

Lexical - Semantic Field Used In Demonstration Of Romantic Love In Poetry Of Nguyen Trong Tao



Nguyen Anh Thi¹, Nguyen Thi Hoai Thuong²

^{1,2}Student, Faculty of Philology, the University of Danang, University of Science and Education, Danang, Vietnam

Corresponding Author: Tran Van Sang

Associate Professor, the University of Danang, University of Science and Education, Danang, Vietnam. No.459 Ton Duc Thang Street, Lien Chieu District, Danang, Vietnam

ABSTRACT: The study of the lexical-semantic field and the employment of the theories of semantic field in research on the language of literature have clearly demonstrated the links amongst words in the whole vocabulary system and their functions. Therefore, it is essential to approach the poetic works of Nguyen Trong Tao by investigating the lexical-semantic field of romantic love to affirm the values of his works as well as his style of composition. With the use of quantitative and qualitative methods in the linguistic description, this article analyses and establishes the semantic relationships between language expressions thus, clarifying the characteristics, role and significance of the mentioned semantic field in Nguyen Trong Tao's poems. The result is not only hoped to contribute to the awareness of semantic-field-related theories in our language system, but also facilitate the literature teaching practice in high school.

KEYWORDS: *semantic field, romantic love, Nguyen Trong Tao's poetry, symbolization*

1. INTRODUCTION

Being one of the crucial components of semantics, the semantic field has received great concern from linguists all over the world. Researching into the semantic field and applying its theories in literature study allows us to gain an insight into the connections between individual word as well as the systematicity of vocabulary in general and language in particular; at the same time, deepen the understanding of language's characteristics displayed when the language is performing its function. Besides, the establishment of different semantic fields and the analysis of the word transfers from one semantic field to another in discourse are the scientific basis for further interpretations and criticisms of the content and theme of literary works (an general overview can see more at Dirk Geeraerts (2010): *Theories of lexical Semantics*; Do Huu Chau (1998): *The basis of Semantic vocabulary*; Tran Van Sang (2015): *Vietnamese Vocabulary in the system and in use*).

Applying knowledge of the semantic field in studying literature is believed to help linguists systematize how language is processed and employed by an author, which results in the scientific ground for interpreting and criticizing literary works. Through that, researchers are able to intensively cultivate the ideological values behind the artistic language compositions to strengthen the values of those pieces of work and investigate the writers' styles of artwork creation. In this article, such an approach, particularly related to the analysis of the semantic field illustrating love in Nguyen Trong Tao's poetic works, is presented.

Victor Hugo, a great poet, novelist and dramatist of France, once said: "*La vie est une fleur dont l'amour est le miel*" (*Life is a flower of which love is the honey*). It is a commonly held belief that we cannot truly live without "love" since "love" is what lifts our spirits through all the ups and downs. Not only does love exist as a flame of life in our hearts, but it is also the constant source of inspiration for literary creations. Thus, there are numerous conceptions of romantic love denoted in poetry, especially in Vietnamese literature with all the differences in its shapes, colours and stages. And one of the most successful in the area of love poems is Nguyen Trong Tao, a big name amongst artistic creators. His works about love are the representatives of all his introspection toward the great philosophies of life. Until now, the poetry of Nguyen Trong Tao has been analysed in diverse direction. The two main directions presented in this article are as follows.

Firstly, Nguyen Trong Tao's poetry is understood via the method of literary criticism. This approach allows researchers to interpret and express their feelings about the writing career of the great author as well as his certain pieces of work. The demonstrations of this approach which can be mentioned are "Nguyen Trong Tao với cái chớp mắt ngàn năm" (*Nguyen Trong Tao and the thousand-year wink*) of Nguyen Dang Diep (Nguyễn Đăng Điệp, 2009); "Nguyễn Trọng Tạo người chọn thơ làm nghiệp" (*Nguyen Trong Tao – the one who chooses poetry as a lifelong career*) of Cao Xuan Phat (Cao Xuân Phát, 2011); "Nguyễn Trọng

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Tạo người tự sắm vai mình” (Nguyen Trong Tao – the one who plays the role of himself) of Le Huy Mau (Le Huy Mau, 2011), and Vu Cao with “Nguyễn Trọng Tạo một người thơ lẻ” (Nguyen Trong Tao – an individual – a single poem) (Vu Cao, 1996), and so on. With these studies, the writers have shown readers of a poetic figure who is always full of emotions towards life and human and his distinctive style of writing.

The second method to be used in the cultivation of Nguyen Trong Tao’s poetry is poetics. Nguyen Trong Tao and his poems have been a long common concern amongst domestic literature researchers. A variety of works on Nguyen Trong Tao have been done with different approaches, including the employment of poetics. For example, “*Tư duy nghệ thuật thơ Nguyễn Trọng Tạo*” (Artistic thinking in the poetry of Nguyen Trong Tao) of Nguyen Huu Cong (MA thesis, ĐHQGHN, 2013); “*Thế giới nghệ thuật trong thơ Nguyễn Trọng Tạo*” (Artistic world in the poetry of Nguyen Trong Tao) of Roan Minh Hieu (MA thesis, ĐHQGHN, 2013); “*Đặc điểm thơ và trường ca Nguyễn Trọng Tạo*” (Characteristics of poems and epics of Nguyen Trong Tao) of Nguyen Thi Hao (MA thesis, ĐHQGHN, 2016).

In the light of the above-listed literature, it can be said that Nguyen Trong Tao’s poetry has attracted a strong interest amongst scholars. However, there are limited works done in the investigation into the poetry of Nguyen Trong Tao via linguistics, especially the study of the semantic field of love in his compositions is still unavailable. This gap is the reason why we conducted the research.

