

The Semantic Analysis of TOWARDS from the Perspective of Cognitive Linguistics

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ABSTRACT

The utilization of language has contributed to the imperative need for comprehension, selection, and articulation of the semantics of words, phrases, sentences, paragraphs, etc. Indeed, meaning serves as an abstract entity within linguistic expressions, embodying the objects and phenomena of the world. Language signals are derived from human cognition, reflecting individuals' perceptions of the surrounding world. The evolution of cognition is intricately intertwined with and propels the advancement of the conceptual system and semantics, consequently impacting the content and structure of the language system. This article conducts an analysis of the semantic network of the preposition towards in Arthur Conan Doyle's *The Complete Sherlock Holmes* through cognitive perspective, encompassing spatial and non-spatial connotations. A quantitative method has been employed in this research endeavor to examine the meanings of this preposition. Subsequently, a limited-scale semantic network was established based on the findings. Furthermore, the result of this research can be used as a prototype for subsequent investigations.

Keywords:

Towards, semantics, semantic network, cognitive linguistics

Introduction

In the era of globalization, there has been a surge in the demand for acquiring and utilizing the English language within Vietnam, transcending conventional imperatives of mere communication, business exchange, trade, and so on to encompass in-depth exploration of culture, arts, history, and literature. To address the needs of Vietnamese learners in comprehending, mastering, and employing the English language across varied domains, a plethora of English language learning software, and a diverse array of teaching methodologies spanning from direct interactions to online platforms across various social networks have emerged. Rigorous academic inquiries have been undertaken into the learning process of Vietnamese learners and the efficacy of diverse English language teaching strategies. For

instance, Nguyen and Nguyen (2024) underscore aspects related to motivation, advantages, and challenges concomitant with the learning voyage, while Nguyen (2023) conducts an in-depth examination into the application of Artificial Intelligence (A.I.) in the realms of English language pedagogy and learning. Moreover, rigorous studies are delving into semantic exploration of the English language, particularly with regard to its application in translation tasks or the field of translation, as evidenced by the scholarly contributions of Nguyen and Pham (2022), Vo (2022), and Tran (2023). The overarching aim of these scholarly investigations is to thoroughly and precisely articulate the nuances of meanings encapsulated within concepts, terms, expressions, etc., within distinct linguistic contexts in English, and subsequently juxtapose them with Vietnamese or vice versa, with the ultimate goal of comprehensively summarizing and maximizing the synthesis of their connotative significances.

Despite the advancements in technology that support language learners in meeting specialized language requirements and developing English language proficiency, there remains a fundamental need for comprehensive research on the semantics of vocabulary in various contexts. A thorough examination of meanings and usage scenarios of high-frequency vocabulary is imperative to furnish AI-powered language learning support software with thorough and accurate data. Such research endeavors are crucial to aid learners in cultivating a sophisticated and precise understanding of semantics in language acquisition. Moreover, the cognitive perspective, which introduces novel meanings to address a plethora of diverse expression needs in real-life contexts, is extensively employed in linguistic studies.

Within this cognitive framework, notable attention is directed towards the exploration of spatial terms denoting location or positioning. It is observed that apart from conventional spatial meanings, these terms also encapsulate non-spatial subtleties that significantly contribute to their semantic depth. Tyler and Evans (2003) have made significant contributions in the English language by investigating and constructing the semantic network of the preposition *over* through a cognitive lens. Findings from this study underscore the pivotal role of non-spatial meanings in conveying the semantic richness of the preposition *over*. However, a comprehensive inquiry into the semantics of prepositions and spatial particles in English remains largely unexplored.

Furthermore, the cognitive perspective is not limited to English studies but also extends to research in other languages. For instance, Luu's (2024a, 2024b, 2024c) research focuses on the semantics of location words in Chinese, such as "里" (LI), "中" (ZHONG), and "内" (NEI). A comprehensive examination shows a diverse range of spatial and non-spatial meanings associated with these terms. It is apparent that these words often carry metaphorical connotations related to body parts, information categories, organizational structures, and other abstract concepts beyond their primary geographical connotations. The comparison of the expressive contexts of these terms in Chinese with their equivalents in Vietnamese facilitates a comprehensive understanding for researchers and language learners, enabling them to utilize these meanings with precision and accuracy.

