A Semantic Exploration Into The Directional Events In Vietnamese

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Abstract

This study explores the semantic properties of directional events in Vietnamese through the analysis of approximately 500 sentences extracted from the miscellaneous genres and texts in Vietnamese. Grounded in Halliday's (2014) systemic functional grammar framework, the analysis examines the interplay between verbs and circumstances in predicates in expressing directional events. The purpose is to provide a comprehensive understanding of how directional events are constructed in Vietnamese by utilizing authentic language data. The study addresses the complexity of directional event semantics by exploring diverse perspectives on event classification and cognitive constructions. Given the challenges of analyzing a non-inflected language like Vietnamese, the research advocates applying Halliday's framework to enhance coherence in analyzing directional events. The results offer valuable insights into the semantic aspects of directional events in Vietnamese, benefiting linguists, language educators, and researchers interested in the broader implications of directional events cross-linguistically.

Keywords: Directional events; Semantic properties; Event classification; Predicate

1. Introduction

Human experience is characterized by a constant engagement with physical movement and the perception of directionality in space. Individuals frequently perform goal-oriented actions that follow deliberate trajectories, such as commuting to work, walking toward a specific destination, or relocating objects. Talmy (2000) posits that language plays a central role in encoding such dynamic motion experiences, employing a rich array of verbs, prepositions, nominal expressions, and grammatical structures. Within this framework, motion events are represented as conceptual structures that involve entities moving along spatial paths, interacting with reference points, boundaries, and goals. Jackendoff (1990) supports this view by emphasizing that the structure of

language reflects fundamental cognitive principles through which people understand and describe their environment. Both authors argue that studying how languages express motion is essential for understanding the interface between cognition and linguistic structure. Furthermore, Bloom (1997) and Levinson (2003) emphasize that a comprehensive understanding of how different languages describe motion requires an analysis of spatial frames of reference, motion components, and the semantic roles associated with motion events.

In terms of the cognitive tradition, Talmy (1985) suggests that events do not objectively pre-exist but are shaped by the cognitive process of delineation. Through this process, individuals impose conceptual boundaries on the continuous stream of experience in order to form structured and meaningful occurrences. Events, therefore, emerge from the interaction between perception and conceptualization, rather than from the external world itself. Jackendoff (1990) expands on this view by developing a detailed taxonomy of events based on ontological types, such as actions, processes, and states, which are defined through properties like intentionality, boundedness, and temporal persistence. These semantic distinctions allow for a hierarchical organization of event representations, which link linguistic forms to mental structures. This theoretical foundation enables researchers to analyze the cognitive principles underlying linguistic expressions of motion and to examine how conceptual frameworks shape grammatical encoding in various languages.

As a central feature of motion, direction refers to the orientation and trajectory along which an entity moves or is located in space. Pancheva (2009) presents a syntactic perspective, in which directionality can be represented as a vector consisting of an origin, a path, and an endpoint, all integrated into grammatical structures. This model offers a formal account of how syntactic components encode direction through hierarchical functional projections. Regarding semantics, Pancheva (2011) proposes a two-fold classification of directional orientation. The first type, regulatory orientation, involves reference to the speaker's viewpoint or an external anchor, which governs the movement toward or away from a central point. The second type, intrinsic orientation, relies on the internal properties of the moving object itself, such as its physical configuration, symmetry, or inherent front and back. This dichotomy enhances the understanding of directional expressions by contextualizing them within internal and external spatial frameworks. In addition, Zwarts (2005) offers a typology of directional styles, including goal-oriented, source-oriented, and path-oriented motion, which reflect differences in how languages encode movement toward destinations, away from sources, or along specified paths.

In terms of linguistic typology, Fillmore (1977) identifies key relationships between semantic roles and syntactic positions in motion expressions. He proposes that arguments such as agent, theme, goal, and source are assigned grammatical roles based on their position within a structured event schema. This perspective is supported by cross-linguistic data showing consistent patterns in how motion-related meanings are mapped onto syntactic structures. Levinson (2003) further argues that

languages differ systematically in their spatial reference systems, including absolute, relative, and intrinsic frameworks. These systems influence how speakers of different languages perceive and express direction and location. The identification of such typological variation has contributed to a broader understanding of the universality and diversity of motion encoding in natural language.

In Vietnamese, several studies have applied these theoretical insights to investigate how motion events and directional elements are expressed in the language. Hà (2016) focuses on the role of cognitive verbs that incorporate motion semantics, revealing that directional meaning is often constructed through serial verb constructions. These constructions involve the sequencing of verbs to represent both action and direction in a unified predicate. Huyền (2017) and Lai (2001) provide detailed classifications of Vietnamese directional verbs by examining the usage of verbs such as *ra* (to exit), *vào* (to enter), *lên* (to ascend), and *xuống* (to descend) in various syntactic environments. These studies show that Vietnamese encodes direction through verbal serialization rather than inflection, which allows for the expression of both spatial and metaphorical movement. The research highlights the importance of analyzing the interaction between verb meaning, grammatical structure, and conceptual categories in understanding how directionality operates in Vietnamese. Based on this background, the present study seeks to contribute a comparative analysis of directional motion structures in Vietnamese and English by examining their semantic composition, syntactic representation, and typological features.

2. Literature Reviews

This section aims to synthesize, analyze, and evaluate relevant documents and research on paths, directions and groups of words denoting directions, provide an overview of the current state of the research field, identify directions for new studies, and adjust the theoretical framework for the current investigation.

2.1 Directions in Language

The study of directions in language is closely linked to the representation of spatial relations. Jackendoff (1983) and Pancheva (2009) explore prepositional and syntactic structures by enhancing the understanding of how language encodes space. In addition, Pancheva (2011) contributes to this area by examining Kurdish spatial adpositions, while Nam (as cited in Jackendoff, 1983) analyzes directional expressions as predicate modifiers that enrich action descriptions with spatial specificity.

2.1.1 Directions as Paths

Jackendoff (1983) provides a foundational study on how linguistic structures relate to spatial paths. He points out that spatial elements such as prepositions function as fundamental linguistic markers,

indicating directionality, location, and motion. His work reveals how these elements are integrated within syntactic and semantic frameworks to represent spatial information effectively.

Pancheva (2009) advances this research direction by dissecting path structures through a cartographic approach. She identifies several syntactic projections, including place, goal, source, route, scale, and bound. Each of these projections conveys distinct semantic content. Based on the principles of Nanosyntax, Pancheva's study proposes that even sub-morphemic units within a universal syntactic sequence can encode entire spatial expressions. This methodological refinement addresses cross-linguistic discrepancies in spatial morphology and syntax, while also reinforcing Jackendoff's earlier claims regarding the significance of prepositions in spatial representation.

Pancheva (2011) analyzes Kurdish spatial adpositions by categorizing them into groups such as GoalRel and RouteRel. His study identifies notable semantic properties, including the absence of a specific SourceRel category in Kurdish.   Pancheva's research aligns with Jackendoff's foundational principles. His emphasis on the structure and function of spatial elements within syntax underlines the broader implications of spatial language and its role in cognitive mapping.

2.1.2 Directions as Predicator Modifiers

Nam (as cited in Jackendoff, 1983) investigates directional expressions when they function as predicate modifiers. His study explores how spatial direction enriches the meaning of predicates by contributing additional semantic layers related to movement or spatial trajectory. Directional phrases often serve as adverbial modifiers in sentence structures and provide detailed information about how an action unfolds.

For example, in the sentence *The car moved slowly along the winding road*, the phrase *along the winding road* serves to modify the verb and clarify the path of the motion. Nam's analysis shows that such expressions add specificity and nuance to predicate meanings by describing trajectory, orientation, and manner. His work contributes to the understanding of how languages employ syntactic devices to describe complex motion and spatial arrangements.

Nam also considers how different languages handle the interaction between the main predicate and its directional modifier. By analyzing the compositional structure of such constructions, his research clarifies how directional modifiers contribute to the coherence and informativeness of spatial descriptions. This perspective is essential for understanding cross-linguistic variation in expressing directionality and spatial relationships.

2.2 Events in Language

The representation of events in language has been extensively explored by Jackendoff (1983), Talmy (2000), and Halliday (2014). Their contributions span cognitive and functional linguistic

perspectives. While Jackendoff and Talmy focus on event structure and lexicalization from a cognitive viewpoint, Halliday examines how language expresses social experience and relations.

2.2.1 Events in Cognitive Linguistics

Jackendoff (1983) argues that the meaning of linguistic expressions stems from structured conceptual representations. He proposes a layered model that encodes event structure, temporal and spatial relationships, participant roles, and information organization. Each structural unit contributes to the meaning of the expression. This modular and compositional framework allows linguistic expressions to be analyzed based on their constituent elements.

In this framework, Jackendoff identifies semantic primitives such as CAUSE, GO, STAY, and BE, which form the core of event structure. His analysis emphasizes the centrality of the action tier, which serves as the element for temporal and spatial interpretations. Jackendoff contends that this structure reflects a cognitive tendency to encode events primarily through actions.

Talmy (2000), in contrast, emphasizes how different languages encode event structures through systematic lexicalization patterns. He dissects events into semantic components such as motion, figure, ground, and path, and studies how these components are mapped onto syntactic structures. His comparative approach highlights cross-linguistic differences in packaging meaning and demonstrates how languages vary in their grammatical treatment of event semantics. Talmy's analysis underscores the cognitive basis of syntactic representation and the perceptual attention given to different components of an event.

