directed towards the destination *garret*, situated at an elevated position relative to the initial point of departure, the conceptualization is conventionally conveyed as *bên trên* or *phía trên*. The translators have judiciously opted for *trên* as the equivalent expression in Vietnamese, a selection manifested in merely 0.3% of the total instances.

As mentioned above, the scenario involving "into" illustrates spatial relationships in which TR is positioned outside LM with a boundary and oriented towards LM (Figure 1). Therefore, *into* encodes the concept of *vào*, *vào trong*.

In the Vietnamese translation, in addition to the equivalent form *vào*, *vào trong*, another equivalent form *trong* is used by omitting the word *vào*. For example:

(12) Finally, he thrust the sharp point home, pressed down the tiny piston, and sank back **into** the velvet-lined arm-chair with a long sigh of satisfaction (p. 66)

However, the equivalent expression of *into* as *trong* is only used 3 times, accounting for 0.9%. The Vietnamese forms *vào*, *vào trong* are used the most, with 262 cases. This also indicates that the forms *vào*, *vào trong* more clearly convey the meaning of the directional preposition *into* compared to the equivalent form *trong*. Additionally, for the equivalent form *vào trong*, the translator has omitted the word *trong* to make the expression more concise while still ensuring the directional meaning of *into*. For example:

(13) We are at a loss as to how he came **into** the empty house; indeed, the whole affair is a puzzler (p.15)

*The similarities and differences in the semantic aspects of the preposition into and its equivalent expressions in the Vietnamese translation*

### *Similarities*

In English, *into* signifies a spatial relationship between TR and LM, where TR is positioned outside LM and directed towards LM with boundary. In Vietnamese, this concept is encoded as

*vào, vào trong*. For example:

(14) After we had counted our treasures, we put them back **into** the chest and carried them to the gate-way to show them to Mahomet Singh (p.111)

In the Vietnamese rendition, alongside the analogous phrase *vào, vào trong* for *into*, there are an additional 11 synonymous expressions (*đến, lại, lên, qua, ra, sang, tới, trên, trong, về, xuống*). However, these 11 alternatives are employed merely 94 times, constituting a proportion of 26.4%. This indicates a substantial semantic resemblance of 73.6% between *into* and its corresponding expressions in the Vietnamese translation.

### *Differences*

In Vietnamese, the perception and encoding of directional motion are highly distinctive, leading to certain differences in the semantics of "into" and its equivalent expressions in Vietnamese.

With merely one preposition *into*, but there are remarkably diverse equivalents manifested in the Vietnamese translation, amounting to a total of 12 distinct expressions.

The concept of *into* is rendered as *ra* (out off), *lên* (up) - *xuống* (down).

According to Vietnamese Dictionary (Hoang, 2016), *Vào* is moving to a position inside, in a narrower place, *Ra* is moving to a position outside, in a wider place, *Lên* is moving to a place, a position higher, or considered higher, *Xuống* is moving to a place, a position lower, or considered to be lower.

However, "the process of forming the meaning of words in these small groups (insignificant parts of speech) is a process of adding somewhat abstract features of meaning in expressing movement" (Nguyen, 2001).

In the Vietnamese translation of *The Complete Sherlock Holmes*, *ra* is also an equivalent expression for *into*, used 07 times, accounting for 2%. Examples:

(15) What could you go **into** the post-office for, then, but to send a wire? (p. 68)

In sentence (15), the preposition *into* is used in this case to refer to a destination as a boundary space (post office). In English, this movement is described as the moving object entering a container space. Therefore, sentence (15) means: *Why did he go into the post office if not to send a letter?*

As mentioned in the previous section, due to differences in human perception of spatial motion between the two countries, it leads to differences in point of view. Therefore, in the Vietnamese translation, the equivalent expression for *into* as *ra* is used to indicate the direction of motion from inside (where the moving object departs: indoors/ room) to outside (the destination: *post office*).

Although, in English, the meaning of *into* encodes information about the position of the **TR** located outside the **LM** and the direction of the route towards the **LM** with a boundary, it does not convey the notion that the **TR** is higher or lower than the **LM**. However, when examining the following two examples:

(16) Then he stepped **into** the cab, and in half an hour we were back in the sitting-room at Baker Street (p. 208)

(17) What did you go **into** the pool for? (p. 168)

In sentences (16) and (17), *into* encodes the motion events with the trajector *he* and *you* heading towards specific bounded landmark, namely, *cab* and *pool*. The semantics of *into* in these motion events signifies movement into or inside.

In the context of sentences (16) and (17) within the Vietnamese translation, the selection of lexical equivalents was influenced by the perceptual schema inherent to Vietnamese speakers, shaping their understanding of the positional correlation between the subject in motion and the intended destination. Specifically, the phrases *từ dưới đất lên xe* (from the ground up to the cab) and *từ trên bờ xuống hồ* (from the shore down to the pool) exemplify the translation strategy where the Vietnamese equivalents *lên* (up) and *xuống* (down) were employed to convey the semantic nuances of *into*.