In the realm of cognitive linguistics, the very essence of human cognition regarding objects, events, relationships, processes, and the like within the surrounding world has engendered the concept of meaning. Semantic meaning stands as the foremost element that delineates human

perception, an entity that predates the evolution of language. Each semantic interpretation of a term may correspond to a distinct and precise conceptual notion.

Humans frequently resolve the relationship between linguistic signals and their meanings through adjustment, using existing symbols, or introducing new symbols and conventions. However, this resolution process must adhere to the principles governing the internal development of the language signal system in terms of formal aspects. During the process of conceptualization, the processes of classification and systematization are constantly taking place. This is one of human beings most important cognitive activities (Pham, 2024).

From a cognitive perspective, this research study delves into the semantic network of the preposition *towards* in *The Complete Sherlock Holmes* (authored by Doyle, 2009). It is anticipated that the outcomes of this investigation will contribute to a better understanding and more efficient utilization of this preposition in both writing compositions and communication contexts.

Literature review

A comprehensive overview of towards

In the English language, the preposition *towards* is part of a group of spatial prepositions that encode directional information, indicating the relationship between a moving object (Trajector) (TR) and a reference point (Landmark) (LM).

Figure 1

Proto - scene for *towards* (Lindstromberg, 2010)



In Figure 1, the preposition *towards* signifies that **TR** is oriented towards **LM** (black point). While **LM** serves as a specific referential entity within the trajectory of **TR**, it is plausible that **TR** may not ultimately reach **LM**.

Lindstromberg (2010, p. 30, 60) points out that the preposition *toward* (*towards*) is defined as "nearer and nearer, in the direction of." The landmark (**LM**) in a trajectory marked by the preposition *toward* does not necessarily have to be the endpoint of the trajectory because the semantical feature of *toward* is to indicate a direction of motion only, never reaching the endpoint. For example, in sentence (1):

- (1) She started **toward** the house, but then turned **toward** the barn.

In both clauses of sentence (1), the motion events encoded by the prepositional phrases "toward the house" and "toward the barn" have specific landmarks, which are *the house* and *the barn* respectively. The moving entity *She* follows a directional path with a specific goal in mind, but with no endpoint.

At times, the encoding role of the preposition *toward* in the motion path focuses solely on the direction of movement without necessarily implying a definite spatial endpoint for that path.

- (2) As they carried on **toward** the setting sun, the travelers ...

In sentence (2), the preposition *toward* encodes the characteristic of a motion path with a relatively specific endpoint, which in this case is *the setting sun*. The goal of the movement in this instance is a spatially vague entity because this endpoint is transient, as the sun will soon set, and the trajectory of the motion path may deviate from the originally planned route. Therefore, if we consider the endpoint as a point of reference or a reference frame, the spatial extent of the entity in this case becomes overly broad and ambiguous. Consequently, the utilization of the preposition *toward* in this context is deemed appropriate.

According to Lindstromberg (2010, p. 60), the preposition *toward* can be conjoined with diverse reference points and frames, including the direction of movement, orientation, or non-spatial directional motion.

(3) She dropped her bouquet as we went **towards** the vestry (*The Complete Sherlock Holmes*, p. 242)

(4) My brother and I rushed **towards** the window, but the man was gone (*The Complete Sherlock Holmes*, p. 77)

(5) I rushed **forward**, fell down, clapped my hand to my face, and became a piteous spectacle. It is an old trick (*The Complete Sherlock Holmes*, p. 131)

(6) Then suddenly he plunged **forward**, wrung my hand, and congratulated me warmly on my success (*The Complete Sherlock Holmes*, p. 140)

Sentences (3) and (4) indicate a sense of movement with the preposition *towards* having a referent object, namely *the vestry* and *the window*. On the other hand, sentences (5) and (6) depict a sense of movement with the preposition *forward* lacking any referent object, without a specific point of reference or frame of reference.