2.2.2 Events in Functional Linguistics

As illustrated Figure 1 the three metafunctions in systemic functional linguistics are proposed by Halliday. This schematic representation serves as a foundation for understanding the clause as a multifunctional unit that simultaneously realizes ideational, interpersonal, and textual meanings. It paves the way for the subsequent analysis of experiential meanings and their relevance to event representation in this study.

Clause	Theme			Rheme		
	Adjunct	Adjunct	Subject	Finite	Predicate	Adjunct
	Participants			Process		Circumstance

Figure 1: *Elements of a clause (Halliday, 2014:54)*

Halliday's systemic functional grammar investigates language by examining how it serves communicative purposes within social contexts. In his framework, each clause performs three simultaneous functions: ideational, interpersonal, and textual. The ideational function is responsible for expressing real-world experiences: actions, mental processes, and relationships among entities. The interpersonal function reflects how the clause establishes social relationships: the attitudes of speakers and their interactive roles. The textual function ensures that the clause is structured appropriately to fit the context of the overall discourse. Among these three functions, the present study concentrates mainly on the ideational function due to its relevance to explain how language users conceptualize and articulate their experiences of surrounding environments, which are viewed as events.

Furthermore, Halliday posits that the process is the most central element in a clause because it conveys the primary experiential content. Structurally, the process is situated within the verbal group and is realized by the verb. This view aligns with the perspectives of Jackendoff and Talmy, who also highlight the importance of verbs in the semantic representation of events. To facilitate the analysis of directional events in this study, the clause is broken down into constituents corresponding to the functions of theme and rheme, which map onto participant, process, and circumstance. The analysis of this clause structure is presented in Figure 2.

Clause	Theme			Rheme		
	Adjunct	Adjunct	Subject	Finite	Predicate	Adjunct
	Participants			Process		Circumstance
				Events		

Figure 2. *Elements of a directional event*

Figure 3 provides a detailed classification of the six major process types in Halliday's experiential metafunction. These include material (physical actions), mental (internal cognition or perception), behavioral (physiological and psychological activities), verbal (acts of saying), relational (states of being or identity), and existential (expressions of existence). The figure displays each process type alongside its typical participants and grammatical realizations, which offers a reference point for analyzing which process types interact most frequently with directional constructions in Vietnamese.

Figure 3: *Types of events* (*Halliday, 2004: 172)*

Table 1 below summarizes the main types of events that language encodes. These include material, mental, behavioral, verbal, relational, and existential events. Each type is described in terms of its defining properties and illustrated with examples. This table serves as the foundation for understanding the different types of process structures and their relation to real-world experiences.

Table 1. *Types of events*

Events	Properties	Examples
Material events	They express the notion that some entity does something	The girl **kicked** the ball
Mental events	They express what people think, feel, perceive	I **like** chocolate
Behavioral event	These describe physiological and psychological behavior	He **laughed.**
Verbal events	These describe acts of saying	She **told** me a story
Relational event	They express meanings about being and having.	This **is** difficult.
Existential event	These represent that something exists or happens.	There **was** a problem

Table 2 presents an adapted classification of directional events in Vietnamese. This table provides a focused view of the types of events that specifically incorporate directional expressions. It includes

examples of how directionality interacts with the four event types that are most relevant to Vietnamese clause structure: material, mental, behavioral, and verbal events. The examples demonstrate how Vietnamese speakers incorporate directional elements into clauses through verb–direction combinations. This classification is essential for narrowing the scope of analysis to those event types where directionality is syntactically and semantically significant.

Table 2. *Types of directional events in Vietnamese*

Directional events	Properties	Examples
Material events	They express the notion that some entity does something.	Cô gái **chạy vào** phòng. *The girl **ran into** the room.*
Mental events	They express what people think, feel, perceive.	Tôi **nghĩ về** tương lai. *I **thought about** the future.*
Behavioral event	These describe physiological and psychological behavior.	Nó **cười vào** mặt ấy chứ. *He **laughed at** that face.*
Verbal events	These describe acts of saying.	Họ **nói về** chúng tôi. *They **talked about** us.*

Table 3 outlines the primary types of circumstances according to Halliday. Each type is defined in terms of its function and accompanied by illustrative examples. The table includes categories such as accompaniment, angle, causal, contingent, spatial, manner, matter, and temporal. It is important for understanding how various semantic dimensions modify the clause to provide richer and more precise meaning.

Table 3. *Halliday's classification of circumstance*

Circumstances	Properties	Examples
Accompaniment	Indicate an entity that accompanies an event	He went **with his friends.**
Angle	Indicate the source or viewpoint of an event	She speaks **from her views**.
Causal	Give the reason for an event	I came **because you called.**
Contingent	Set some condition on an event	**If you ask**, she will help
Spatial	Indicate direction of an event	We went **to the park.**

Manner	Describe how an event unfolds manners of an event	She sang **beautifully.**
Matter	Indicate what an event relates to or is about	They talked **about** politics
Temporal	Indicate the time happening in an event	I saw her **yesterday.**

This study adapts Halliday's classification to the Vietnamese context as shown in Table 4, which provides definitions and Vietnamese-English example pairs for each type. This study focuses on a subset of the circumstances, specifically those relevant to expressing directionality in Vietnamese. These include temporal, spatial, angle, and matter circumstances. Moreover, the table illustrates how Vietnamese syntax and semantics integrate these directional elements into clause structure and meaning.

Table 4. *Classification of circumstance in Vietnamese*

Directions	Properties	Examples
Temporal	Indicate the time or duration of an event	Tôi đi học **vào buổi sáng**. *I go to school **in the morning.***
Spatial	Indicate the direction of an event	Chúng tôi chạy **vào nhà**. *We ran **into the house**.*
Angle	Indicate the viewpoint of an event	Cô ấy béo **ra nhiều**. *She has put on **a lot of weight**.*
Matter	Indicate what a process is about or directed	Họ nói **về Hà nội**. *They talked **about Hanoi**.*
Interact	Refers to the interaction between participants in an event.	Anh **sờ vào** vai tôi. *He **touched my shoulder**.*

2.3 Previous Studies

Previous studies on Vietnamese motion verbs and directional expressions has been relatively limited but nonetheless informative. Among the most notable contributions, Nguyen Lai (2001) provides a foundational grammatical-semantic classification of motion-directional verbs in contemporary Vietnamese. His study systematically categorizes these verbs based on their directional characteristics and syntactic distribution, distinguishing various subtypes that encode trajectory, goal, and spatial path. Nguyen Lai's analysis emphasizes the role of motion verbs in clause construction and outlines how directional meanings are syntactically integrated, particularly within verb, direction combinations. However, while his approach offers a clear classification of verb types and their directional functions, it does not fully explore the interaction between directional verbs and auxiliary verb constructions, or how such verbs contribute to the overall structure of event encoding.

From this grammatical perspective, Duong (2019) introduces a cognitively-informed and contrastive analysis of directional expressions in Vietnamese and English. His research focuses on how spatial perception and motion orientation are conceptualized and expressed across languages. As for cognitive semantics, Duong examines how Vietnamese speakers use directional verbs to represent both physical motion and metaphorical extensions of movement, which identifies underlying cognitive mechanisms that guide such choices. He combines conceptual analysis with functional syntax to demonstrate how directional elements function within the clause, either as processes or circumstantial components depending on the context. Duong's findings align with Halliday's (2014) experiential metafunction by illustrating how language encodes direction not only as an external path but as an internalized conceptual structure. In short, these studies provide essential empirical and theoretical grounding for the present investigation into directional event structures in Vietnamese.

2.4 Analytical Frameworks

As mentioned earlier, Vietnamese belongs to the group of non-inflective languages, resulting in significant differences in sentence structure, specifically the structure of verbs. In Vietnamese, a sentence is divided into two main parts: the subject and the predicate. The predicate is the main component of the sentence as it carries the communicated information and creates diversity in sentence expression. Unlike inflected languages, the main component of the predicate in Vietnamese is the verb, which expresses the sentence's mood or state. The predicate in Vietnamese may not always contain a verb, as in the following examples:

(1)   a. Nó   **béo**   ra.

        He   fat   exit

        He/she gains weight.

        b. Ông ấy   **khỏe**   lại.

        He   healty   return

        He is healthy again.

Therefore, analyzing the meaning of the predicate in Vietnamese cannot solely rely on verbs but on

elements that function similarly to verbs (e.g., *béo* 'fat', *khỏe* 'healthy'). This demonstrates that semantic analysis in Vietnamese is not as straightforward as in many other languages. To thoroughly analyze the semantic components expressed by the predicate, or in other words, the events, we need to consider multiple factors. Nguyen Lai (2001) proposed a comprehensive framework called a semantic framework to analyze meanings.

Table 5. *Analytical framework*

Approaches	Properties
Speech acts (Lai, 2001: 16)	Language truly becomes a communicative tool in its fullest and most specific sense only when the meaning of words expresses communication effectiveness in its practical reality.
Logical aspects (Lai, 2001: 18)	When using language as a premise and a reference for cognitive activities, our thinking operates on the semantic aspect.
Cognitive aspects (Lai, 2001: 22)	Meaning is not entirely pre-existing; rather, it is shaped in conjunction with the dynamic activity of cognition directed towards reality from the linguistic premise
Grammatical aspects (Lai, 2001:34)	No semantic entity shapes, exists, or evolves independently of grammatical mechanisms; conversely, no grammatical form or mechanism exists independently of semantic foundations

3. Methodology

3.1 Data collection

The dataset comprises approximately 500 sentences carefully selected from a diverse range of Vietnamese literary works. The collection process involved curating sentences from literary pieces, short stories, novels, and various textual sources, encompassing both traditional and contemporary literary genres. The sampling method was conducted meticulously to ensure diversity and representation from various textual sources. Criteria for selection included sentences containing verbs indicating directionality and linguistic expressions denoting directions. Each sentence was meticulously chosen to ensure the richness and completeness of the sample data, encompassing both the grammatical structure and contextual usage of verbs and expressions indicating direction.