The study of artistic language has proved to be a crucial approach and an obvious attraction for language investigators. Therefore, carrying on research into the semantic field of love in the poetry of Nguyen Trong Tao is of great importance.

2. METHODOLOGY AND MATERIALS

2.1. Methodology

The following methods were utilized in this article:

Quantitative methods: Words in the same semantic field in the poems of Nguyen Trong Tao were collected and described in the number of times they showed up and the percentages they comprised.

Qualitative methods: We employed *linguistic description* as a tool to analyse and establish semantic relationships between language expressions in one semantic field. And since then, the characteristics, roles and the effectiveness of the semantic field of love in Nguyen Trong Tao’s poetry is hoped to be clarified.

2.2. Materials

For this paper, data was gathered from the project “*Nguyễn Trọng Tạo tuyển tập - Thơ và Nhạc*” (Nguyen Trong Tao – the collection of poems and songs) collected by Tuyet Nga, Pham Ngoc Ngoan, Tran Quang Quy, 2019.

Through the examination of 10 poem collections of the poet Nguyen Trong Tao including *Tình yêu sáng sớm* (love at dawn), *Giương mặt tôi yêu* (The face I love), *Hà Nội tôi yêu* (Ha Noi I love), *Sóng thủy tinh* (Glass waves), *Gửi người không quen* (To those unfamiliar), *Đồng dao cho người lớn* (Nursery rhymes for the adults), *Thư trên máy chữ* (A letter on the typewriter), *Nương thân* (A place to go), *Thế giới không còn trăng* (A world without the Moon), *Em đàn bà* (You – woman), we realized that in 116 romantic poems, there are 364 lexical units in paradigmatic, syntagmatic and associative relations to name, describe the objects of romantic love. The results are as follows:

Lexical semantic field of love in the poetry of Nguyen Trong Tao	SỐ LƯỢNG	RATE (%)
Semantic field of love in paradigmatic relations	190	52.2
Semantic field of love in syntagmatic relations	86	23.63
Semantic field of love in associative relations	60	16.48
Semantic transfers of lexical units amongst different fields	28	7.69
Tổng	364	100%

Table 1: Types of relations of the lexical-semantic field of love in the poetry of Nguyen Trong Tao

Amongst the lexical-semantic field of love in Nguyen Trong Tao’s poetry, the sub-field of paradigmatic relations accounts for the highest rate of 52.2% with 190 words. Second to that is the sub-field of syntagmatic relations with 86 units, taking up 23.63%. There are only 16.46% and 7.69% for sub-field of associative relations and semantic transfers of lexical items amongst different fields respectively.

This collection of different lexical-semantic fields related to romantic love is the evidence of the creativity of the poet in using word combinations and association, which allows the writer to precisely express every single shape of the delicate feelings of love via the employment of eloquent vocabulary. This paper will provide a better insight into this statement in the discussion section.

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3. RESULTS AND DISCUSSION

3.1. Classification of lexical – semantic field of romantic love in poetry of Nguyen Trong Tao

3.1.1. Lexical – semantic field of love in poetry of Nguyen Trong Tao in paradigmatic relations

The investigation into the 10 poem collections Nguyen Trong Tao results in 190 words in paradigmatic relations, with the appearances of 2085 times, accounting for 52.33% the number of words in the semantic field of love. There are 4 more sub-fields as follows:

LEXICAL – SEMANTIC FIELD OF LOVE IN POETRY OF NGUYEN TRONG TAO IN PARADIGMATIC RELATIONS			
	NUMBER	FREQUENCY	RATE(%)
Lexical-semantic sub-field of address terms related to love	20	1315	64.33%
Lexical-semantic sub-field of nouns/ noun phrases related to love	14	79	3.86%
Lexical-semantic sub-field of verbs/ verb phrases related to love	107	584	28.57%
Lexical-semantic sub-field of adjectives/ adjective phrases related to love	49	66	3.24%
TỔNG	190	2044	100%

Table 2. Lexical – semantic field of love in poetry of Nguyen Trong Tao in paradigmatic relations

Group 1: Addressing terms related to love

The frequency and rate amongst different addressing terms are ranked from the highest to the lowest as in the table below:

RANK ING	PRONOUN/ TERM	FREQUE NCY	RATE (%)	RANK ING	PRONOUN/ TERM	FREQUE NCY	RATE (%)
1	em (I - me/ You)	491	24.02	11	Chàng (he – him)	4	0.2
2	anh (I - me/ You)	353	17.27	12	người yêu (you: the lover)	3	0.15
3	tôi (I - me)	272	13.31	13	mình (you: husband/ wife)	3	0.15
4	ta (I - me)	79	3.86	14	vợ (you/ she – her: the wife)	3	0.15
5	người (you/ he -him/ she - her)	41	2	15	chàng yêu cũ (he – him: the ex-lover)	1	0.05
6	nàng (she - her)	27	1.32	16	người con gái (you/ she – her: a young lady)	1	0.05
7	chồng (you: the husband)	12	0.59	17	cô gái (you/ she – her: a young lady)	1	0.05
8	người đẹp (you: the beautiful lady)	8	0.39	18	gái (you/ she – her: a young lady)	1	0.05
9	chúng mình (we – us)	7	0.34	19	trai (you/ he – him: a young man)	1	0.05
10	nhỏ của anh (you: my little darling girl)	6	0.29	20	đàn bà (she – her: a lady)	1	0.05

Table 3: Lexical-semantic sub-field of address terms related to love

The table describes different addressing terms in the lexical-semantic sub-field of love, which has been collected from an abundance of poems by Nguyen Trong Tao. There are 20 terms, of which the total number of occurrences is 1315 times, comprising 64.33%. They are divided into two groups: personal pronouns and other person-calling words. While the former only includes 4 words (361 times of occurrences), taking up 27.45%, there are 16 words in the latter groups, which appeared 954 times, scoring the rate at 72.55%.