This embodied choice reflects a meticulous consideration of the spatial relationship, portraying a vertical trajectory from a lower position to a higher one in the case of *lên* (up) and vice versa for *xuống* (down). The recurrence of this translation approach manifests in 31 instances, constituting 8.7% of the instances where *into* was rendered in the Vietnamese context. This attests to the intricacies involved in transcending linguistic boundaries and adapting expressions to align with the cognitive and cultural perceptions inherent to the target language.

The other equivalent expressions such as *đến, tới, qua, sang, về, lại* adhere to the same principle. In general, the equivalents of *into* reflect various nuances of semantic of directional motions in Vietnamese (Nguyen, 2001). Examples:

(18) As we rolled **into** Eyford Station we saw a gigantic column of smoke which streamed up from behind a small clump of trees in the neighbourhood and hung like an immense ostrich feather over the landscape (p. 235)

(19) I followed him **into** my own bedroom (p. 869)

In sentences (18) and (19), the corresponding terms for *into* are *đến* (to) and *tới* (to) instead of *vào* (into) or *vào đến* (into) and *vào tới* (into). Like other directional words, the meanings of *đến* and *tới* originally contain the seme of *depart* and *approach to*. However, in all other subordinating parts of speech, the seme of *tới* seem to be more appealing. This is an important factor determining the peculiar characteristics of *đến* and *tới*. (Nguyen, 2001). *Đến* and *tới* are used 7 times in the Vietnamese translation, accounting for 2% of the text.

For sentence (20), the preposition *into* appears in a sequence of two consecutive motion events and both convey the same semantic feature. However, there are two equivalent expressions in the Vietnamese translation, namely *trong* and *sang*.

(20) Hosmer came for us in a hansom, but as there were two of us he put us both **into** it and stepped himself **into** a four-wheeler, which happened to be the only other cab in the street (p. 154)

With the second occurrence of the preposition *into*, the translator chose the equivalent expression *sang* (as in the Vietnamese translation) instead of using the more typical equivalent *vào* to convey the semantic meaning of the preposition *into*. This choice aligns with the context of the motion event. If not, the translation would not fully convey the meaning of the movement of the moving object approaching a different destination. However, the intrinsic semantic nature of the preposition *into* in English does not emphasize the change in the destination of the motion (from *a hansom* to *the only other cab*).

The Vietnamese equivalent forms *sang* (to) and *về* (towards, to) are each used four times in the Vietnamese translation of *The Complete Sherlock Holmes*, accounting for 1.1% of the cases. In Vietnamese, *về* signifies a return to one's own place, residence, or homeland (Hoang, 2016).

(21) Sherlock Holmes sprang to his feet the moment that she was gone and rushed **into** his room (p. 24)

In sentence (21), if the destination were not *his room* (a familiar location) but a different destination (a stranger's room that Sherlock Holmes has never visited before), it would not be appropriate to use the corresponding linguistic forms of *into* as *về*.

Interestingly, corresponding terms to *into* such as *lại*, *qua*, and *trên* were used only once, making up a very small proportion, accounting for only 0.3%. The equivalent expression *trên* was discussed in the previous section.

(22) Every evening, at the same hour, he walked **into** the consulting-room, examined the books, put down five and three-pence for every guinea that I had earned, and carried the rest off to the strong-box in his own room. (p. 365)

According to Nguyen (2001), *lại* and *về* convey highly abstract directional meaning. *Lại*, *về*, and *đến* are various forms of expressing the notion of approaching, but *lại* tends to emphasize spatial relationships. The awareness of scale of the spatial movement with *lại* is heavily inclined toward spatial relationships, but in a short distance, *gần* but not *xa*.

In sentence (22), the corresponding terms for *into* is *lại*. It could also be translated using equivalents like *vào* or *vào trong*, but these might not convey the movement as explicitly and comprehensively. This type of movement is a routine occurrence (*every evening*), and as in Vietnamese, there is also a phrase *đi đi lại lại* (going back and forth). Additionally, when considering that the subject *he* and the motion verb *walked*, the spatial scale of movement may be confined or limited.

The findings derived from the examination of the Vietnamese translation of *The Complete Sherlock Holmes* reveal the existence of 12 corresponding terms for *into*. Among these, 10 equivalents signify the direction of movement, while the latter 2 equivalents (*trên*, *trong*) fall outside the former group.

## Conclusion

Over the course of human existence, work, and the utilization of language, linguistic principles are formulated, organized, and progressively refined. It constitutes an incessant process of inheriting, refining, and innovating. In addition to the shared characteristics conventionally agreed upon by a community or nation utilizing a given language, there are also idiosyncratic features that evolve through the usage and expression of the semantics of linguistic elements based on individual life experiences within the community and society. The examination of the semantics of the preposition *into* reveals that, while still adhering to general principles, the use of human language is not restrictive but rather flexible and creative. This flexibility and creativity do not compromise the fundamental meaning of the words; they ensure accurate representation of human concepts regarding motion in general and the trajectory of motion specifically within space.

Furthermore, by comparing the semantics of the preposition *into* with equivalent expressions in Vietnamese, the researcher understands that, beyond the shared and intersecting spatial perceptions and orientations resulting from the common knowledge of humanity, each ethnic group's spatial perceptual experience differs. Consequently, the translation of prepositions indicating the goal of motion from English to Vietnamese requires flexibility, contingent on the context and spatial perceptual experiences of the speakers in each language.

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### **Biodata**

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