3.2 Analytical Procedure

This study adopts a fourfold analytical procedure to explore how directional events are expressed in Vietnamese. The initial focus is to examine how verbs interact with circumstances within predicate structures to convey directional meaning. This includes investigating how verbs represent material,

mental, and relational events, while circumstances such as spatial location, matter, angle, interaction, or temporal reference contribute to the interpretation of direction. Following this, the analysis aims to categorize both verbs and circumstances according to their semantic properties, particularly in terms of how they construct or reinforce directional meaning. Special attention is given to how verbs encapsulate action and how circumstantial elements enhance directional specificity. The procedure then involves identifying and classifying a wide variety of directional expressions, including directional verbs and indicators, drawn from naturally occurring language. The investigation emphasizes contextual diversity and seeks to reveal semantic orientations and patterns of variation. Lastly, the study relies on a dataset of approximately 500 Vietnamese sentences collected from different discourse types. This corpus provides a solid empirical foundation for a systematic analysis of how direction and motion are encoded, offering insights into the linguistic strategies Vietnamese speakers employ to express spatial movement and trajectory.

4. Results and Discussion

4.1 Directions in Vietnamese

Directions in Vietnamese primarily serve as the basis for determining spatial orientation and movement through linguistic elements like directional vocabulary, verbs, and spatial markers. Apart from most other languages, these directional words in Vietnamese not only navigate physical space but also extend into metaphorical or conceptual realms, offering a versatile means to convey spatial, mental, psychological, interactive, temporal, and communicative relations across various contexts and dimensions. The alternation of these directions is contingent on the semantic properties and modalities of verbs. Table 6 summarizes the types of directions in Vietnamese and the linguistic elements denoting those directions.

Table 6. *Types of direction in Vietnamese*

Directions	Expressions
Spatial	Ra, vào, lên, xuống, tới (đến), lại (về), đi, dọc theo, từ and qua
	Exit, enter, ascend, descend, come, return, go, along, from across
Angle	Ra, đi, lại, lên
	Exit, go, return, ascend
Matter	Ra, vào, lên, xuống, lại, tới
	Exit, enter, ascend, descend, return
Temporal	Vào, tới
	Enter, come

Interactive	Vào, lên
	Enter, ascend

4.1.1 Temporal Direction

In Vietnamese, direction denotes the temporal correlation of events, specifying the period of occurrence. Temporal direction, a crucial element, determines the timeframe of an event. Within the language, two verbs, *tới* and *vào*, articulate distinct temporal directions: *tới* signifies movement toward the future, while *vào* refers to movement backward into the past. One very interesting thing is that both *tới* and *vào* denoting temporal direction in Vietnamese are verbs. However, when playing the role of a circumstance for an event, they have been grammaticalized, meaning they no longer express the original verbal meaning.

Direction toward the future

In Vietnamese, both *tới* and *vào* function as pivotal temporal prepositions denoting movement towards the future. However, there are subtle distinctions in their semantic usage.

Tới conveys a sense of progression, indicating continuous advancement into an extended future timeframe. To illustrate this point, consider the example:

(2) **Tới năm sau** tôi sẽ đi du lịch Châu Âu

Come year next I tense go tourism Europe

To next year I will travel to Europe.

In this example, *tới năm sau* refers to the entire timeframe of next year, not a specific point within it. The use of *tới* implies gradual progression starting from now through next year when the trip will occur. In contrast, *vào* emphasizes arrival at a precise future point or moment. Take the sentence:

(3) **Vào tháng Bảy năm nay** tôi sẽ đi du lịch Châu Âu.

In July of this year I will travel to Europe.

In this case, *vào tháng Bảy* pinpoints the specific month of July rather than an extended period. The verb *vào* signals entry into a fixed temporal destination. These linguistic properties offer a spectrum of expression, enabling speakers to articulate not just temporal movement but the precise manner and intent behind the progression towards future occurrences. Through these verbs, Vietnamese language users navigate the temporal landscape, vividly communicating various shades of anticipation and action towards the unfolding future.
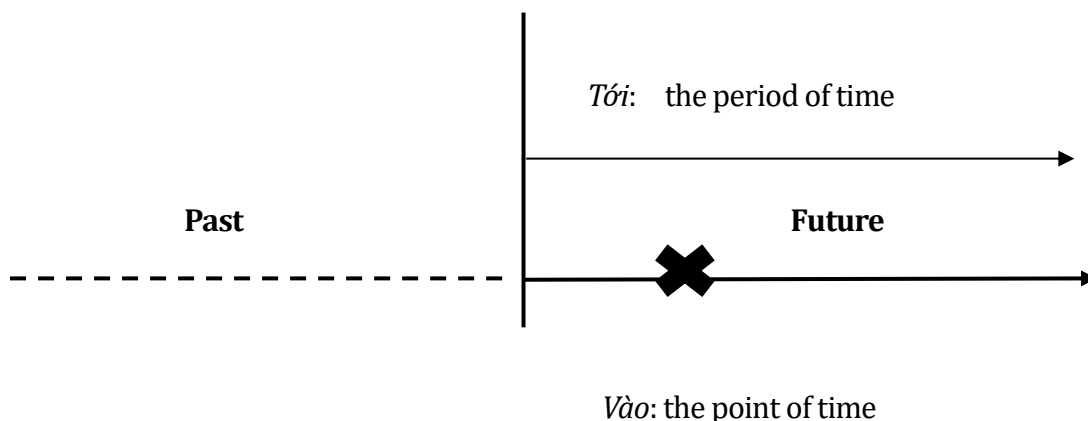
Tới: the period of time

Past

Future

Vào: the point of time

Figure 4. *Directions toward the future*

Direction backward the past

The Vietnamese temporal preposition *vào* conveys a semantically rich sense of backward movement into the past. In contrast to *tới*, which indicates progression towards the future, *vào* consists of the act of regressing or retracting into previous eras and moments in time. When utilized in phrases like *vào thập niên 1990* 'in the 1990s', *vào mùa hè năm ngoái* 'last summer', or *vào tuổi thơ* 'in one's childhood', *vào* signifies accessing and re-entering specific past time periods. It enables to locate oneself within the timeline of history and memory. This linguistic construct does more than just denote neutral backward motion - it captures the wistful feeling of revisiting and re-experiencing the past. For Vietnamese speakers, *vào* provides a means of articulating their perception of and relationship with bygone days. It allows for navigating the passage of time not just in a physical sense but in an emotional and reflective sense as well. *Vào* contains connotations of returning to treasured moments, accessing nostalgia, and connecting with personal and cultural history.
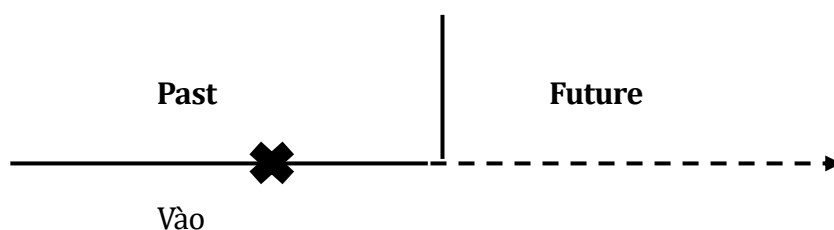
Past

Future

Vào

Figure 5. *Directions backward the past*

4.1.2 Spatial Directions

Spatial directions are used to describe the location of people and objects. There are three main types of spatial directions. Route directions provide instructions for getting from one place to another, focusing on the path taken. Goal directions indicate the ultimate destination, regardless of the route. Source directions describe the origin point of something or someone. Understanding if a spatial

direction emphasizes routes, end goals, or origin sources helps categorize them and determine the type of information they convey about positions in space in relation to key landmarks or locations.

Goal direction

Goal directions indicate the end location or destination of an object or place, without specifying the route taken to arrive there. For example, *họ đi tới trường* 'They went to school' indicates the goal destination of the school, without providing details on the route taken to get there. It communicates the endpoint location the subjects were heading towards, but does not delineate the navigational path step-by-step. Key attributes of goal directions:

- Emphasize final endpoints rather than routes
- Use fixed reference points like cardinal directions
- Do not include navigational instructions
- Use landmarks as situational references
- The Vietnamese words provide further clarification:

Tới implies movement toward a goal endpoint, aligning with the emphasis in goal directions on destinations over routes. *Tới* suggests going toward the terminal location. *Đến* indicates arrival at a destination, also reinforcing how goal directions denote end locations without sequential steps to get there. The endpoint is the focus. Meanwhile, *vào* refers to entering a space, implying access and progression not specified in goal directions. The route itself is secondary. Analyzing these terms makes it clear that goal directions primarily focus on end spatial locations rather than intermediary instructions to arrive there sequentially. The destination is more important than the trajectory.

Route direction

Route directions provide step-by-step instructions for navigating from one point to a destination. Key attributes include:

- Ordered sequences of intermediate steps
- Relative positioning references
- Integration of landmarks and ordinal sequences

The term *dọc theo* 'along' indicates spatial continuity or extension in line with a landmark. This mirrors how route directions unfold as linear progressions of movement aligning to a path. *Dọc theo* encapsulates sequentially moving along a designated route. Meanwhile, *qua* 'across' and signifies lateral traversal from one side to the next. These perpendicular shifting contrasts *dọc theo* but constructs orthogonal steps toward the endpoint.