“*Tôi*” is the personal pronoun most used by the poet with 272 times of appearance (equivalent to 13.31%). Other pronouns such as “*ta*”, “*chúng mình*”, and “*mình*” have a lower rate of occurrence. The pronoun “*tôi*” refers to the first-person singular

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speaker, which can be used for both genders due to its neutrality. With a high frequency of being employed, the pronoun “*tôi*” has proved its significance in the sub-field of addressing terms related to love.

The addressing terms are classified as follows:

- First-person addressing terms: *anh, em, nhỏ của anh*
- Second-person addressing terms: *anh, em, chàng, nàng, ai (you/ he – him/ she – her: some unknown people), người*
- Third-person addressing terms: *chồng, người đẹp, người yêu, chàng yêu cũ, người con gái, cô gái, vợ, gái, trai, đàn bà*

The pair “*anh - em*” holds a pretty high rate amongst the lexical units demonstrating romantic love. The percentage for the word “*em*” is the largest at 24.02% (491 times), while with 353 times, accounting for 17.27%, “*anh*” has proved itself to be extensively used by the writer. “*Anh*” is how a woman addresses her husband or partner; in contrast, a man can also self-refer to the word. Similarly, a man would use “*em*” to call his wife or partner in a conversation; and a woman uses the same word to identify herself. In terms of the functions, both of the words can be utilized in the same manner. In other words, this is a pair of equivalent addressing terms which often show up together in numerous writings about love.

(1) *em lộng lẫy mộng mơ giờ nhàu nát bên đường*
anh là kẻ vớt trăng bao lần trăng vỡ nát

(Once being gorgeous and naïve, you are now suffering on the sidewalk
(And) I’m a moon catcher (despite) how many times it scattered)

(*Nghiên ngẫm*, [14, tr.189])

(2) *Em vất kiệt em cho sóng*
Tôi lang thang tôi về nơi cuối trời
(You’ve sacrificed yourself to the waves
I’m wandering on my endless road)

(*Lâm Phương hát*) [14, tr.310]

In addition to the usage of certain popular terms of addressing like “*anh*”, “*em*”, other lexical items can be mentioned as *chàng, nàng, cô, người đẹp, người yêu, nhỏ của anh, and so on.*

có năm ngọn gió vuốt ve má nàng
có năm cánh sóng phập phồng mạn man
(There’re five breezes caressing her cheeks
There’re five curving and stroking waves)

(*Ru hoa*) [14, tr.304]

Group 2: nouns/ noun phrases related to love

The frequency and rate amongst different nouns/ noun phrases are ranked from the highest to the lowest as in the table below:

RANKI NG	NOUN	FREQUE NCY	RATE (%)	RANKI NG	NOUN	FREQUE NCY	RATE (%)
1	tình yêu (love)	38	1.86	8	mối tình (a romantic relationship)	1	0.05
2	tình (sentiment)	20	0.98	9	nỗi buồn đau (a heartbreak)	1	0.05
3	nỗi buồn (sorrow)	6	0.29	10	nỗi đau (a pain/ hurt)	1	0.05
4	niềm vui (ecstasy)	4	0.2	11	cuộc tình (a romantic relationship)	1	0.05
5	nỗi nhớ (miss)	2	0.1	12	tình đầu (puppy love/ first love)	1	0.05
6	tình ái (romance)	1	0.05	13	ái tình (romance)	1	0.05
7	lời yêu (loving words)	1	0.05	14	tuổi yêu (age of experiencing romantic love)	1	0.05

Table 4: Lexical-semantic sub-field of nouns/ noun phrases related to love

Amongst the above phrases for love, the word “*tình yêu*” appeared the most often at 38 times (1.86%), while the second-ranking belongs to “*tình*” at 20 times (0.98%). Other phrases like “*tuổi yêu*”, “*ái tình*”, “*tình đầu*”, “*tình ái*”, etc. only turned up once, which each makes up 0.05%.

cánh diều chẳng phụ dây diều
tình yêu nữ phụ người yêu bao giờ
(The sail cannot betray the kite line
How could love break the lover’s heart?)

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(*Hình như*) [14, tr.101]

tiễn anh, em nép làn nắng mỏng

tình ngại người đông vội chia tay

(In the fragile the daylight, I saw you off

We hastily broke up, afraid of the crowd)

(*Bài thơ tình tặng người trồng cây thành phố*) [14, tr.91]

Group 3: verbs/ verb phrases related to love

There are two sub-fields:

- Verbs describing emotional conditions of love
- Verbs describing actions of love
- Verbs describing emotional conditions of love:

The frequency and rate amongst different words/ phrases are ranked from the highest to the lowest as in the table below:

