



## Research Article

# A COMPARATIVE ANALYSIS BETWEEN ENGLISH AND KOREAN: “THE LITTLE PRINCE” BY ANTOINE DE SAINT-EXUPÉRY

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## ABSTRACT

*This interdisciplinary study aimed to analyze in detail spatial prepositional word usage in Antoine de Saint-Exupéry's “The Little Prince” in English and Korean, in particular, the complex function of these prepositions in expressing positions, places, and feelings in the story. The study revealed similarities and differences in spatial prepositional systems in both languages, and simultaneously indicates the influence of translation strategies and culturalization. By examining the translation process, this study offers insight into the relationships between language, culture, and literature. It contributes to linguistics and translation studies by examining how literary works are translated across linguistic and cultural contexts.*

**Keywords:** cross-linguistic analysis; English and Korean versions; spatial prepositions; “The Little Prince”; translation techniques

## 1. Introduction

“*The Little Prince*” is considered a valuable source for studying linguistic and translation phenomena (Arjomandi & Kafipour, 2016; Ida, 2022; Rosenhouse, 2023; Saint-Exupéry, 2013). This research focuses on spatial prepositions, which indicate where objects are in relation to each other across linguistic and cultural contexts (Langacker, 2010; Lautenschütz et al., 2006). These prepositions highlight how speakers of specific languages perceive space and linguistic diversity (Rosenhouse, 2023; Tojo, 2020; Trujillo, 1995). Although the original version of “*The Little Prince*” is in French, the study focused on its English and Korean versions. It explored differences between these two languages, shaped by different linguistic and cultural contexts, in terms of functions and adaptations. The English version was used as the source text because it is a common reference version and links the analysis to the French original without requiring a separate analysis.

From a cross-linguistic and cross-cultural perspective, the study analyzed the translation of spatial prepositions between English and Korean. It examined linguistic and

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cultural attitudes in literary translation. Preserving the original meaning and context was also necessary to produce culturally sensitive translations (Cunha & Montane, 2019; Flowerdew, 2012). The study aimed to identify and classify the spatial prepositions appearing in the two languages and to evaluate their translations in terms of translation fidelity and cultural relevance (Li et al., 2022; Stehwein et al., 2020). Its findings might also inform language instruction, translation, and localization by helping create precise, culturally sensitive teaching materials for language teachers and professionals (Perez, 2017). Accordingly, the comparative analysis of spatial prepositions in the English and Korean versions of “*The Little Prince*” addressed the following research questions:

- What spatial prepositions are used in “*The Little Prince*” in English and Korean?
- How do English and Korean spatial prepositions differ in their usage and meanings in “*The Little Prince*”?
- What translation techniques are used for spatial prepositions in “*The Little Prince*”?
- How are cultural nuances related to spatial perception preserved or adapted in translation?

### ***1.1. Spatial prepositions in linguistics***

Spatial prepositions are among the most important components of human language and a core topic in spatial semantics (Alonso et al., 2015; Brenda & Mazurkiewicz-Sokolowska, 2022; Cunha & Montane, 2019; Dordevic, 2018). Linguists, cognitive scientists, anthropologists, and translation theorists have been interested in this interdisciplinary area. An important concern is linguistic variation because languages express spatial relationships from a variety of cultural and cognitive perspectives. Spatial prepositions are often polysemous, which means that they can refer to physical situations as well as metaphorical ideas; consequently, their meanings need to be disambiguated in context. From a cognitive-linguistic point of view, they reflect linguistic conceptualization, mental representations, spatial thinking, and categorization (Conventry et al., 1994). Challenges in intercultural communication may arise from differences in how cultures perceive space. Translators must also preserve meaning across cultural differences. Furthermore, research on the neural processing of spatial expressions also contributes to understanding spatial thought and spatial communication.

### ***1.2. Cross-linguistic studies on spatial prepositions***

Spatial prepositions cross-linguistic research is a significant area of research in linguistic studies which examine how different languages express spatial relationships and how information is conveyed regarding the position of objects and entities in space (Tojo, 2020; Trujillo, 1995). These studies are important for understanding the complex relationship between language, culture, and cognition.

Cross-linguistic studies of spatial prepositions aim to reveal this linguistic diversity worldwide. Different languages describe spatial relationships differently, and these

differences reflect how speakers organize their sense of space. For instance, English uses prepositions such as “in/ inside, on/ above, and under/ below” to express spatial relations, and Korean can express the same relations with “안에” (ane), “위에” (wie), and “아래” (arae). Table 1 below represents some of these cases.