Methods

Research methodology

The methodologies applied in this research encompass the descriptive, comparative, and analytic-synthetic approaches. Specifically, these methods involve the description of the semantics of the preposition *towards*, the comparison of its semantics with other prepositions (such as *to* and *forward*), and the analysis of the polysemous characteristics of the preposition *towards*, which includes both spatial and non-spatial meanings. Above all, these methods are applied to scrutinize the semantic network of *toward*.

Data collection & analysis

The linguistic data utilized to analyze the semantics of the preposition *toward* have been sourced from *The Complete Sherlock Holmes*, written by Arthur Conan Doyle. The decision to employ *The Complete Sherlock Holmes* for the purpose of investigation stems from the following reasons: 1. As a work of detective fiction, it is expected to contain a multitude of spatial prepositions. 2. This extensive and cohesive data source, comprising approximately 1000 pages, exhibits uniformity in genre, writing style, and vocabulary, rendering it suitable for scholarly research.

Results/Findings

Examine the semantics of towards

According to quantitative analysis, *The Complete Sherlock Holmes* features 175 occurrences of the preposition *towards*. Specifically, 107 instances of *towards* are employed in a spatial context, constituting 61.1% of the total occurrences. Conversely, 68 instances of *towards* are used in a non-spatial sense, making up 38.9% of the total instances.

Table 1

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

<i>Into</i>	<i>Numbers (hits)</i>	<i>Percentage (%)</i>
spatial meanings	107	61.1
non-spatial meanings	68	38.9
Total	175	100

* *Towards* specifies spatial character

According to Tyler and Evans (2003, p.77), polysemous vocabulary constructs a semantic network. Within this semantic network, both primary and derived meanings exist.

The spatial interpretation represents the primary meaning (Tyler, 2003) of the preposition *towards*. Within *The Complete Sherlock Holmes*, the spatial interpretation constitutes a majority of 61.1% of usage, surpassing the non-spatial interpretation (derived meaning) which accounts for 38.9%. Findings from surveys indicate that, within the spatial context, 'towards' serves not only to denote the direction and endpoint of movement but also to specify the location of a particular entity within the spatial domain.

Towards represents direction of motion

Scholars in the English-speaking world commonly contend that the predominant connotation of the term *towards* is indicative of directional progression. For example:

(7) It tended down **towards** the river - side, running through Belmont Place and Prince's Street (p. 91)

(8) He ran distractedly, his pistol in his hand, **towards** a gap in the hedge (p. 460)

In sentences (7) and (8), the landmarks delineating the trajectory of movement are identified as *the river - side* and *a gap in the hedge*. However, both *the river - side* and *a gap in the hedge* serve merely as reference frames and do not constitute specific endpoints of the movement trajectory. Therefore, in sentences (7) and (8), *towards* signifies the direction of movement, rather than indicating the destination of the moving entities (*It* and *He*).

Despite the predominant connotation of *towards* as indicating the direction of movement, an extensive examination of *The Complete Sherlock Holmes* reveals that out of the total instances, only 11 cases involve *towards* denoting a direction of movement. Conversely, there are 53 occurrences where *towards* represents a particular reference point on the trajectory of movement, serving as the endpoint of the movement.

Towards signifies telic motion

In the entirety of *The Complete Sherlock Holmes*, *towards* signifies the endpoint of movement through a diverse array of referential entities. For instance:

(9) We walked together **towards** my hotel (p. 10)

10) Presently he tired of this amusement, and, dropping from branch to branch, he squatted down into the old attitude and moved **towards** the stables, creeping along in the same strange way as before (p. 938)

Towards in sentences (9) and (10) denotes deliberate directional movement. The entities referred to in these sentences are clearly defined, specific, and fixed locations (*my hotel* and *the stables*).

However, upon examination of the subsequent sentences (11), (12), and (13), the referent entity does not pertain to a particular geographical location but rather conveys the positional presence of an individual or group of individuals. For example:

(11) ‘Yes, sir,’ I answered, pushing a chair **towards** him (p. 308)

(12) Colonel Stark went up to her, whispered something in her ear, and then, pushing her back into the room from whence she had come, he walked **towards** me again with the lamp in his hand (p. 231)

(13) The younger had left us, but he suddenly returned through another door, leading with him a gentleman clad in some sort of loose dressing-gown who moved slowly **towards** us (p. 376)

In sentences (11) and (12), the referential points identified are the locations of an individual, namely, *him* and *me*. Conversely, in sentence (13), the referential point is the location of a group of individuals, denoted as *us*.