RANK ING	VERB	FREQU ENCY	RATE (%)	RANK ING	VERB	FREQU ENCY	RATE (%)
1	yêu (to love)	64	10.96	25	đau (to hurt)	1	0.17
2	sợ hãi (to be afraid)	45	7.7	26	sung sướng (to be in euphoria)	1	0.17
3	nhớ (to miss)	38	6.51	27	hiểu (to understand)	1	0.17
4	ngơ ngác (to be lost in thought)	27	4.62	28	xúc động (to be moved by)	1	0.17
5	đợi (to wait)	27	4.62	29	bất ngờ (to be surprised)	1	0.17
6	nhớ thương (to long for)	22	3.77	30	buồn thương (to mourn)	1	0.17
7	quên (to forget)	11	1.88	31	ngỡ ngàng (to be outraged at)	1	0.17
8	yêu thương (to cherish)	9	1.54	32	hồi hộp (to be thrilled and nervous)	1	0.17
9	ngẹn ngào (to have a lump in one's throat)	5	0.86	33	ghét (loathe)	1	0.17
10	vui (to be in a good mood)	5	0.86	34	mê (be crazy about)	1	0.17
11	xa nhau (to be separated from each other)	3	0.51	35	tan vỡ (to be broken)	1	0.17
12	mơ mộng (to daydream)	3	0.51	36	ngươi quên (to gradually think no more of)	1	0.17
13	đau đớn (to be in pain)	3	0.51	37	tần ngần (to hesitate)	1	0.17
14	sợ (to fear)	2	0.34	38	ngóng trông (set one's heart on)	1	0.17
15	tương tư (to have a crush on someone)	2	0.34	39	mong (to long for)	1	0.17
16	thương (love and nurture)	2	0.34	40	mong nhớ (to heart-long for)	1	0.17
17	thù hận (to appear hostile)	2	0.34	41	ghen (to be jealous of)	1	0.17
18	kiên nhẫn (to be patient)	2	0.34	42	bồi hồi (to be thrilled and anxious)	1	0.17
19	tin yêu (to trust)	2	0.34	43	xót xa (to lament)	1	0.17
20	chờ mong (to look forward to)	2	0.34	44	run (to be thrilled, anxious and afraid)	1	0.17
21	xa (to be faraway)	1	0.17	45	trống trải (feel empty inside)	1	0.17
22	cô đơn (to feel lonely)	1	0.17	46	đơn độc (to be alone)	1	0.17
23	đau thương (to grieve/ to break a heart)	1	0.17	47	bàng hoàng (to be stunned and disappointed)	1	0.17
24	ngâm ngùi (to feel devastated)	1	0.17				

Table 5. Verbs describing emotional conditions of love in the poetry of Nguyen Trong Tao

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With the number of occurrences of 64, “yêu” makes up the highest portions (10.96%) of all the verbs/ verb phrases describing the feelings of love, which is followed by such expressions as *sợ hãi, nhớ, ngỡ ngàng, đợi, nhớ thương, quên, and so things like that.*

*Tôi yêu em, tôi tìm điều đáng ghét
ở trong em. Em đừng vội giận hờn
em yêu tôi, em tìm điều đáng ghét
ở trong tôi. Và em hiểu tôi hơn
(I love you, I'm trying hard to find out the imperfections
In you. No! Darling, don't be upset*

*(‘Coz) you love me, you’re trying hard to find out the imperfections
In me. To get to know me better.)*

(Cuộc sống) [14, tr.142]

➤ Verbs describing actions of love:

The frequency and rate amongst different words/ phrases are ranked from the highest to the lowest as in the table below:

RANKING	VERB	FREQUENCY	RATE (%)	RANKING	VERB	FREQUENCY	RATE (%)
1	khóc (to cry)	54	9.15	31	đối lừa (to lie)	1	0.17
2	tin (to believe)	30	5.08	32	cắn (to bite)	1	0.17
3	cười (to laugh)	28	4.74	33	chia tay (to break up)	1	0.17
4	khát (to feel thirsty)	28	4.74	34	gặp lại (to see someone again)	1	0.17
5	tìm (to look for)	23	3.90	35	an ủi (to lift someone's spirits)	1	0.17
6	hôn (to kiss)	18	3.05	36	hẹn (to make an arrangement)	1	0.17
7	cầm lòng (to restrain oneself)	15	2.54	37	trông cây si (to fall deeply in love with)	1	0.17
8	trao nhau (to give each other)	6	1.02	38	bỏ (to give up)	1	0.17
9	quên (to forget)	6	1.02	39	mơ (to dream)	1	0.17
10	ngóng trông (to look forward to)	5	0.85	40	dang tay (to spread one's arms)	1	0.17
11	siết (to hold something tight)	5	0.85	41	gọi (to call)	1	0.17
12	trở lại (to return)	4	0.68	42	lặng im (to stay silent)	1	0.17
13	hò hẹn (to date someone)	4	0.68	43	trách giận (to get upset)	1	0.17
14	ôm (to embrace/ hug)	4	0.68	44	say mê (be smitten by)	1	0.17
15	tặng (to give)	3	0.51	45	đắm say (be in love with)	1	0.17
16	ước (to make wishes)	3	0.51	46	ve vuốt (to cuddle)	1	0.17
17	hiểu (to understand)	3	0.51	47	làm tình (to make love)	1	0.17
18	cưới nhau (to get married to someone)	2	0.34	48	giận hờn (to sulk)	1	0.17
19	trách (to blame)	2	0.34	49	sà (to snuggle up)	1	0.17
20	chia ly (to split up)	2	0.34	50	hứa hẹn (to make promises)	1	0.17
21	cuồng si (to be infatuated with)	2	0.34	51	bên nhau (to be together)	1	0.17
22	bỏ (to leave)	2	0.34	52	quần vào nhau (to intertwine)	1	0.17
23	mất (to die)	2	0.34	53	đợi (to wait for)	1	0.17
24	mất (to lose)	1	0.17	54	ghì (to grasp/ to hold tight)	1	0.17