In summary, *dọc theo* directly encodes the aligned continuity central to route sequences. *Qua* contributes perpendicular elaboration, together capturing how cardinal and relative maneuvers produce navigational directionality. The terms reflect core route direction attributes of sequenced linear and lateral spatial progression toward destinations.

Source direction

Source directions indicate the starting point, origin, or initial location of people, places, or objects. For example, *Âm thanh từ ngôn nhà đó* 'The sound originated from that house' situates the house as

the point of inception for the sound. Key attributes of source directions:

- Denote where something begins rather than ends
- Can trace movement back to its initial source
- Help infer future positional shifts
- Often contextualized with other spatial relations

The direction *từ* directly denotes outward motion from a source point, aligning with source directions' emphasis on beginnings and things emanating from origin locales. Additionally, *ra* suggests outward momentum reinforcing the external directionality that *từ* encodes regarding source points. Meanwhile, *lại* denotes return motion back toward a source. While *từ* and *ra* represent external projections, *lại* enriches this with a reciprocal inward vector back to points of initiation.

In summary, *từ* mirrors the core meaning of source directions, while *ra* reinforces outward emanation from source points. *Lại* develops this by representing return directionality that elucidates spatial initiation points as references.

4.1.3 Angle Directions

The angle direction, which is an orientation with subjective emotional aspects in evaluating the psychological attributes of objects and phenomena in an event, relies on subjective emotional nuances rather than objective logic. In addition, the emphasis is placed on subjective emotional experience rather than objective concepts, so this direction reveals itself through expression rather than logical concepts. Drawing upon the foundational concept of spatial directions, the notion of *đi* 'to go' signifies departure from a reference point, an idea often construed in Vietnamese thought as something taken away or ceasing to exist, thus denoting a negative connotation. Conversely, *ra* 'to exit' implies the emergence or manifestation of something new, departing from the former or the unfavorable, commonly associated with positive implications. In contrast to these two directions, *lại* 'to return' embodies a characteristic of neutrality, signifying both emergence and departure simultaneously. To categorize different types of angles, they should be placed on a psychological symmetry axis, which represents three main extremes: ***negative***, ***neutral***, and ***positive*** directions. Consider the diagram below.

Đi 'to go'   Lại 'to return'   Ra 'to exit'

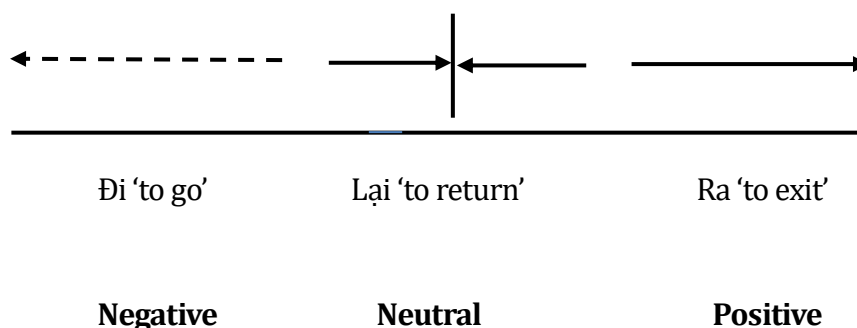**Negative**   **Neutral**   **Positive**

Figure 6. *Types of angle direction*

Negative angle direction

This section analyzes the negative angle direction in Vietnamese, conveyed by the verb *đi* 'to go'. This direction encapsulates subjective emotional nuances rather than objective logical meanings. It reveals itself through expression, not concepts. Building on spatial directions where *đi* indicates departure, in the psychological angle direction it acquires negative connotations of something ceasing to exist or being taken away. For instance, *yếu đi* 'to become weaker' suggests the health has vanished or been lost. This implicitly negative meaning comes from the metaphorical mapping, in which departures parallel disappearances. Hence, within this angular perspective, *đi* embodies emotionally unfavorable implications. Locating this direction on the psychological symmetry axis, it occupies the negative end in contrast to the positive pole of *ra* 'to exit'. This analysis enriches our understanding of how in Vietnamese, abstract metaphorical projections enable a single term like *đi* to denote varied scenarios from physical to psychological realms, while acquiring associated meanings.

Neutral angle direction

The neutral angle direction in Vietnamese manifests through the verb *lại* 'to return', capturing both the source-oriented nature of *đi* and the goal-orientation of *ra*. By simultaneously encompassing departure and arrival, emergence and retraction, *lại* conveys a balanced meaning. For example, *khỏe lại* 'to recover' indicates the return or repetition of health, without judging if this recurrence is positive or negative. This double-sided sense places *lại* in the middle of the psychological symmetry axis, characterizing its neutral implications in contrast to the polar valuations of *đi* and *ra*. This study emphasizes that neutrality here should not be confused with ambiguity, but rather equilibrium. *Lại* provides Vietnamese speakers with an equitable, non-judgemental means of denoting repetitions and renewals across temporal, physical and psychological contexts. Its versatility comes from integrating, not obscuring, dual perspectives.

Positive angle direction

In examining Vietnamese angle directions, the study highlights how *ra* denotes the positive direction. This orientation builds upon the spatial sense of emerging and manifesting. By contrast, the term *lên* 'to ascend' indicates upward vertical movement, aligning with the positive directionality of *ra*. Just as *ra* suggests exiting out into greater visibility and revelation, *lên* parallels this by describing upward travel toward higher elevations and prominence. By metaphorical extension, *ra* acquires auspicious connotations of introducing or producing something new, improved or more visible. Similarly, *lên* can contextually imply increases, gains, or upward trends as a positive direction. For example, *trẻ ra* 'to become younger' and *lớn lên* 'to become older' both indicate positive renewals of appearance and mood, with *ra* and *lên* conveying good health and a happy life through their directions. As in another case, *rõ ra* 'to become clear' signifies clarity and resolution, with *ra* marking a favorable development. Likewise, *rõ lên* incorporates *lên* to indicate progressive increases in clarity. Through such patterns where *ra* and *lên* parallel revelation, manifestation and prominence, they assume optimistic meanings characterized as the positive polarity within the psychological symmetry model. Hence, in addition to physical and temporal motion, *ra* and *lên* also developed these versatile capacities in Vietnamese to communicate evaluative stances and subjective impressions across various cognitive and linguistic contexts.

4.1.4 Matter Direction

Matter direction in Vietnamese is expressed through the prepositions *về* and *tới* used to indicate the orientation of an action, thought or communication. Specifically, *về* introduces the central topic that a verbal process encompasses or circulates around. *Tới* indicates the verbal process references or connects to a particular idea or subject. As such, matter direction demonstrates the relationship between verbal activities and the subject matter they target, include, mention or concentrate on within their content.

Central thematic content

The preposition *về* plays an integral role in Vietnamese sentences to indicate the central topic or theme that a verbal process focuses upon or orbits around. When *về* is used with verbs of thinking and communicating, such as *nói* 'to speak', *nghĩ* 'to think', or *viết* 'to write', it signals to the reader precisely what subject matter the expressed thoughts or speech revolve around.

In these cases, *về* demonstrates that the scope of the verbal process itself maintains an orientation toward and concentration on the object or concept placed after it within the sentence. The preposition identifies the primary focal point that speech and rumination return to, orbit around, and explore in an in-depth way.

As such, *về* serves the crucial role of introducing the central thematic content that thought and expression chiefly give attention to. It specifies what information, ideas, or matter represent the key subject matter that discussion involves, analysis ponders, or writing thoroughly details. When translating to English, it may take equivalents like about, regarding, or concerning to indicate this concentration on a defining focus as the dominant content occupying the verbal process.

Referencing related concepts

In contrast to *về* which denotes the central topic, the preposition *tới* signals a verbal process that reaches out to reference or incorporate secondary ideas and subjects into its wider scope. *Tới* suggests thought and speech transiently connect with additional concepts that stand distinct from but relate to the core theme. In these cases, *tới* indicates transiently directing the focus of cognition or dialogue toward incorporating auxiliary details. It demonstrates mentally or verbally interacting with closely related concepts that support discussing the principal subject matter. This contrasts with *về*, where attention remains concentrated on a singular dominant theme. So, while *về* signals a tight orbit around a central topic, *tới* suggests thought and speech follow a flexible trajectory that momentarily bends outwards to gather relevant data points before cycling homewards. Here, the core flow continues to circulate within the parameters outlined by the primary subject matter. But *tới* enables briefly expanding the dimensions of exploration to reference ideas that might enrich the chief discourse.

4.1.5 Interactive Direction

Interactive directions refer to instructions that involve responsiveness between two or more parties. Unlike static directions, interactive ones adapt based on the actions, feedback or situations of those involved. There are two types: *vào* interactive directions that imply inward movement or penetration like slapping a face or poking an eye, and *lên* directions that involve outward contact

like patting a shoulder or caressing a cheek. Both demonstrate interactivity as one-party acts and the other receives the action. Reciprocity differentiates interactive guidance from one-way passive instructions. Enabling fluid, tailored journeys relies on listening, progress tracking and the conveyance of needs from both directors and the directed.