**Table 1.** *Examples of spatial expressions in English and Korean*

|   | English                                                    | Korean                      |
|---|------------------------------------------------------------|-----------------------------|
| 1 | The keys are <b>in/ inside</b> the bag                     | 열쇠는 가방 <b>안에</b> 있어요.       |
| 2 | The book is <b>on</b> the table                            | 책은 탁자 <b>위에</b> 있어요.        |
| 3 | The cat is <b>under</b> the table                          | 고양이는 침대 <b>아래</b> 에 있어요.    |
| 4 | I am standing <b>between</b> two restaurants               | 나는 두 레스토랑 <b>사이에</b> 서 있다.  |
| 5 | The airplanes are flying <b>upwards</b> through the clouds | 비행기가 구름 <b>위로</b> 날아가고 있어요. |
| 6 | I sat <b>next to</b> my friends                            | 나는 친구 <b>옆에</b> 앉았어요.       |

Evidence from across the globe on the prepositions of space reveals the importance of culture in language that empirical results indicate that when examining the use of spatial prepositions, it is necessary to take into account the cultural norms, historical backgrounds, and environmental interactions (Alonso et al., 2015; Cunha & Montane, 2019). Examples of languages that express politeness distinctions in spatial prepositions illustrate the cultural-linguistic relationship. Such perceptions are required for intercultural communication and translation. Spatial domain prepositions can also affect representations of speech memory design and mental imagery. It has been suggested that people who speak languages with different spatial systems perceive spatial representations differently (Conventry et al., 1994). The cognitive part of the theory argues that language may affect thought. In reality, these studies offer both language instructors and localizers advice and directions for effectively communicating spatial and cultural information. In conclusion, the interdisciplinary focus on spatial prepositions among languages contributes to culture and cognition. It is also relevant to effective communication and education in a globalized society

### 1.3. *Previous studies on The Little Prince and translation studies*

Several previous studies provide important information and work related to *The Little Prince* from the perspective of translation and language analysis. Each study examines particular stages in the process and offers insights into how an iconic work is translated across languages and cultures.

Numerous themes and language- and translation-related aspects of *The Little Prince* have been discussed. In this regard, Ida (2022) reported a study on translating infinitives from English to Indonesian, revealing that both literal translation and unit shift are used to maintain accuracy and readability in the translation process. Arjomandi and Kafipour (2016) compared two translations of the novel and explained that the translation styles in the two

versions, and their impacts on the reader, can differ. The Hebrew and Arabic translations, in turn, belonging to a group of Semitic languages, have been studied by Rosenhouse (2023), who focuses on linguistic and cultural differences, primarily those related to the variations in word count, style, and register. Linguistic analysis has been done besides analysis of the mental aspect in reading *The Little Prince*. Using the audiobook version, Li et al. (2022) created a multilingual functional MRI (fMRI) corpus of language in the brain of normal English, Chinese and French speakers listening to natural speech. Similarly, Stehwein et al. (2020) developed the Le Petit Prince Corpus (LPPC), which provides translations in 26 languages for linguistic and neurolinguistic research based on records.

Although such studies are wide-ranging, none has explored the usage of spatial prepositions in the translation of *The Little Prince*. While some studies have focused on translation strategies and style, and others on the cognitive processes involved, little work has examined the treatment of spatial prepositions and how that treatment affects comprehension and mental image building. The present study aimed to fill the gap by focusing on Korean equivalents of English spatial prepositions. It examined translators' strategies, the problems they face, cultural differences, and the linguistic aspects of spatial expression. It also identified the impact of spatial prepositions on cognitive interactivity and spatial interpretations in both languages.

#### ***1.4. Key differences between English and Korean spatial prepositions***

Beyond significant differences at the linguistic, structural, and cultural levels, English and Korean spatial constructions also conceptualize space differently. Semantically, Korean has more and more refined spatial categories and allows more precise descriptions of spatial relationships. For example, the words above “위에” (wie, “on top of”) and under “아래에” (arae, “under”) convey greater specificity, while English has a relatively limited set of prepositions (on, in, and under). These differences are important when you translate the expression which is shown in the figure from English into Korean.

Structurally, English employs prepositions and Korean employs the postposition particle after a noun or a noun phrase. For example, Korean has a spatial postpositional element on the table as “탁자 위에” (takja wie). The head-final structure often troubles Korean learners, making Korean harder to learn and posing challenges in translation.