Hence, the referential entities in sentences (11), (12), and (13) do not designate a particular concrete spatial location. These referential entities embody abstract characteristics and are not fixed but merely temporary conventions that dissolve upon the completion of the motion event. This distinction is evident when compared to the referential entities in sentences (9) and (10) representing *my hotel* and *the stables*.

In *The Complete Sherlock Holmes*, *towards* is frequently utilized with referents denoting the presence of an individual or a group of individuals at a specific location. Specifically, out of a total of 107 occurrences, preposition *towards* conveys spatial significance in 46 cases, representing a significant proportion of 43%.

Per the analysis of scholars in the field of English language studies, the semantic attribute of *towards* does not serve the purpose of conveying information to ascertain the definitive or non-definitive nature of a moving event. In instances where *towards* is utilized, the speaker typically displays a disinterest in whether the object in motion reaches its intended destination or if it successfully concludes its trajectory of movement.

In sentences (9) and (10), the motion verbs *walked* and *moved* in the past tense do not specify

whether the trajectors of motions, *We* and *he*, reached the target referent points, *my hotel* and *the stables*, respectively.

When examining the semantic distinctions between the prepositions *to* and *towards* in sentence (9) and sentence (14).

(14) We walked together **to** my hotel (Tyler, & Evans, 2003, p. 231)

In the framework of motion events, both prepositional phrases in sentences (9) and (14) have the same goal of motion *my hotel*, but in the sentence (14), "according to our intuition, the semantics of the preposition *to* emphasizes reaching the destination, arriving at a specific physical target" (Tyler, & Evans, 2003, p. 231). Movement along this path of motion is typically constrained, leading to the conclusion that this is telic motion and, in some cases, (when certain factors are combined, such as tense or aspect), it may involve boundness.

On the other hand, sentence (9) also provides information describing a motion event with a definite referential endpoint (telic), but the encoded information of the preposition *toward* only specifies the direction of movement (Lindstromberg, 2010, p. 60) without indicating whether the moving entity reaches the target *my hotel* or not. It is possible that the process of moving along the path of motion can be altered or interrupted. Therefore, sentence (9) represents telic yet unbounded motion.

In general, in order to ascertain whether a motion event is telic or bounded when the predicate structure includes the preposition *toward*, it is necessary to combine other elements to ensure an adequate amount of information, including aspect, tense, nouns, and subordinate clauses.

Even though the semantic feature of the preposition *toward* does not inherently specify whether the moving object achieves its destination, in *The Complete Sherlock Holmes*, instances exist where the usage of *toward* denotes telic and bounded motion trajectories. An illustrative example is:

(15) I dragged her **towards** the door and was lucky to get her back into the cab without a public scene, for she was beside herself with rage (p. 857)

Sentence (15) comprises two clauses forming a sequence of motion events, with one containing the preposition *toward*. In the first clause *I dragged her towards the door*, the trajectory in which the agent *I* acted *dragged* upon the patient *her* encoded by the preposition *toward* does not provide sufficient information to determine whether this action is telic and bounded. However, when this clause is combined with the subsequent clause *and was lucky to get her back into the cab* within the same sequence of motion events involving the same agent, it becomes evident that the clause with the preposition *toward* now acquires telic and bounded characteristics.

The motion trajectory in the two clauses involving the same agent with two landmarks, *door* and *cab*, requires the first event to be completed for the second event to occur: the agent must pass through the first landmark *door* in order to reach the second landmark *cab*.

However, within *The Complete Sherlock Holmes*, instances in which *towards* signifies telic and bounded motion trajectories akin to that in sentence (15) are infrequent, with only 02 occurrences out of a comprehensive analysis of 107 cases where *towards* conveys spatial

semantics, representing a mere 1.8% proportion.