Inward interactive directions

Interactive directions apply whenever guidance allows for two-way responsiveness between the instructing party and receiving entity based on actions, feedback, or changing situations. *Vào* specifically references interactive directives with an inward directionality implying penetrative contact or movement into the space of the recipient. For example, if person A were to suddenly slap person B across the face, this demonstrates *vào* interactivity. Person A initiates the inwardly-directed action of their hand making forceful contact with Person B's cheek. Person B reciprocally receives the sensory input of physical impact of the slap. Unlike static, one-way instructions that lack adaptability, both parties actively respond in this interactive exchange – Person A delivers the force and trajectory of motion, which Person B reacts to as their head turns in the blow's direction.

Additionally, the penetrative nature of the slap, with Person A's hand momentarily occupying the personal space of Person B's body, helps signify the *vào* inward direction. The action itself also cannot happen without responsiveness from both sides – a slap requires both a slapper and a slappee. Should Person B have dodged the strike, Person A would have likely adjusted their next move based on the feedback of a failed impact. This adaptability to the other party's reaction distinguishes interactive directions.

Outward interactive directions

Interactive directions involve responsiveness between an instructing party and a receiving entity based on shifting actions, feedback, or situations. The verb *lên* denotes a subset of interactive directions with an external directionality, such as making physical contact on a body surface. For instance, if Person A were to gently pat Person B on the shoulder, this would exemplify *lên* interactivity. Person A initiates the outwardly-focused motion of extending their arm to reach and make brief, light contact with Person's B upper back region. Person B reciprocally senses the pressure and touch sensations on their shoulder. Unlike one-way static commands, both parties actively respond – Person A deliberately modulates the movement, force and placement of contact, which Person B perceives and reacts to with body cues. The external, surface-level nature of the shoulder pat signifies a *lên* outward approach, without deep or penetrative encroachment into Person's B space. The interaction also requires adaptability – should Person B pull away or shift so the pat misses, Person A would likely adjust their body and aim accordingly. This feedback loop distinguishes interactive directions. Additionally, the friendly context denotes the instructions' reciprocity, a hostile strike would likely yield a different reaction and exchange. By both parties constructing the interplay cooperatively through nuanced movements and responses, interactive guidance emerges.

4.2 Directional Events in Vietnamese

Events in systemic functional grammar significantly mold the configuration and semantic potential

of clauses through their properties, primarily expressed through verbs, which designate the core activities or relations within a clause and are categorized based on semantic features—material, mental, verbal, existential, etc. Directional events, while retaining syntactic and semantic properties akin to events, exhibit diverse directional circumstances. These events, serving as predicates, hold the crux of the core meaning within the syntax. In Vietnamese, the properties of directional events intricately influence mood, transitivity, and aspect grammar within clauses, constructing a scaffold that dictates layers of meaning and grammar, radiating effects across experiential content, logical relationships, and interpersonal styles. The presentation in tabular form encompasses directional event types, associated verb categories, and the cumulative frequency of verbs sourced from empirical data.

Table 7. *Directional events in Vietnamese*

Types of verbs	Events	Verbs	Directions
Placement	Material direction	6	Vào (to enter), lên (to ascend), xuống (to descend)
Motion		368	Vào (to enter), ra (to exit), lên (to ascend), xuống (to descend), qua (across), tới (to come), đến (to arrive)
Attaching		9	Vào (to enter), lên (to ascend), xuống (to descend),
Position		5	Vào (to enter), lên (to ascend), xuống (to descend)
Dative		30	Tới (to come), đên (to arive), đi (to go)
Psychology	Mental direction	1	Về (to return), tới (to come)
Perception		8	Lên (to ascend), xuống (to descend), vào (to enter), ra (to exit)
Communication	Relational direction	3	Tới (to come), lại (to return), về (to come back), đi (to go)
Social interaction		10	Vào (to enter), lên (to ascend)
Relation		3	Tới (to come), vào (to enter), đến (to arrive)

4.2.1 Events of Material Direction

Events classified under material direction in Vietnamese, denoted by verbs, specifically encapsulate actions or processes associated with tangible, physical transformations or movements within the world. This particular categorization places emphasis on actions that induce observable changes in

the physical state of entities or involve direct interactions among them. The inherent significance of material direction lies in its grounding within a observable reality, offering a systematic framework to comprehensively analyze and interpret actions that yield tangible alterations or motions in the physical realm. This classification not only aids in structuring discourse and meaning-making processes but also facilitates a nuanced examination of actions leading to palpable outcomes. In Vietnamese linguistic structures, these directional events, often articulated through verbs, closely align with spatial directions, further solidifying their link to the physical world. By delineating events based on their tangible, physical implications, this categorization enables a structured approach to describing and understanding diverse actions or processes. Consequently, it enriches the analysis of linguistic expressions by highlighting their direct correlations with real-world implications, thereby reinforcing the intricate relationship between language representation and physical reality.

Placement verb + spatial direction

Placement verbs combined with spatial directions in Vietnamese specify precise positional relationships between actions and spatial orientation. For example, *đặt* 'to place' with *lên* 'to ascend' indicates placing an object onto an elevated surface or upward action. In the clause:

(4) *Anh chỉ huy   đặt   khẩu súng   lên   bàn*

   Commander place   gun   ascend   table

   The commander placed the gun on the table.

Đặt is the placement verb depicting the physical action. *Lên* signifies the spatial direction, denoting upward movement or placement onto a higher surface. *Bàn* represents the goal endpoint - the table where the gun is positioned. This clause comprises an activity event where the actor *anh chỉ huy* (the commander) carries out the material action of placing the gun. The grammar realizes the activity sequence depicting this dynamic event through the actor-process-goal configuration. The actor instigates activity while the process *đặt* actualizes intentions through material deeds. The goal *khẩu súng* undergoes the effect of being positioned. Moreover, the circumstances of the location portray additional spatial details. The preposition *lên* specifies directionality, qualifying the action of placing with precise upward orientation as the gun moves onto the elevated surface of the table. The circumstance therefore elaborates the process, coloring the core activity with detailed locative context about directional relations.

In summary, the ideational function of this clause lies in construing a dynamic sequence where an Actor enacts a material process instigating change. Meanwhile, the circumstance infuses spatial orientation, qualifying the activity. The clause thereby represents both the material deed and its locative relations as an activity process unfolds. The verb *đặt* combined with the spatial term *lên* ultimately anchors concrete spatial meaning.

Motion verb + spatial direction

a. Path verb + spatial direction

Path verbs combined with spatial directions in Vietnamese offer detailed delineations of movements

and orientation changes. For example, *đi vào* 'to go – to enter' signifies entering or accessing a location, whereas *đi ra* 'to go -to exit' denotes exiting or departing. The path verbs indicate the action, while the spatial terms reveal directionality. More specifically, *đi* means to go, move, or travel. Paired with *vào* 'to enter' or *ra* 'to exit', this compound conveys precise directed movements in relation to landmarks. The path verb contributes to the core action, while the spatial direction enriches this with orientation specifics.

Additionally, terms like *lên*, *xuống*, *tới*, and *lại* reveal vertical, linear, distal, or return kinds of directionality respectively. For example, *leo lên* denotes climbing upwards, *đi xuống* moving downwards, *đi tới* approaching something, and *quay lại* turning back.

Regarding the example *Cả đám đông đã đi vào chợ*, this translates as 'The whole crowd went into the market'. The path verb *đi* indicates the movement of the crowd, while *vào* signals they entered inside the market location, combining to crisply convey the specifics of the action.

In summary, Vietnamese path verbs and spatial directions offer detailed and exact descriptions of movements, actions, and orientation changes in relation to locations and landmarks. The path verbs supply core actions, while spatial terms provide directional elaborations, working together to represent precise ideational meanings regarding physical spatial dynamics. This aligns with ideational function within systemic functional grammar, integrating actions and orientations to convey representational meaning.

b. Manner verb + spatial direction

Manner verbs refer to verbs that describe how an action is performed, while spatial directions indicate the physical orientation or trajectory of the action. Combining manner verbs with terms denoting spatial directions allows for detailed and nuanced descriptions of actions unfolding dynamically across varied landscapes. Take (5) as an illustrative example:

(5) Tiểu đội   ta   đã   chạy   vào   rừng.

     Platoon   our   tense   run   enter   forest

   Our platoon ran into the forest.

This example fuses the manner verb *chạy* 'to run' with the spatial direction *vào* 'to enter'. This consists of the vigorous momentum of running fused with the directionality of entering the forest environment. Specifically speaking, *chạy* communicates the act of rapid locomotion at speed, reflecting intensity and urgency. Meanwhile, *vào* signifies not just generic movement but specifically progression into the bounds of the forest, indicating crossing a threshold into that landscape. When pairing *chạy* with *vào* intricately, it conveys dynamically rushing into the forest space. The manner verb captures the energy and pace at which this occurs, while the spatial term grounds this action as transitioning into the forest setting. This pairing crystallizes the experience far more precisely than using either component in isolation. It reflects the interplay between action and spatial context, embedding the maneuver directly within the environmental arena it unfolds across. Such verb and direction combinations enable exacting specifications of how events unfold in interfacing physical spaces. Whether denoting upward ascent, lateral movements, or dynamic entries into new landscapes, these amalgamations offer granular dimensionality beyond generic

actions and locations. They showcase Vietnamese linguistic capacity to interrelate processes with spatial factors, structuring rich variations in depicting lived environments and experiences. Just as *chạy vào* immerses the act of running within the scene of entering a forest, additional pairings can reference other directions, manners, and settings to construct multifaceted event representations through language.

c. Cause verb + spatial direction

The pattern *Cause Verb + Spatial Direction* describes the relationship between cause verbs and directional phrases in space. This combination demonstrates how actions impact objects and cause changes in position or movements along a defined trajectory.