Moreover, because of the social and pragmatic relationship between the speaker, hearer, and the topic, Korean spatial expressions may also convey pragmatic or social information. They may be influenced by social hierarchy, politeness and formality, as well as by relations between interlocutors. In particular, construction of location and direction such as “에” (e) and the honorific marker of “께” (ke) can express various degrees of respect. Also, the English spatial prepositions are usually less flexible in terms of their semantics, and do not imply politeness or social status. Distance and proximity are also different concepts of dislocation. For example, “near” and “far” are sometimes translated in the Korean

language as “가까이” (gakkai, “close to”) and “멀리” (meolli, “far away”). In brief, the inconsistencies highlight the importance of linguistic accuracy, cultural sensitivity, and contextual awareness in English-Korean language teaching.

## **2. Methodology**

### **2.1. Corpus selection and data collection**

In linguistic studies, corpus selection as well as data collection is very important and pivotal in such studies, especially in the case of the analysis of spatial prepositions in English and Korean. Cunha and Montane (2019), for example, discussed assigning corpora to specific research goals, such as analyzing translation patterns, cultural issues, and language differences. Therefore, the 2013 *Samjibooks* (bilingual English-Korean edition) was used to analyze the data, along with the English text of *The Little Prince*. The corpus was digitized without changing any information. Developed systematic, less subjective criteria and annotation guidelines were then identified with extracts of spatial prepositions. The text was divided into smaller units (sentences and paragraphs) for analysis and organization. To analyze how spatial prepositions were used in sentences, and to examine linguistic and cultural differences between the two languages, these words were extracted along with the context in which they appeared. To improve accuracy and consistency, the data were verified and validated. There were also references to issues of ethics and copyright as appropriate, and permission was sought wherever necessary to use copyright material.

### **2.2. Data analysis**

Qualitative, multilayered data analysis was performed to examine how Saint-Exupéry (2013) communicates spatial relationships across the analytic data obtained for *Samjibooks* “*The Little Prince*” in two languages (Flowerdew, 2012). The data gave the researchers impetus to explore spatial prepositions and the contexts in which they are used in detail, to determine the linguistic and cultural particularity and narrative peculiarity in conjunction with the use of the prepositions. Cases of non-literal translation were of particular interest, as the translation problems were attributed to difficulties in translating culture-related concepts of space. The study also aimed to highlight systematic differences in the use of spatial prepositions in English and Korean. To examine whether one preposition or one translation method is more often selected in the source language than in the target language, we compared the source and target texts. These differences were thought to reflect fundamental cultural and crosslinguistic structural differences. Spatial language was also complex, and cases were found with no direct equivalent.

### **2.3. Translation comparison methodology**

The comparative analysis of *The Little Prince* (Samjibook, 2013) that is used by *Samjibooks* has applied a qualitative, multidimensional approach, which, according to Flowerdew (2012) is the approach used to investigate how spatial relationships are expressed in two languages. Researchers isolated the spatial prepositions and their contexts in the English and Korean texts and began investigating the latter. Owing to the information gained from close reading of the text, the

researchers identified these nuances of language and culture. Of particular interest were instances where the words were not literal equivalents, since these often involved cultural and structural issues that made achieving an equivalent spatial translation problematic. The study also sought to understand trends in the use and translation of spatial prepositions across the system. The scholars have compared the original English language and its translation into Korean and have examined the shifts and replacements of some words related to the characteristics of space (spatial terms) and interpreted whether there are regular shifts and replacements in spatial terms and whether there are translation strategies (adaptation or omission of particular words). The impact of culture and grammatical patterns in translation were highlighted, especially when the target language lacks a spatial analogy. The results suggested a complex interrelationship between language, culture, and cognition in translation.

### 3. Findings and discussion

#### 3.1. Findings

##### 3.1.1. Comparative contextual analysis of spatial prepositions used in the English and Korean versions

The analysis of spatial prepositions in the English translation of *“The Little Prince”* by Antoine de Saint-Exupéry shows that spatial prepositions describe physical relationships and settings in the story. Comparisons of *“most-frequently used”* spatial prepositions in the English and Korean versions of *“The Little Prince”* are made in Table 2.