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25	sex	1	0.17	55	đi (to go/ leave)	1	0.17
26	cau mày (to frown)	1	0.17	56	tha thứ (to forgive)	1	0.17
27	khỏa thân (to be naked)	1	0.17	57	ngóng (to thirst for)	1	0.17
28	ghét (to hate)	1	0.17	58	giã biệt (to say goodbye)	1	0.17
29	mê (to be mad about)	1	0.17	59	mong đợi (to crave)	1	0.17
30	chạm (to touch)	1	0.17	60	gặp gỡ (to meet)	1	0.17

Table 6. Verbs describing actions of love in the poetry of Nguyen Trong Tao

*Có lúc cuồng si, tôi đã ôm em lăn vào cỏ
Ngõ thiên nhiên mãi mãi tuổi dậy thì
(Sometimes, when I got infatuated, I hug you tight and roll on grass
Thinking the nature will be in its teens forever.)
(Triết lý cỏ) [14, tr.291]*

Group 4: adjectives/ adjective phrases related to love

There are two sub-fields:

- Adjectives describing the levels of love
- Adjectives describing the characteristics/ emotional conditions of love

The frequency and rate amongst different words/ phrases are ranked from the highest to the lowest as in the table below:

RANKING	ADJECTIVE	FREQUENCY	RATE (%)	RANKING	ADJECTIVE	FREQUENCY	RATE (%)
1	đau đớn (painful)	3	4.55	11	đắng chát (bitter)	1	1.52
2	nồng nàn (passionate)	3	4.55	12	mê đắm (captivated)	1	1.52
3	mong manh (fragile)	2	3.03	13	cách trở (faraway)	1	1.52
4	bất ngờ (surprising)	2	3.03	14	bão tố (stormy)	1	1.52
5	sôi nổi (lively)	1	1.52	15	bình yên (peaceful)	1	1.52
6	tan vỡ (breaking/ broken)	1	1.52	16	mãnh liệt (fierce)	1	1.52
7	ngọt ngào (sweet)	1	1.52	17	địu mát (fresh/ cooling)	1	1.52
8	trọn lòng (wholehearted)	1	1.52	18	nồng cháy (burning)	1	1.52
9	héo khô (dry up)	1	1.52	19	đắm đuối (bewitched)	1	1.52
10	vĩnh cửu (eternal)	1	1.52				

Table 7. Adjectives describing actions of love in the poetry of Nguyen Trong Tao

*Ngọt ngào cái thuở chín, mười
em đi mua “rượu”, còn tôi xây nhà
(How sweet at the age of nine and ten
When you went get “wine” and I built up a house.)
(Làm đền) [14, tr.147]*

- Adjectives describing the characteristics/ emotional conditions of love:

The frequency and rate amongst different words/ phrases are ranked from the highest to the lowest as in the table below:

RANKING	ADJECTIVE	FREQUENCY	RATE (%)	RANKING	ADJECTIVE	FREQUENCY	RATE (%)
1	lặng lẽ (quiet)	1	1.51	16	tươi thắm (vivacious)	1	1.51
2	đào hoa (a ladies' man)	3	4.54	17	lênh đênh (adift)	1	1.51
3	vụng dại (young and dumb)	3	4.54	18	mê đắm (charming)	1	1.51

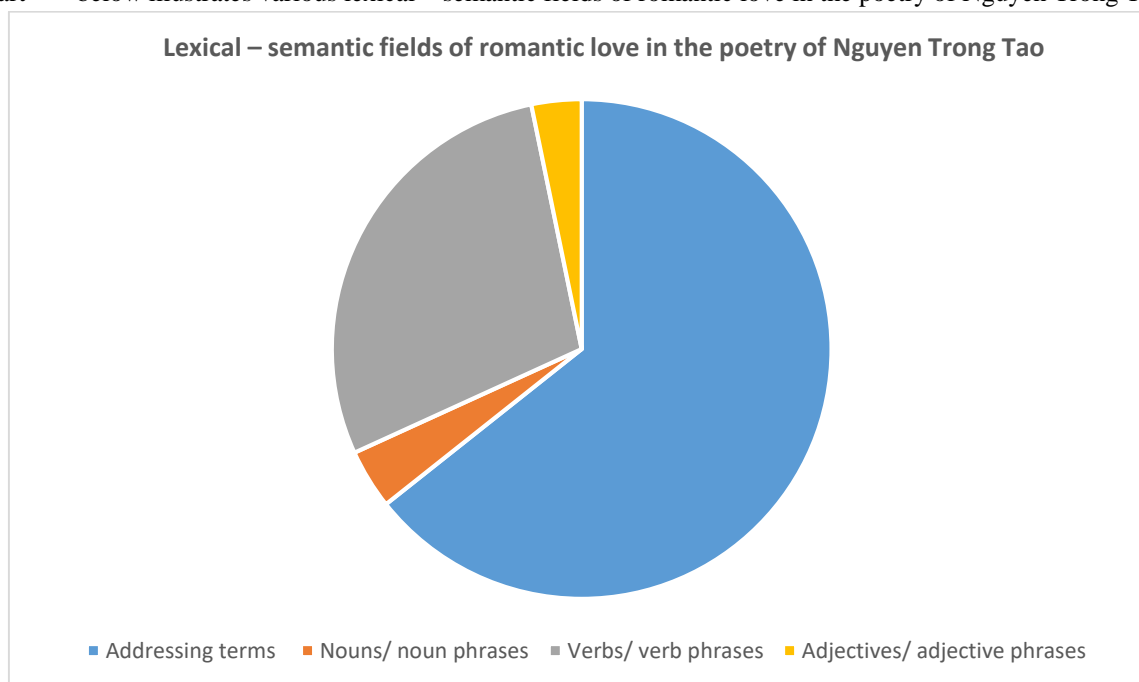
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4	giận hờn (sulky)	3	4.54	19	đáng yêu (adorable)	1	1.51
5	nồng nàn (passionate)	3	4.54	20	đáng ghét (annoying)	1	1.51
6	một mình (alone)	2	3.03	21	vui buồn (bittersweet)	1	1.51
7	đơn độc (lone)	2	3.03	22	căm thù (hateful)	1	1.51
8	hạnh phúc (euphoric)	2	3.03	23	triu mến (affectionate)	1	1.51
9	mồ côi (orphaned)	1	1.51	24	cay đắng (bitter)	1	1.51
10	cô đơn (lonely)	1	1.51	25	dằng dặc (endless)	1	1.51
11	ngọt (sweet)	1	1.51	26	bất ngờ (stunning)	1	1.51
12	cay (spicy)	1	1.51	27	nao lòng (1	1.51
13	ửng hồng (rosy)	1	1.51	28	ngỡ ngàng (astonishing)	1	1.51
14	đẹp xinh (pretty)	1	1.51	29	ngẩn ngơ (absent-minded/ dreamy)	1	1.51
15	trống trải (empty/ vacant)	1	1.51	30	ngọt ngào (delightful)	1	1.51