Some examples of Cause Verb + Spatial Direction include:

- *Kéo* 'to pull' + *vào* 'to enter': the action of pulling an object inward into an enclosure
- *Đẩy* 'to push' + *ra* 'to exit': the action of pushing an object outward.

Consider the example:

(6) Thằng bé   **ném**   quả bóng   **ra**   sân

Child   throw   ball   exit   yard

The child threw the ball out into the yard.

We see the combination of ném 'to throw' (cause verb) and *ra* 'to exit' (spatial direction) used to specifically portray the subject's (the child) action on the object (the ball). More particularly, the verb *ném* denotes the action of forcefully impacting the object (ball) to propel it in a particular direction. Meanwhile, *ra* signifies the direction of the object's motion as moving from inside to outside (the space where the boy was standing outwards). As such, the combination "threw out" not only describes the action but also indicates the directionality of impact on the object. This helps readers vividly imagine the position, motion of the object, and spatial relationships between elements in the sentence.

Overall, the cause verb makes the nature of the action clear while the spatial direction provides information about location and trajectory. This fusion creates a dynamic, detailed picture of events unfolding in space. That is the essence and significance of the *cause verb + spatial direction* structures in Vietnamese.

d. Attaching verb + spatial direction

Attaching verb + spatial direction analyzes how attaching verbs paired with spatial directions like *vào* express typical actions involving affixing or attaching an object to a specific location or surface in Vietnamese. To be more precise, these attaching verb and direction combinations highlight the directional aspect of attachment activities within various spatial contexts. For example, *buộc* 'to tie' + *vào* 'to enter' denotes tying or binding an object into a designated area, emphasizing the action of securing into a particular point. Meanwhile, *gắn* 'to bandage' + *vào* illustrates bandaging or affixing something to a surface or body part, accentuating the action of attaching to a specific locale. To elucidate this point, consider the following example.

(7) Anh   đoàn trưởng dán bức tranh lên   trường.

He   leader   glue picture   ascend wall

The group leader glued the painting up onto the wall.

By using systemic functional grammar's clause as representation and ideational function, *dán* embodies the material process of gluing, while *lên* signifies the circumstantial element of upward directionality, depicting the vertical movement onto the wall. The combination of *dán* and *lên* constructs the event of affixing an object in relation to space, fusing the action of gluing with upward orientation, painting a richer image than either term alone. The verb captures the core activity while the spatial direction provides vital detail in the positional context.

In short, attaching verb and spatial direction combinations like *buộc vào* and *gắn vào* showcase Vietnamese's capacity to express spatial directions during attachment activities via circumstantial specifications fused with process verbs. The system offers ample semantic tools for construing precise images of how people affix objects in relation to locations through complex verb and direction constructions.

e. Position verb + spatial direction

The event *Position verbs + spatial direction* explores how position verbs coupled with spatial directions like *vào*, *lên*, and *xuống* express nuanced actions related to positioning oneself in space. Specifically, these verb and direction combinations elucidate how individuals orient themselves in relation to different spatial contexts. For example, *ngồi* 'to sit' + *vào* 'to enter' signifies the act of sitting down in an area, emphasizing the movement into a seated position. Meanwhile, *tựa* 'to lean' + *lên* 'to ascend' denotes leaning against an upward surface like a wall or pillar, highlighting the upward trajectory. Additionally, *nằm* 'to lie' + *xuống* 'to descend' portrays the action of reclining into a lower position such as on a bed or the ground, accentuating the downward motion. Analyzing the example: *cả đoàn ngồi xuống ghế* 'The whole group sat down into chairs' applying systemic functional grammar's clause as representation and ideational function, *ngồi* represents the material event of sitting, while *xuống* specifies the circumstantial element of directionality, illustrating the downward movement into the chairs. Together *ngồi* and *xuống* construct the event of positioning oneself in relation to space, fusing the action of sitting with the downward directionality, painting a richer picture than either term alone. The verb captures the essence of the activity while the spatial direction provides vital detail on orientation.

In summary, position verb and spatial direction combinations like *ngồi vào*, *tựa lên*, and *nằm xuống* demonstrate the Vietnamese language's capacity to express nuanced spatial orientation and positioning through circumstantial details fused with process verbs. The system offers ample tools for construing images of how individuals position themselves in relation to varied contexts through intricate verb and directional constructions.

f. Dative verb + spatial direction

Dative structures in Vietnamese, aligned with spatial directions, express actions of giving or

receiving without specifying particular verbs. These constructions illustrate giving to someone using *cho* 'to give' or receiving from a source with *từ* 'from', mapping actions onto distinct spatial orientations. Consider the following example.

(8) Chúng tôi   đã   gửi   lá thư   này   về   quê hương   đồng chí.

　　 We   tense   send   letter   this   return   homeland   comrade

　　We have sent this letter back to your homeland.

It construes the act of sending a letter back home as a material action undertaken by conscious participants. Specifically, *chúng tối* functions as the actor carrying out the material deed. Meanwhile, *lá thư này* serves as the goal being sent. The event *gửi* binds the participants, encoding the act of sending itself. Additionally, the circumstance element *về quê hương đồng chí* enriches spatial aspects of the event, denoting the letter's trajectory back towards the homeland. The directional marker *về* indicates the directionality of this motion, flowing backwards spatially. In essence, transitivity patterns the clause into material actions enacted by actors toward goals. This structures the sending as a dynamic sequence, with the letter being transmitted vectorially. Additionally, circumstances detail the spatial realm the process unfolds within.

By construing sending as tangible processes involving motion along paths, the clause models the intangible transmission of information as equivalent to physical trajectories travelled by material bodies. Letters move like people navigating spaces. This metaphysical equivalence frames sending epistemologically as a process of translocation, adding dimensionality through the experiential analogy between spatial and informational flow.

Ultimately, construing participation roles and circumstances models the clause for comprehending one domain in terms of another goal enabling comprehension by drawing upon more readily understood source concepts like motion and space. This metaphorical encoding ultimately makes the transmission of information more readily conceivable as a material process.

4.2.2 Events of Mental Direction

This section intricately dissects mental direction in Vietnamese grammar, focusing on verbs coupled with directional markers. It illustrates how these linguistic elements shape perceptions, specifically portraying nostalgia as a journey. Additionally, it explores how directional markers with certain verbs emphasize visual orientation and conceptual navigation, showcasing Vietnamese grammar's role in delineating mental directionality.

Psychology verb + Angle direction

In Vietnamese, the verb *nhớ* evokes reminiscence and longing when paired with directionals like *tới* and *về*. This linguistic feature reveals a Vietnamese penchant for mapping psychological states onto physical trajectories, communicating not just emotions but their orientation. From an experiential perspective, clauses containing the verb *nhớ* represent nostalgia as an internalized process experienced by conscious participants. For instance, in:

(9) Những   người lính   nhớ   về   đơn vị   cũ.

Many	soldiers	miss	return	unit		old

The soldiers missed their old unit.

The veterans function as sensers enacting the act of recollection. Meanwhile, the noun phrase *đơn vị cũ* serves as a phenomenon - the target stimulating this psychological event. Additionally, directionals like *tới* and *về* fill circumstance roles enriching attributes and orientations of the event. *Tới* portrays nostalgia directed towards a definite endpoint, while *về* conveys it radiating backwards without a fixed terminus. For example, in *nhớ về* the veterans' longing flows vaguely towards bygone times compared to *nhớ tới* where it channels clarity of focus forward. Hence, transitivity patterns with *nhớ* linguistically construe nostalgia as an internal process aligned with vectors, mapping emotions onto trajectories. Directionals as circumstances add nuanced points of orientation, while phenomenal roles define targets of recollection. This structures nostalgia similar to physical journeys with origins, path and destinations. Ultimately, couplings of *nhớ* with *tới/về* grammatically construct nostalgia as dimensional motions, traveling along conduits towards past or present loci. This dynamic construal through experiential metaphor imbues emotions with a tangible vectorial quality absent in languages where psychological verbs accept only phenomenal arguments. It unveils Vietnamese speakers' cognition of psychological states like nostalgia as fluid processes that are directionally oriented, not static existences devoid of context.

Perception verb + matter direction

The event insightfully demonstrates how grammar systems in Vietnamese interlink to construe higher-order representations of perceptual and conceptual directionality. Firstly, common perception verbs like *nhìn* 'to look' strategically combine with spatial particles like *vào* 'to into' to emphasize interior orientations of visual acts, as in:

(10)	Bọn trẻ	nhìn	vào	màn hình	TV.
	Children	look	enter	screen	TV

Children look into the TV screen.

Here, verb and particle interfunction to project the inward directionality of gazing into the screen space. Alternate particles highlight other dimensions like outward, upward or downward facing perception.

Similarly, verbal processes interfuse with matter direction prepositions *về* 'to return' and *tới* 'to come' to calibrate orientations in thought and speech towards conceptual topics. *Về* introduces central thematic content that cognition and dialogue chiefly revolve around and explore in-depth. Meanwhile, *tới* denotes referencing additional, auxiliary ideas that transiently expand discussion of the main subject matter.

In essence, this event demonstrates how grammar systems fuse at stratal levels in Vietnamese to produce higher order construals of directionality, whether spatial orientations of perceptual acts or conceptual trajectories of mental and verbal processes traversing topical landscapes. Further analysis could examine other common verbs and particles, along with how these constructions syntagmatically integrate into wider clauses and texts to build rhetorical representations

highlighting multi-dimensional orientations.