Based on the aforementioned examples, it is evident that the spatial preposition *towards* has the capability to signify telic motion trajectories. These motion events predominantly exhibit atelic characteristics, with a minority displaying telic features.

Towards notifies spatial localization

In alignment with established spatial prepositional usage, *towards* is deployed within the corpus of *The Complete Sherlock Holmes* to delineate the precise spatial orientation of entities. An illustration of this can be seen in:

(16) The face which was turned **towards** us formed a dark cliff, with ferns and brambles growing in its niches (p. 610)

(17) One of these windows was turned **towards** the high road (p. 484)

In sentences (16) and (17), the preposition *towards* is not indicative of a trajectory of movement but rather signifies the spatial positioning of objects. It specifies the placement of *The face which* and *One of these windows*.

Although utilized for spatial positioning, in sentences incorporating *towards*, it appears to denote that entities continue to move within space, exemplified by:

(18) Dozens of exiguous threads which lead vaguely up **towards** the centre of the web where the poisonous, motionless creature is lurking (p. 666)

(19) My lens discloses more than one bloodmark, especially **towards** the end of the rope (p. 82)

Towards is used in sentence (18) to spatially locate *Dozens of exiguous threads*, emphasizing their dynamic orientation towards and integration with *the central of the web*. Similarly, in sentence (19), *towards* serves to pinpoint the *bloodmark* on the rope, highlighting greater variability towards the end of the rope.

In *The Complete Sherlock Holmes*, *towards* is employed extensively for spatial positioning, appearing in 43 cases, constituting 40.1% of the total 107 instances where *towards* denotes spatial significance.

Towards assumes non-spatial character

Semantic meaning is not an inherent quality but rather emerges through the cognitive processes of human perception. Driven by the imperatives of existence and growth, humans consistently broaden their comprehension of the tangible world, particularly the spatio-physical world. This recurrent process of conceptual expansion finds expression in language systems, fostering continual linguistic development.

Thus, from a historical and developmental standpoint, semantic meaning is newly generated based on a relatively stable foundation, through practical cognitive activities linked with language.

As a matter of principle, subsequent semantic meanings are invariably shaped in relation to antecedent ones, leveraging them as foundational premises. Nonetheless, as posited by Nguyen

(2001, p.23-24), in formal terms, the signs through which new semantics meanings are fashioned may not align with the original signs that served as the inception points for the subsequent semantic developments.

There are situations in *The Complete Sherlock Holmes* that fully depict all elements of a motion event (motion verb, moving entity, reference point), but *towards* does not denote spatial meaning; rather, it carries a non-spatial sense. For example:

(20) We should have gone a long way **towards** solving the mystery (p. 344)

The motion event in sentence (20) is defined by the modal verb *should have gone*, with the moving entity being *We*. However, the reference point is not a location in space but an abstract concept *solving the mystery*, hence *towards* in sentence (20) carries a non-spatial meaning.

According to Lindstromberg (2010), the landmark (LM) is related to the meaning of prepositions. In *The Complete Sherlock Holmes*, there are numerous instances where spatial prepositions in general, and *towards* in particular, are used in situations where the landmark is an abstract concept, not a specific physical entity.

From *The Complete Sherlock Holmes*, we can enumerate the non-spatial senses of *towards*, which include:

- *The temporal sense*

Within the human conceptual framework, a correlation between space and time typically exists. This correlation is evident in the portrayal of motion events, which inherently **involve** a temporal dimension. This temporal aspect refers to the period during which a physical entity moves between spatial points, exemplified by:

(21) Bill drove to New York **for** two hours. (Frawley, 1992, p. 303)