**Table 2.** Comparative contextual analysis of spatial prepositions in the English and Korean versions of *The Little Prince*

| No. | Spatial preposition | Contextual analysis                                                                                                                                                                                               | Examples                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-----|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1   | in<br>안에            | <ul style="list-style-type: none"> <li>- denote a sense of place</li> <li>- denote the Little Prince's presence within specific environments or locations</li> </ul>                                              | <p>The preposition “when” in this context vividly illustrates where he is in the mass of the desert on Earth when he gets there. It draws attention to his loneliness and solitude while he is traveling.</p> <p>The way the Korean version is rendered, when he comes on Earth “to the desert.” It is the Korean equivalents of “in the desert,” literally “inside the desert” “사막 안에.” There is a sense of being in a large desert environment in this adaptation.</p>                                                               |
| 2   | on<br>위에            | <ul style="list-style-type: none"> <li>- emphasize positions</li> <li>- describe the Little Prince's placement on various objects or surfaces</li> <li>- create a sense of physicality and positioning</li> </ul> | <p>The one time he meets the lamplighter on this little planet, he sees the lamplighter working “on duty,” and he sees the location of the lamplighter and witnesses his chores. By way of clarity, what is happening in the story, and where the lamplighter is, it adds to the vividness of the story.</p> <p>In the Korean translation, when he meets “on duty” lamplighter on his little planet, it is “근무 중인” which means “working.” The preposition “위에” is used to indicate completion of a task, completion of a duty etc.</p> |

|   |                |                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|---|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 | under<br>아래에   | <ul style="list-style-type: none"> <li>- convey the idea of being beneath the surface of something</li> <li>- may not be as frequent as “in/안에” or “on/위에,” but remain important in certain contexts</li> </ul> | <p>The little prince meets a king who rules “under” a splendid canopy, depicting the concepts of sovereignty and shelter.</p> <p>In the Korean version of The Little Prince, the king might be referred to as “왕 아래에” (under the king), when he’s being given to know by the Korean translator by the king on the little prince’s little planet. This adaptation reflects the concept of having to come in second place with the king and laws of hierarchy.</p>                                                                                                                                                       |
| 4 | at<br>에        | <ul style="list-style-type: none"> <li>- signify a particular location or point in space</li> <li>- help pinpoint specific events or interactions within the narrative</li> </ul>                               | <p>The encounter with the fox teaches the little prince that seeing is not just with the eyes but looking “at” the heart. This use highlights an exact point in the story and how it is necessary to connect with the audience when sharing it.</p> <p>In the meeting between the little prince and the fox, it is the Korean translation can use “여우에 게” to mean “at the fox.” This option points to a certain time of their meeting and the significance of this encounter.</p>                                                                                                                                      |
| 5 | beside<br>옆에   | <ul style="list-style-type: none"> <li>- signify relationship</li> <li>- indicate the location of one object or character in proximity to another</li> </ul>                                                    | <p>The fox meets the little prince and tells him that people must sit “beside” each other in order to get to know each other. In this sense “beside” suggests not only proximity but also that relationships are formed through proximity, shared experience, events, and connections.</p> <p>The Korean version of the Little Prince’s friendship with the fox could be “여우 곁에” (meaning “beside the fox”). This adaptation expresses the notion of being fond of the fox—both in physical closeness, and in emotional nearness. It conveys the sense of companionship and the significance of their connection.</p>  |
| 6 | between<br>사이에 | <ul style="list-style-type: none"> <li>- highlight connections</li> <li>- denote a position or relationship in the space that lies in the middle of two objects or characters</li> </ul>                        | <p>“It is only with the heart that one can see clearly; what is essential is invisible to the eyes.” Here, the term “between” implies a linkage between seeing with the heart and seeing with the eyes. The preposition “between” points to the fact that the field of emotions and relationships is the true field of understanding and perception.</p> <p>“마음으로만 보이는 것이,” the Korean version uses “One sees clearly only with the heart. What is essential is invisible to the eye.” Preposition “사이에” focus on the relationship between the heart and seeing, pointing to the role of the emotional perception.</p> |
| 7 | around<br>주위에  | <ul style="list-style-type: none"> <li>- describe movement or position in the vicinity of something</li> </ul>                                                                                                  | <p>As the Little Prince journeys through space, he scans the multitude of stars “around” him.</p> <p>The Korean translation of the Little Prince’s journey through space is “우주 주위에”, which means “around the universe.” This adaptation communicates a notion of movement in the environment of the universe.</p>                                                                                                                                                                                                                                                                                                     |

The spatial prepositions seem to enrich and deepen the story's contents. Readers can turn the physical environment, settings, and locations into a visual experience. It could contribute to a more pleasurable reading experience, as well as interactions throughout the story. These prepositions are not just grammatical constructs, but integral to conveying the themes, emotions, and reality of the story's journey through outer space.