4.2.3 Events of Relational Direction

This section endeavors to intricately analyze the dynamic interrelationship between verb phrases and directional particles inherent in the Vietnamese language. Its primary objective is to explicate the amalgamation of these linguistic components in articulating interpersonal meanings within relational events. Through a meticulous examination of particular amalgamations involving communication, interaction, and relational verbs alongside directional particles, this section sheds light on the manner in which individuals manipulate these linguistic tools to regulate discourse progression, social closeness, interactive roles, and emotional expressions.

Communication verb + interactive direction

From the perspective of systemic functional linguistics, this pattern insightfully refers to how the Vietnamese language system of verb phrases and circumstantial particles interfunctions to construe interpersonal meanings in communication events. Specifically, by strategically combining commonly used communication verbs like *gọi* 'to call', *viết* 'to write' and *gửi tin* 'to send message' with various directional particles encoding metaphorical motion, including *tới* 'to come', *lại* 'to return', *về* 'to come back' and *đi* 'to move away', Vietnamese speakers can interpersonally calibrate representations of discourse flow, social proximity and speech function exchanges between communicators. For instance, when the verb *gọi* couples with the particle *lại* as in:

(11)   Cán bộ   gọi   lại   cho   tôi ngày mai"

       Officer   call   return   give   me tomorrow

       The officer will call me back tomorrow.

This project a representation of two-way calling wherein the officer reciprocates a prior call, construing circular discourse movement back to the initial caller. Meanwhile, *gọi về* suggests redirected inward movement, frequently signaling a response or reply. Through such functional combinations at clause level, speakers can construe nuanced social alignments and interactional roles indexing various degrees of access, engagement and reciprocity between interlocutors. In essence, the text insightfully illustrates how lower-level grammar systems like verb phrases and particles interface at semantic strata in Vietnamese to produce higher-order interpersonal meanings. Further analysis could investigate additional communicative predicates and particles, examine how these constructions embed in wider texts to build rhetorical representations and social activities, as well as contrast with other languages.

Social interaction verb + interactive direction

Vietnamese employs material action verbs denoting physical acts towards humans, such as *ôm* 'to hug', *đấm* 'to punch' and *sờ* 'to touch', in combination with specific directional particles like *vào*, *lên* and *xuống* to project interpersonal connotations around intimacy, aggression or propriety. For instance, the verb *ôm* accepts the directional circumstance *vào* to construe inward hugging, mapping intimacy and affection in *ôm vào*. Additionally, the aggressive verb *đấm* 'to punch' when paired with the inward directional particle *vào* intensifies brutality, as in the following example:

(12)   Anh ấy   đấm   vào   mặt   tên địch.

         He   punch   enter   face   enemy

         He punched the enemy in the face.

Here, *đấm vào* denotes forceful, damaging punching aimed inwards to inflict harm, distinguishing it from *đấm ra* which pushes the opponent outward. Targeting the sensitive facial area further accentuates the merciless intent to injure behind this violent action. More specifically, *ôm vào* (to hug inward) suggests a close, intimate hug, with *vào* (inwards) implying sustained, affectionate contact. This combines physical hugging with the added connotation of a warm connection. In contrast, *ôm ra* (to hug outward) indicates a releasing of the embrace, with *ra* (outwards) conveying the end of closeness. While focused on hugging as the core process, the directional particle constructs more nuanced representations - either intensified intimacy or detachment.

In summary, lexical strands around material social contact verbs expand via circumstances to enable refined interpersonal connotations concerning aggression, affection or propriety. Directionals elaborate physical actions with attitudes around harm, intimacy or both.

Relational verbs

Relational verbs in denoting states of being, dwelling or occurring *là* 'to be', *ở* 'to reside', *thì* 'to be' demonstrate the capacity to combine with psychologically-directed particles *ra* 'outwards', *đi* 'away', *lại* 'back' to construe finely stratified interpersonal meanings surrounding the flux and flow of human emotions over time. However, there is an opposite opinion that the words *thì*, *là*, and *ở* in Vietnamese are not really verbs like in other languages, but rather function as linking words. In this study, these words are considered to be relational verbs which occupy pivotal roles in expressing central information in an event. These three verbs combine with various directional elements to convey distinct meanings: *là* + temporal direction (e.g. là vào tháng 3 - to be in March), *ở* + temporal direction (e.g. ở tới mùa hè - to reside until summer), *thì* + angle direction.

a. Relational verbs + temporal direction

The use of relational verbs like *là* or *ở* combined with temporal directions such as *vào* or *tới/đến* often indicates a connection between two entities in the spatiotemporal domain. This is commonly expressed through the syntax: *relational verbs +at/in+ temporal direction*. To illustrate this point, consider the example below.

(13)   Họ   **ở**   đây   **đến**   tháng ba.

         They   be   here   arrive   March

         They are here until March.

The relational verb *ở* denotes a relation between the subject (Họ) and the spatial location (đây). *Đến* signifies the temporal direction, indicating the forthcoming point in time (March). This structure conveys an understanding of the interrelation between a place and time, establishing a simultaneous relationship between space and time. Semantically, this structure conveys meaning about the connection between location and temporal duration, describing the continuity of staying at

a specific place until a particular time, establishing a coherent link between the spatial and temporal dimensions. This linguistic construction facilitates the expression of a comprehensive understanding of the relationship between a specific location and the timeframe of an event, emphasizing the confluence of spatial and temporal elements within the context of the sentence.

b. Relational verb + psychology direction

The relational verb *thì* paired with psychological direction *ra* like *thì béo ra* 'getting fatter' or *thì gầy đi* 'getting thinner' establishes a link between a subject and their physical or psychological state. This structure follows the pattern: *Relational Verb + towards + psychological direction*.

(14)   Anh ấy   **thì**   gầy   **đi**   nhiều.

        He   be   thin   go   much

        He is getting much thinner.

Semantically, this construction conveys the continuous evolving nature of a person's physical state, underscoring a gradual transition towards becoming thinner. It emphasizes the progressive alteration in the individual's physical appearance, exhibiting a directional movement in their body composition. This phrasing stresses the continuity of the disappearing process, rather than just simplistically disappearing. It depicts an incremental change occurring in the individual's physical condition. Therefore, the linguistic construction builds up the meaning of becoming thinner gradually rather than abruptly becoming thinner. This structure implies a step-by-step transformational process of body shape being iterated in context. This showcases an ordered re-orientation of the body in morphological terms - like a multi-frame action shot. The construction spotlights the constant flux in bodily form, not a one-off change. It conveys the sustained, flowing shift towards thinness over time, not an immediate switch. The semantics enrich the complexity of physical metamorphosis.

5. Conclusion

The research on directional events in Vietnamese offers insightful exploration into intricate semantic complexities of expression. Through meticulous analysis of authentic linguistic data, the study unveils the multifaceted interplay of verbs, particles, prepositions and key terms in conveying diverse facets of directionality – encompassing spatial, temporal, psychological, metaphorical and interactive dimensions. A diverse taxonomy of circumstances is identified, contributing specialized meanings to directional events. Utilizing Halliday's functional model, the research establishes a coherent framework for structuring directional language elements in Vietnamese, transcending earlier approaches. This event-centered paradigm provides a systematic methodology for decoding directional semantics in languages without inflectional marking. Furthermore, precise semantic differentiations are examined between particles and prepositions like *tới*, *đi*, *ra*, *vào* and *lại* across diverse contexts, showcasing expanded meaning development through metaphoric extension and grammatical interactions despite the language's compact lexical base. This multidimensional comprehension significantly enriches semantic theory and computational linguistics, advancing inquiries on event segmentation, motion verb parameterization and the cognitive encoding of vectors and dynamics within spatial scenarios.

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APPENDIX

Types of directional events in Vietnamese

Events	Category of verbs		Verbs	Sum
	Placement		đặt (to place), sắp xếp (to arrange), lắp đặt (to install), để (to leave), sắp đặt (to set up), định vị (to position)	**6**
	Motion	Path	biến khỏi (to depart) bỏ xa (to distance) cập (to approach) chúm (to gather) co (to curl) chụm (to cluster) cúi (to bow) co quắp (to huddle) dạo (to stroll) doãi (to approach) đến (to arrive) đến gần (to approach) đi (to go) đi đầu (to lead) đi khỏi (to leave) đột kích (to raid) ghé (to visit) gục (to collapse) hạ cánh (to land) khép (to close) khuỳnh (to bow) khuyu (to bow) lại (to return) lên (to ascend) lùi (to retreat) ngả (to lean) nhập cư (to immigrate) qua (to pass) ngoảnh (to turn) quay (to turn) ra (to go out) tản cư (to emigrate) theo đuổi (to pursue) tới (to arrive) trèo (to climb) trở lại (to return) trốn thoát (to escape) vào (to enter) xuống (to go down) ưỡn (to curl)	**368**
		Manner	bạnh (to flatten) bay (to fly) bay bổng (to soar) bay lượn (to glide) bay nhảy (to flutter) bay vèo (to dart) bật (to jump) bén mảng (to crawl) bệt (to be secluded) biến (to transform) bò (to crawl) bơi (to swim) bơi ếch (to frog swim) bơi xuồng (to row) bước (to step) bỏ (to abandon) buột (to jump) bung (to open) cập bến (to reach the shore) cất cánh (to take off) chành (to waddle) chảy (to flow) chạy (to run) chạy bay (to sprint) chạy bền (to jog) chạy bộ (to jog) chạy đua (to race) chạy lao đi (to rush off) chạy lung tung (to run recklessly) chạy mau (to run fast) chạy nhốn nháo (to scramble) chạy mất (to run away) chạy nước rút (to sprint) chạy theo (to chase) chạy thoát (to escape) chạy trốn (to flee) chạy trước (to run ahead) chạy tung tăng (to run around) chạy xô (to rush) chạy việc dã (to do errands) chèo thuyền (to row a boat) chìa (to extend) chìm (to sink) choài (to hunch) chồm (to sneak) chui (to crawl) chuồn (to dart) chuyển (to transfer) chúi (to stoop) cúi (to bow) cuốn (to roll) cút (to flee) dao động (to oscillate) dạo (to stroll) dạo chơi (to hang around) dạt (to drift) dậm (to step on) dập dờn (to trample) di chuyển, bạnh (to flatten) bay (to fly) bay bổng (to soar) bay lượn (to glide) bay nhảy (to flutter) bay vèo (to dart) bật (to jump) bén mảng (to crawl) bệt (to be secluded) biến (to transform) bò (to crawl) bơi (to swim) bơi ếch (to frog swim) bơi xuồng (to row) bước (to step) bỏ (to abandon) buột (to jump) bung (to open) cập bến (to reach the shore) cất cánh (to take	