Table 7. Adjectives describing the characteristics/ emotional conditions of love in the poetry of Nguyen Trong Tao:

Ru cô đơn chìm vào da thịt đêm trắng buốt
Ru đau thương hoang hoài dấu lưng trần
(I rock the solitude to immerse in the skin of a freezing white night
I rock the pain smouldering leaving marks on the bare back)
(Ru trắng) [14, tr.401]

The pie chart below illustrates various lexical – semantic fields of romantic love in the poetry of Nguyen Trong Tao:



3.1.2. Lexical – semantic field of love in poetry of Nguyen Trong Tao in syntagmatic relations

Examining 10 poem collections of Nguyen Trong Tao, we are able to conclude that there are 86 lexical items belonging to the horizontal semantic field of love, which accounts for 23.63% of all the words in the semantic field of romantic love.

Coordination (parataxis) in syntagmatic relation of semantic field

The following are certain typical examples of coordination of horizontal semantic fields in Nguyen Trong Tao's love poems:

- *thắm tươi và mê đắm*

hoa ơi ta yêu nàng

(Vivacious and charming

Flowers! I'm in love with you)

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(Hoa ời ta yêu nàng) [14, tr.223]

- và em và tôi thành vợ thành chồng
(And you, and me became husband and wife)

(Và, [14, tr.274])

- đen và long lanh đã hớp hồn anh

18 ngàn năm

18 vạn năm

(Black and sparkle has stolen my soul

18 millenniums

180 millenniums)

(Ký ức mắt đen, [14, tr.363])

- Ta gọi phút này là hiện tại
Phút và giây trong một thoáng quay đầu
(We call this minute the present
The minute and second in their fleeting turnaround)

(Chiều thứ tư của không gian, [14, tr.369])

- Tôi và em đứng trước chân trời
- Tôi và em đứng trước biệt ly
- tôi và em nhập nỗi buồn Đường thi
(Me and you, standing in front of the horizon
Me and you, standing in front of the separation
Me and you, immersing in the sorrow over the Tang poetry)

(Chân trời, [14, tr.373])

- Ôi tiếng sét vạn năm rồi có thể
Sét từ anh và sét từ em
(Might the thunder have been roaring for tens of thousands of years?)

Lightning from me and lightning from you)

(Ta đã yêu nhau từ kiếp trước, [14, tr.386])

The paratactic relation establishes an equal rank/ status between syntactic components, for example, *đen – long lanh* (black – sparkle), *phút – giây* (minute – second), *tôi – em* (me – you), *thắm tươi – mê đắm* (vivacious – charming). All of those pairs belong to the lexical field of romantic love, each of which is a parallel constituent in the coordination, one of the two types of syntagmatic relations.

Predication (interdependence) in syntagmatic relation of semantic field

There are several phrases showing predication of semantic field on the horizontal axis in *Nguyen Trong Tao's the 1st collection, Poems and songs* [14]:

- em lộng lẫy mộng mơ, anh là kẻ vớt trăng (*Nghiền ngẫm*, tr.189)
(You) being gorgeous and naïve, I'm a moon catcher
- anh buồn, anh muốn chết luôn, anh uống, em van anh, em hoá rượu, anh say (*Rượu cần*, tr.193)
I was sad, to death; I drank; you begged me; you turned into liquor; I got drunk
- em cười nói, sự sống nơi đỉnh trời, tôi bè bạn, mặt trời nhưng nhớ (*Mùa thu áo ấm*, tr.194) (...)
You laughed and talked, the life on the top of the heaven; I befriended, the sun full of desperate longing

Predicative connection is a syntactic relation between two interdependent components. While examples of the subject can be *tôi* (I), *anh* (I/you), *em* (I/you), *tình yêu* (love), *sóng* (wave), *sông* (river), *biển* (sea), the predicate can be understood via such lexical items like *hôn* (kiss), *cô đơn* (lonely), *cười* (laughed), *tan* (dissolve), *duềnh sóng cả* (rough waves), and so on. Interdependence is a vivid demonstration of the syntagmatic relation where the mentioned subjects are categorized into the field of love. Furthermore, the unity of the subjects and the predicates allows poetic expressions to be marked and enhances the linearity.