### 3.1.2. A comparison of translation technique choices in the English and Korean versions

The translation methods and adjustments to the author's statements in *The Little Prince* in English and Korean are crucial because they shape how the original text is adapted into the target language while preserving its significance and sweetness for the audience. Table 3 below introduces some techniques and choices in translating this piece from Korean to English, and the English translation was based on the Korean original.

**Table 3.** Translation technique choices in English and Korean versions

| Techniques                   | Aims                                                                                                                         | English                                                                                                                 | Korean                                                                                                                      |
|------------------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| Literal translation          | Stay as faithful as possible to the original French text, preserving the author's words and style                            | In the desert                                                                                                           | 사막 안에                                                                                                                       |
| Cultural adaptation          | Ensure that the text resonates with English-speaking or Korean readers                                                       | one hundred eleven million seven hundred twenty thousand (to represent the lamplighter's meticulous counting)           | 일억 백 열 곱 천 (to align with Korean conventions)                                                                               |
| Idiomatic expression         | Convey spatial relationship                                                                                                  | across the universe (to describe the Little Prince's travel)                                                            | 우주 주위에 (to convey movement within the surroundings of the universe)                                                         |
| Preserving wordplay and puns | Convey the thematic connections between words creatively when possible                                                       | Baobabs – rosebushes (to maintain the concept of uprooting harmful plants as a metaphor for addressing life's problems) | 뿌리가 자라기 전에 뽑아버려 (while the exact wordplay may not be replicated, the translation retains the concept of removing obstacles) |
| Emotional nuance             | Illustrate emotional nuances and evoke the same sentiments when describing the Little Prince's experiences and relationships | One sees clearly only with the heart (to convey the emotional depth of the moment)                                      | 마음으로만 잘 본다 (maintain the emotional resonance of the original text)                                                          |

Concerning spatial prepositions, both the Korean and English edition of "*The Little Prince*" uses a mix of literal translation, idiomatic phrases, and attempts to retain wordplay and emotional connotations. The method of translation will vary greatly based on the nature of each particular version in terms of language and culture, and the aim is always to restore to each version the beauty, nobility, and richness of the original narrative.

### 3.2. Discussion

#### 3.2.1. Commonalities and differences in spatial prepositions between English and Korean

Spatial expressions indicate the relationships between objects and place in both English and Korean. They belong to different language families but share spatial concepts. This includes commonly used prepositions such as “in” (안에/ 에서), “on” (위에/ 에), “under” (아래에/ 아래로), “between” (사이에/ 사이로), and “beside” (옆에/ 옆으로). Some phrases in the two languages also indicate a relation with regard to the focal point/direction, such as in front/behind the house (English: in front of the house; Korean: 집 앞에). However, they are not expressed uniformly in spatial terms in grammatical form, variation, or cultural context. In other words, “between” and “across” can be “사이” and “사이로”, respectively, and these can have different meanings based on context. Korean also includes “spatial nouns” that can be followed by the particles 에, 에서, or 로 to indicate location, direction, or place of origin. These combinations may create context dependency or grammatical complexity for learners or translators, depending on whether they refer to nouns or verbs.

One important structural change is word order. One difference between prepositions in English and spatial particles in Korean is that the former are usually placed before the noun phrase (in the room), whereas the latter is placed after the noun phrase (방 안에 “inside the room”). Korean is consequently relatively often referred to as a head-final language. Spatial terms in both languages may also take metaphoric and/or contextual meaning. The English word “under,” for instance, may have different meanings which do not necessarily correspond with the Korean context of the native word.

In brief, the underlying general structure of space concepts in English and Korean is similar, while the structural details and their application to specific contexts clearly differ (Flowerdew, 2012). Such similarities and differences are essential to successful language learning and to translation.