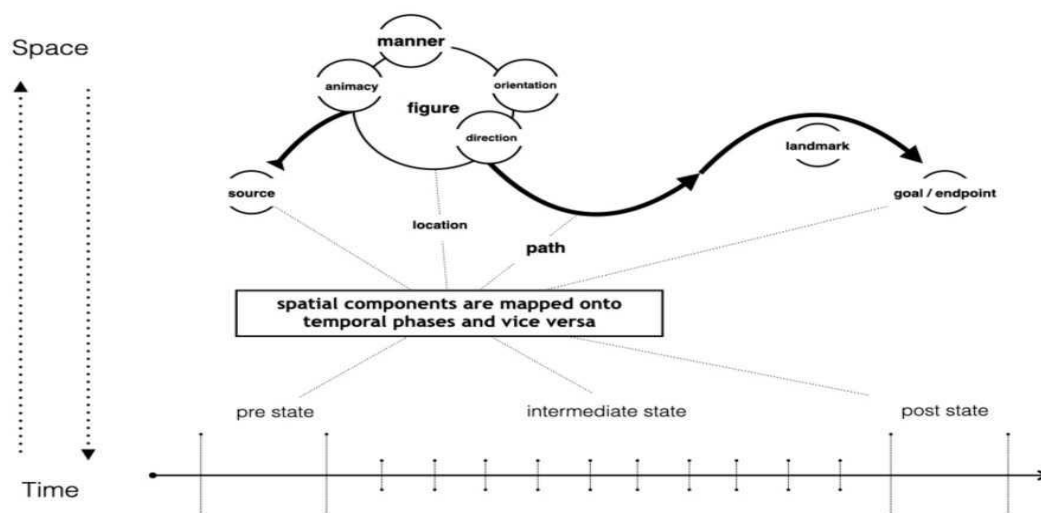
Alternatively, an event generally can be characterized by its depiction encompassing both spatial and temporal dimensions, for example:

(22) Colonel Walter died in prison **towards** the end of the second year of his sentence (p. 797)

Gerwien and Stutterheim (2022) synthesize the relationship between spatial and temporal concepts through a diagram (Figure 2) that depicts the spatial components of a motion event in relation to different temporal states.

Figure 2

Spatial components that typically constitute a motion event, extended by the temporal-dimension. (Gerwien & Stutterheim, 2022, p.3)



In the realm of temporal semantics, *towards* often does not signify a discrete temporal point. For example:

(23) It was a wild, tempestuous night **towards** the close of November (p. 527)

Additionally, *towards* is frequently employed to indicate a temporal endpoint. For example, in sentence (22), it denotes *the end of the second year of his sentence*; in sentence (23), it signifies *the close of November*; and in sentence (24), it denotes *the end of the first year during which Holmes and I shared chambers in Baker Street*.

(24) I cannot be sure of the exact date, for some of my memoranda upon the matter have been mislaid, but it must have been **towards** the end of the first year during which Holmes and I shared chambers in Baker Street (p. 363)

- *The tendentious or purposive sense*

Tyler and Evans (2003, p.59) contend that humans commonly broaden their knowledge from the domain of space to that of non-space, and these expanded conceptualizations are regularly mirrored within language systems.

Empirical evidence from everyday life suggests that human beings exhibit not only spatial and temporal orientations, but also orientations in other dimensions such as activity and desire. Their specificity characterizes some of these orientations. For instance:

(25) Presuming that your theory is correct, if he can lay his hands upon the man who threatened you last night, he will have gone a long way **towards** finding who took the naval treaty (p. 396)

(26) His trained and experienced faculties were at once directed towards the detection of the criminals, with the gratifying result that the brother, Thaddeus Sholto, has already been arrested, together with the housekeeper, Mrs. Bernstone,

an Indian butler named Lal Rao, and a porter, or gatekeeper, named McMurdo (p. 93)

In sentences (25) and (26), the specific orientation pertains to *finding who took the naval treaty* and *the detection of the criminals*.

Furthermore, orientations of an abstract nature exist, such as *some definite and practical end* (sentence 27) and *the position which I now hold* (sentence 28).