off) chành (to waddle) chảy (to flow) chạy (to run) chạy bay (to sprint) chạy bền (to jog) chạy bộ (to jog) chạy đua (to race) chạy lao đi (to rush off) chạy lung tung (to run recklessly) chạy mau (to run fast) chạy nhốn nháo (to scramble) chạy mất (to run away) chạy nước rút (to sprint) chạy theo (to chase) chạy thoát (to escape) chạy trốn (to flee) chạy trước (to run ahead) chạy tung tăng (to run around) chạy xô (to rush) chạy việc dã (to do errands) chèo thuyền (to row a boat) chìa (to extend) chìm (to sink) choài (to hunch) chồm (to sneak) chui (to crawl) chuồn (to dart) chuyển (to transfer) chúi (to stoop) cúi (to bow) cuốn (to roll) cút (to flee) dao động (to oscillate) dạo (to stroll) dạo chơi (to hang around) dạt (to drift) dậm (to step on) dập dờn (to trample) di chuyển (to move) diễuhành (to parade) duỗi (to stretch) đạp (to pedal) đập (to beat) đi ca nô (to go canoeing) đắm (to drown) đâm (to stab) đi bộ (to walk) đi câu (to go fishing) đi chập chững (to stagger) đi chợ (to go to the market) đi chùa (to go to the temple) đi học (to go to school) đi khệnh khạng (to wobble) đi làm (to go to work) đi lòng vòng (to go around in circles) đi nước kiệu (to parade) đi cà kheo (to go stealthily) đi la cà (to go sneaking) đi lạc (to get lost) đi lạch bạch (to go astray) đi lảo đảo (to go staggering) đi lang thang (to wander) đi õng ẹo (to walk with a limp) đi phà (to take a ferry) đi rón rén (to sneak) đi thành hang (to explore caves) đi theo (to follow) đi thơ thẩn (to walk in a daze) đi xe buýt (to take a bus) đi xe đạp (to cycle) đi khập khiễng (to hobble) đi xe máy (to ride a motorbike) đi xe taxi (to take a taxi) đi xe trượt tuyết (to go skiing) đi xe ngựa (to ride a horse) đi xe đò (to take a tram) đi thuyền (to go boating) đổ (to pour) đung đưa (to sway) đuổi theo (to chase) đưa đẩy (to shuttle) gạt (to swipe) gật đầu (to nod) giang (to swing) giạng (to stretch) giãn (to extend) giậm (to step on) giẫm (to trample) gục (to collapse) hạ cánh (to land) hụp (to cringe) khép (to close) khua (to shake) khuấy (to stir) kiễng (to suspend) khúm núm (to crouch) kiệu (to parade) lan truyền (to spread) lái xe (to drive) lan (to spread) lách (to weave) lang thang (to wander) lăng (to dangle) lánh (to avoid) lao (to rush) lảo đảo (to sway) loạng choạng (to totter) lắc (to shake) lắc lư (to oscillate) lăn (to roll) lật (to overturn) len (to creep) lẻn (to sneak) leo (to climb), lê (to saunter) liệng (to dawdle) loạng choạng (to sway) lò cò (to waddle) lồi (to bulge) lộn (to flip) lộn nhào (to somersault) luân chuyển (to circulate) lúc lắc (to wobble) lùi (to retreat) lượn (to soar) lượn lờ (to glide) lướt (to skim) mò (to grope) mọc (to sprout) múa (to dance) múa ba lê (to ballet dance) múa lân (to lion dance) múa sạp (to pole dance) múa máy (to dance mechanically) mưa (to rain) nặn (to squeeze) ngả (to lean) ngã (to fall) ngẩng (to raise) ngoảnh (to turn) ngoi (to sit upright) ngồi (to sit) ngồi xổm (to sit cross-legged) ngoe (to stick out) nguẩy (to bend) nhảy (to jump) nhảy cõn (to jump hurdles) nhảy dây (to jump rope) nhảy dù (to parachute)

			nhảy đầm (to jump in puddles) nhảy múa (to dance) nhảy nhót (to hop) nhảy lò cò (to hop on one leg) nhảy lồng (to jump in a cage) nhảy phóc (to leap) nhảy rào (to jump fences) nhảy sào (to pole vault) nhảy sạp (to jump on a bench) nhảy vòng (to jump rope) nhảy vọt (to vault) nhảy xa (to leap) nhảy xà (to jump) nảy (to jump) nổi (to float) nội suối (to flow inward) phất phới (to flutter) phóng (to launch) quanh (to go around) quấn (to coil) quay (to spin) ra khơi (to sail) rảo bước (to strut) rẽ (to turn) rơi (to fall) rũ (to shake off) run (to shake) rung (to vibrate) rượt (to chase) sà (to step on) sập (to collapse) sụp (to collapse) sụt (to sink) toài (to stagger) thoát (to escape) tong (to toss) trào (to gush) trèo (to climb) trèo đèo (to climb hills) trôi (to drift) trườn (to crawl) trượt (to slide) tuôn (to pour) tuột (to slip) tụt (to drop) ưỡn (to curl up) va (to bump) văng (to throw) vẫy (to wave) tay (to wave) vòng (to circle) vọt (to dart) vỗ (to clap) vung (to swing) vụt (to throw) vượt (to surpass) xoắn (to twist) xoay (to turn) xô (to push) xông (to rush)	
		Cause	Chất (to load, to put), chêm (to stab), chỉ (to direct), cho phép (to allow), cắm (to plug), cuộn (to roll), duỗi (to stretch), hất (to push), yêu cầu (to request), giúp đỡ (to help), cản lại (to block), vẫy tay (to wave), thổi (to blow), mang (to carry), khuân (to carry on a pole), vác (to carry), nạp (to load), đuổi (to chase), nhồi nhét (to stuff), ném (to throw), lôi (to drag), kéo (to pull), tung (to throw), dồn (to push), nén (to compress), hất (to push), phóng (to launch), búng (to toss), thả (to release), chỉ đạo (to instruct), đập (to hit), ném mạnh (to throw forcefully), giữ (to hold), đá (to kick), hạ (to lower), chèn (to insert), khóa (to lock), ra lệnh (to command), lồng (to cage), mời (to invite), dẫn (to lead), khiếng (to carry), lao (to rush), phóng (to launch), đổ (to pour), lôi (to drag), xô (to push), kéo (to pull), đẩy (to push), nâng (to lift), phóng thích (to release), bỏ (to abandon), tách (to separate), lăn (to roll), vác (to carry), chia ra (to divide), gửi (to send), rung lắc (to shake), nạp (to load), nhét (to stuff), nhấn chìm (to press down), giật (to jerk), chộp (to grab), phà hơi (to blow up), xoay (to rotate), bắn (to shoot), phun (to spray), bơm (to pump), rắc (to sprinkle), rải (to spread), vắt (to squeeze), đâm (to stab), bịt (to cover), hút (to suck), đưa (to give), ném (to throw), ấn (to press), vật ngã (to knock down), quăng (to throw), bấm (to press), nhổ (to pull out), thuyết phục (to persuade), buông (to let go), vẫy (to wave).	
	Attaching		buộc (to tie), đóng (to hammer) gắn (to bandage), gián (to glue), đan (to weave), dính (to adhere), kẹp (to clamp), nối (to connect), buộc (to tie)	**9**
	Position		ngồi (to sit), tựa (to lean), nằm (to lie down), đứng (to stand), quỳ (to	**5**

			kneel)	
	Dative	Goal	gửi (to send), mang (to carry), cầm (to hold), đem (to bring), khiêng (to lift), đưa (to give), chuyển (to transfer), phát (to distribute), viết (to write), đưa (to bring), tặng (to give as a gift), trao (to give, to pass on), trả (to return), bán (to sell), dạy (to teach), kể (to tell), bảo (to tell), hỏi (to ask), trình (to present), báo cáo (to report), truyền (to transmit)	**30**
		Source	mua (to buy), nhận phát (to receive), thu (to collect), tranh (to avoid), lấy (to take), ăn cướp (to steal), mượn (to borrow), vay (to lend)	
Mental event	Psychology		Nhớ (to miss)	**3**
	Perception		nhìn (to look), ngó (to peek),	
Relational event	Communication		gọi (to call), viết (to write), gửi tin (to send a message)	**10**
	Social interaction		Ôm (to hug), đấm (to punch), tát (to slap), vả (smack), dẫm (to step on) sờ (to touch), đụng (to bump/come into contact), xoa (to rub), nắm (to grab), bóp (to squeeze)	
	Relation		Thì, là, ở (to be)	

Competing interests

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