#### 3.2.2. Impacts on the narrative and readers' experiences

English and Korean translations of “*The Little Prince*” have significant differences in using spatial prepositions which play an important role in determining the meaning and narration of the book. These language features create dynamic imagery and associations in the story and indicate physical and emotional connections between characters and their surroundings (Flowerdew, 2012). The fantasy background created by spatial prepositions gives the reader a picture in their mind of how the little prince travels. For instance, the English term on earth is synonymous with the Korean version and confirms readers' orientation about a space in the story. Also, the placement of spatial prepositions explains the different properties of the planets the little prince visits. Statements such as “a king governs over a small planet” emphasize the limitations of space and the smaller, more playful

world that is the essence of the storyline. The prepositions add place and scale, deepening the reader's sense of immersion in the fictional world.

Spatially, prepositions also shape the tone and mood of scenes through emotion. English has phrases that convey a sense of enormity, loneliness, or grandiosity, such as "under the stars" or "in the desert". Such as, the Korean equivalents are "밤하늘 아래" (beneath the night sky) or "사막 속에서" (in the desert), which are also culturally familiar structures that mean similarly. The cross-linguistic echo demonstrates what the translator had to do to keep the emotional touch while also making the language appealing to the local sensibilities. Character and emotional intimacy are also created with the use of spatial prepositions. The little prince and the fox use surrounding words, like "beside" and "옆에", when talking to each other and allows readers to get to know characters and their changing relationships. To conclude, the use of spatial prepositions in "*The Little Prince*" extends beyond their grammatical purpose to create the story's spatial, emotional, and cultural meaning in both the English and Korean versions.

#### 4. Conclusion

Comparing the translator's renditions in the two languages (Korean and English) of the spatial prepositions in *The Little Prince* shows significant similarity. Both apply "place, relation, and context words" of space (in, on, under, etc.) to point to locations, relationships, and situations in the story. They also create proximity and emotional appeal by building cultural corrections, choosing words, and using euphemism and emotional "clues". But there are certain considerations and limitations. The sense of spatial prepositions may vary in different contexts in a text. Besides, the analysis assumes uniformity of style in translation, while a translator may have different attitudes. The study also fails to investigate the context-specific nature of present-day English and Korean languages and cultures. They might still be useful for building knowledge of prepositions if used as additional observations.

The implications of this research are that there are many advantages of using translation techniques to carry over literary background in the translation from one language to another. However, translators must know certain cultural elements to convey a story. Moreover, spatial prepositions can help English and Korean students understand differences in the English and Korean language and culture so that they can become familiar with and accept other cultures. This analysis can be used in both translation studies and linguistics, where English and Korean spatial relationships are seen as identical. It is impossible for the translator to throw only a "good old time" around these relationships and preserve the flow and integrity of the literature. The three major translation techniques were discussed in this article, namely cultural adaptation, idiomatic expression, and masculine wordplay. Despite the weak points related to the context and changeability of translation, the study shows the significance of translation in literature, language learning and cultural exchange. Future studies can focus on more subtle issues in language and storytelling.

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**ĐỐI CHIẾU CÁCH SỬ DỤNG GIỚI TỪ CHỈ ĐỊA ĐIỂM  
TRONG BẢN DỊCH TIẾNG ANH VÀ TIẾNG HÀN:  
TÁC PHẨM “HOÀNG TỬ BÉ” CỦA ANTOINE DE SAINT-EXUPÉRY**  
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**TÓM TẮT**

*Nghiên cứu tập trung vào phân tích và so sánh cách sử dụng giới từ chỉ địa điểm về các khía cạnh ngữ cảnh, chi tiết về bối cảnh và tâm trạng nhân vật trong bản dịch tiếng Anh và tiếng Hàn tác phẩm “The Little Prince” của nhà văn Antoine de Saint-Exupéry. Kết quả cho thấy sự tương đồng và biến đổi trong hệ thống giới từ chỉ địa điểm của hai bản dịch của tác phẩm. Hơn nữa, kết quả nhấn mạnh tầm quan trọng của quá trình dịch thuật cho phù hợp với văn hóa, phong cách trong cả bản tiếng Anh và tiếng Hàn. Nghiên cứu đã cung cấp góc nhìn mới về sự tương tác phức tạp giữa ngôn ngữ, văn hóa và văn học qua việc phân tích quá trình dịch thuật, đồng thời có những đóng góp quý báu vào lĩnh vực ngôn ngữ học và nghiên cứu dịch thuật đối với hai loại ngôn ngữ và hai nền văn hóa khác nhau.*

**Từ khóa:** phân tích ngôn ngữ; bản dịch tiếng Anh và tiếng Hàn; giới từ chỉ địa điểm; “The Little Prince”; kỹ năng dịch thuật