(27) Sherlock Holmes' smallest actions were all directed **towards** some definite and practical end (p. 18)

(28) The third of these cases was that of the Musgrave Ritual, and it is to the interest which was aroused by that singular chain of events, and the large issues which proved to be at stake, that I trace my first stride **towards** the position which I now hold (p. 330)

- *The agentive sense*

In the agentive sense, it refers to actions or behaviors that are controlled or initiated by a conscious agent or individual. It implies that the action is purposeful and intentional, as opposed to being spontaneous or passive. In this sense, *towards* signifies the relationship between an action and an object that is affected by the action, for example:

(29) Worst of all, he speedily assumed the same attitude **towards** my daughter, Alice (p. 28)

(30) Our prisoner's furious resistance did not apparently indicate any ferocity in his disposition **towards** ourselves (p. 54)

The impact of an action in the agentive sense can vary, with some instances bearing positive elements and others carrying negative connotations. For example:

(31) "On the contrary, I think that we have both shown extraordinary patience towards him," I answered (p. 320)

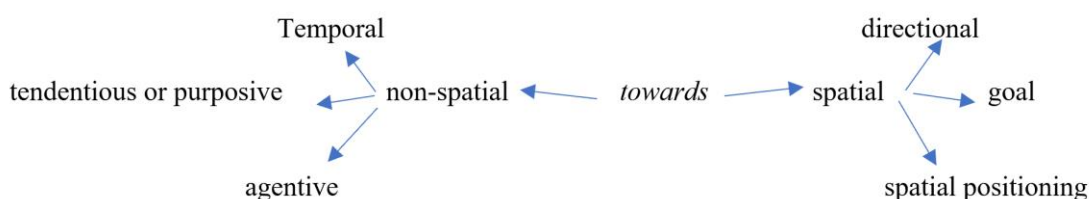
(32) His manners **towards** the maid- servants were disgustingly free and familiar (p. 28)

In sentence (31), the action demonstrates a positive influence, whereas in sentence (32), the action exhibits a negative impact.

From all the senses that have been referenced earlier, the semantic network of *towards* in *The Complete Sherlock Holmes* can be illustrated as follows (Figure 3):

Figure 3

The semantic network for *towards*



The different senses encompassed within the semantic network of the preposition *towards* as documented above may not be entirely comprehensive. *Towards* may potentially entail further spatial and non-spatial connotations that cannot be fully elucidated within the scope of *The Complete Sherlock Holmes*.

Conclusion

Overall, the semantics of spatial prepositions in a general sense and specifically the preposition *towards* signify spatial relationships. While maintaining their inherent meanings, the semantics of these prepositions have developed into a diverse set of meanings, encompassing non-spatial interpretations as well.

The phenomenon of polysemy exhibited by *towards* serves as a salient illustration of the intricate cognitive processes that unfold during human engagement with their surrounding environment. Individuals engage in the construction of abstract conceptual frameworks and subsequently encapsulate these constructs within linguistic signals. Notably, these conceptual formulations and their linguistic articulations often fall short of achieving a comprehensive representation that fully aligns with the expressive intent of the individual. Upon the reproduction of spatial contexts, individuals are prompted to critically reevaluate existing conceptual paradigms, thus facilitating the emergence of novel layers of meaning. “Attributable to the inventive capacities of the speaker, a multitude of lexical items persist in their structural semblance while undergoing profound semantic alterations, thereby exemplifying a sustained trajectory of semantic evolution. This phenomenon aptly epitomizes the intricate interplay of polysemous dynamics, semantic transmutation, and semantic development within linguistic domains.” (Le, 2008, p. 67).

The formation of the semantic network of *towards* as well as other spatial prepositions follows certain principles. Vocabulary consists of a complex and detailed network of relationships linking form and meaning, in which each form is paired with a network or chain of meanings. According to cognitive semantics, polysemous words create semantic networks.

The meanings within the semantic network of *towards* are diverse yet interconnected. When determining the meaning of this word, researchers need to take into account various factors such as the speaker, discourse context, linguistic context, and signal function, but the most important factor, prioritized in determining the meaning of a word, is human perception when using language.

Therefore, meaning emerges from the complex interplay between real-world experiences and the conceptual processes of human cognition. This experiential grounding not only shapes the formation of word meanings but also influences language utilization and innovative expression.

Concurrently, the findings of studies through a cognitive perspective will also serve as data for the development of translation software or artificial intelligence (A.I.) applications in specialized language contexts. Therefore, additional research in this field is essential to lay the groundwork for a linguistic register or even a corpus of meanings and equivalents in activities involving language use, translation, and research.

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