3.1.2. Lexical – semantic field of love in poetry of Nguyen Trong Tao in in associative relations

The 10 poem collections of Nguyen Trong Tao proves the extensive use of associative semantic field with 60 words, making up 16.48% the total number of items in the surveyed field of romantic love.

When forming associations of love, not only does the composer employ semantically homogeneous comparisons between units in one field and those in another, but he also utilizes relatively distinguishing images to talk about others. For example, the lexical items under the category of nature and terms for body parts have been adopted as metaphors of romantic love.

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➤ Images of nature to signal love

- *cỏ uống mưa run rẩy*

cỏ đang thì

mưa rào đến rồi đi

Grass drinks rain, shivering

Grass is lush green

Showers comes and goes

(Cỏ và mưa, [14, tr.209])

- *em vất kiệt em cho sóng*

You've sacrificed yourself to the waves

(Lâm Phương hát, [14, tr.310])

- *Ôi tiếng sét vạn năm rồi, có thể*

Sét từ anh và sét từ em

Might the thunder have been roaring for tens of thousands of years?

Lightning from me and lightning from you

(Ta đã yêu nhau từ kiếp trước, [14, tr. 386])

- *Biển sóng tâm hồn đồng vọng tuổi trẻ anh*

Em trôi vào vô tận

Anh hóa biển lúc nào không nhớ nữa

The waves of ocean souls echoed with my youth

You floated into the infinity

I turned into the sea, when? I can remember no more.

(Đề tặng xa khơi, [14, tr. 423])

➤ Images of human body parts to signal love

- *Và nhịp tim xôn xao êm dịu*

đập khẽ khàng lên những chồi non

And heartbeat became thrilling with solaces

Quietly touching the tender shoots

(Thành phố sau đêm nói yêu em [14, tr.72])

- *tôi dừng lại rất nhiều, tôi dừng lại rất lâu*

trước mỗi cửa với trái tim hồi hộp

I stopped for many times. I stopped for an endless time

In front of each doorstep with a nervous heart.

(Trong đêm thị xã, [14, tr.116])

- *cô gái đẹp ngủ mơ trên chiếu rách*

manh áo vá không đủ che kín ngực

da trinh ngần chớp lóa dưới trăng sông

(...) đời anh đã phân thân thành ngựa trắng

chạm trái cây rung bầu vú cội nguồn

The divine young lady is dreaming, lying on a worn reed mat

The little patched shirt could barely cover her chest

The fair skin (we can see) twinkling under the moon river

(...) I split my soul to become a white horse

Touched fruits, shook the breast of dawning

(Phân thân, [14, tr.121])

Besides, as it has been mentioned above, associative relation of love is also built up by comparing lexical units from one semantic field to those in another basing on the similarities in meanings. This can be seen via the following examples:

- *Mời em đến giữa gió mưa bão táp*

hồn tôi là mái rộng chờ che em

Invite you to come on a stormy day

My soul will be a shelter for you

(Mời, tr.139)

- *mình anh khoác cả nỗi đau*

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ngày xuân mưa rắc lên đầu muối tiêu

I cover myself with pains

The spring drizzle has coloured my hair grey

(*Cảm thông*, tr. 203)

• câu thơ giai điệu sóng

biển xoáy ta xuyên đá

chân không

(...) tình ướp trong biển mặn

tươi rờng

The verse of ocean wave melody brought me to the other side of the infinity

(...) *love was coated in salted sea, keeping it always fresh*

In short, associative field have an important role in contributing to the rich and liveliness of romantic paintings in poems of Nguyen Trong Tao.

3.1.2. Semantic transfers of words amongst different fields of romantic love in the poetry of Nguyen Trong Tao

Unlike associative semantic field, lexical transfers from one field to another in Nguyen Trong Tao's poetry happens when the lexical units in the field of romantic love are employed to illustrate natural phenomena or universal activities.

The below sentences are typical transfers:

• con đường như cánh tay trần

hồng trong mưa nhắc phút *cầm tay nhau*

The road is like a bare arm

Being in the pink rains reminds me of the moment (we) hold each other's hand

(*Ca khúc gửi người yêu*, tr. 57)

• Thành phố sau đêm nói yêu em

hàng cây thay lá mới

những ô cửa như mắt nhìn *hồ hởi*

người qua đường cười mim với tôi chẳng?

(*Thành phố sau đêm nói yêu em*, tr.72)

The city after night says (I) love you

The tree row is changing its colour

The windows are like eyes with excitement

Are the pedestrians smiling to me?

• xin thứ lỗi, lần đầu anh biết sợ

tiếng còi tàu *thảng thốt* phía ngoài ga

Please, forgive me, (as) that's the first time I've known the feeling of fear

The train horn startled outside the station

(*Em*, tr.14) (...)

It is quite obvious that Nguyen Trong Tao has mostly adopted expressions from field of love to talk about ones in the field of nature. This writing style is quite comprehensible since there is an intimate connection between nature and human beings. The usage of such semantic field shifts has proved its significance in expanding the expressing limitation of linguistic instruments. It is possible for a serial of words to move to other semantic fields, which could result in an overwhelming impression on readers. Besides fulfilling the communicative requirements, field transfers enable the development of diversity, nationalism and true humanity in literature.

3.2. The expressive values of certain symbolic phrases in the lexical-semantic field of love in the poetry of Nguyen Trong Tao

The analysed symbolic phrases of romantic love in Nguyen Trong Tao's in the section are under the category of associate field. Those lexical groups connect to lyric subjects in Nguyen Trong Tao's poetry by metaphors, metonyms or literary symbols.

3.2.1. Symbolic images of waves – sea – boat (sóng, biển, thuyền)

The research on 10 poem collections of Nguyen Trong tao has shown that the group of *waves – sea – boat* has been repeatedly used as a unique lyrical device to convey the emotions and feelings of the composer Nguyen Trong Tao. This symbolic set of words is an effective medium for sending messages of his strong desire for happiness, his burning heart passionate about love and his great enthusiasm that to live is to love.

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The images of *waves – sea – boat* which commonly symbolize loyalty in love have been successfully employed by two well-known poets, Xuan Dieu and Xuan Quynh. However, in the hand of Nguyen Trong tao, these metaphors can still leave a distinctive imprint in poetry lovers' hearts. To him, love is measured by an evocative image – *the love boat*:

*có hai con mắt
mà đắm thuyền tình
có chum hoa dại
mà nên gia đình
(There're two eyes
Where the love boat sinks
There's a wild posy
That builds up a family)*
(Không đề II) [14, tr.284]

It is not a love sea, it is just a love boat. Having been floating on the broad, slow-moving river, he can only hear the roar of his soul waves, immersing in her love boat:

*Anh con thuyền mắc cạn
Trong lưới tình mắt em
(I (am) a boat running aground
(Trapped) in the love net of your eyes)*
(Anh không muốn mắt em) [14, tr.413]

Whether the boat can arrive at the life dock to awaken the beloved one or keep aimlessly drifting on the ceaseless flow of time remains a question without any clear answers. In the poetic works of Nguyen Trong Tao, "*the boat*" is also associated with the movement and commitment:

*Anh con thuyền ưa bão tố phong ba
Dong mơ ước chân trời út tấp
(I (am) a boat passionate about storms and whirlwinds
Sail (my) dreams to the faraway horizon)*
(Em) [14, tr.424]

Lifting all of the "*love boats*" and "*love nets*" are the waves to soothe the intense longing for the lover: *Anh ru biển mon man bọt sóng xóa mòn đêm ôm bờ cát* (*I rock the sea, caress the nightlong foam holding the shore*) (**Ru trắng** [16, tr.401]). The perfect blend of the deep-water waves and the ocean is just like the abiding love between "you and me"

*Biển sóng tâm hồn đồng vọng tuổi trẻ anh
Em trôi vào vô tận
Anh hóa biển lúc nào không nhớ nữa*

để rồi

*Anh bán cả đời buồn lấy cát vàng thương nhớ
Xây hình em trên ngon sóng đầy vui*

*(The waves of ocean souls echoed with my youth
You floated into the infinity
I turned into the sea, when? I can remember no more.
And then,
I trades my whole sorrow life in the exchange of the longing golden sand)*

(Đề tặng xa khơi) [14, tr.423]

Despite being such energetic, there are some times when "*biển lặng hiền chìm sâu vào giấc ngủ ngoan*" (*the sea drifts into a deep peaceful sleep*), which are the silences for "*ta chìm trong âm vọng phía thiên đàng*" (*us to immerse ourselves in the echoes from the heaven*), and for "*Đêm vui trong cảm giác – Trăng vàng khâu dệt biển tân hôn*" (*the night to be filled with emotions – the yellow moon to weave the newly-married sea*) [16, tr.423]. "*Newly-married sea*" is such a unique and accurate phrase as getting married is the most pleasing consequence of love, whose harmony emerges from beautiful minds:

*Hai ánh mắt gặp nhau trào biển cả
Nụ hôn nồng cánh rừng cháy trên môi
(When the two eyes meet, waves surges (and smashes on the land)
So fiery a kiss, burning a forest on (our) lips)*

(Ta đã yêu nhau từ kiếp trước) [14, tr.386]

The calming flowing river reminds readers of the depiction of a delicate young lady: "*thương sông dào dạt vỗ về trời xa*" (*(I) sympathized with the river which constantly lapped the faraway horizon*) (**Đồng dao cho bạn** [14, tr.354]); but she can also be

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extremely graceful as sometimes, “*Anh không muốn mất sông – Sông đã quanh hương khác*” (*I don't want to lose the river – (but) the river has turned into another way*) (**Anh không muốn mất em** [14, tr.413]).

It can be claimed that each of the symbols: “waves”, “boat” and “sea” has its own meaning, but they are all together trying to clarify one central theme: the representative of love and the desire for human love.

*Cầm lòng rời bến thuyền ơi
Thuyền xa bến hẹn sông hiền sóng ngoan
(Restraining yourself, and let the boat sail
Leaving the dock to see (her) again someday peaceful)
(Cầm lòng) [14, tr.196]*

3.2.2. Symbolic images of moon – wind (trăng, gió)

“*Trăng, vú mộng của muôn đời thi sĩ*” (*Moon – the dreamy breast of poets of all times*) (*Ca Tung – Xuan Dieu*). There is not a single poet writing about romantic love could ever neglect that mysterious light. Once, the poet Han has immersed himself in the beauty of the moon with *Ung trăng* (*Love moon*), *Uống trăng* (*Drink moon*), *Một miệng trăng* (*A mouthful of moon*), *Vàng trăng* (*The moon*), *Ngủ với trăng* (*Sleep with moon*), *Say trăng* (*Get drunk on moon*), and so on. This is because the sunlight is not only considered to be the dream but also the burning desire for a life of love of every man of poetry. Nguyen Trong Tao is not an exception! The write sees the moon as a dear friend to share his deepest secret and that is why he has got a whole poetic collection titled *Thế giới không còn trăng* (*A world without the moon*) to talk about it. To him, the moon should be named by a beautiful expression – the lover”

*Hàn đã quen có em như người tình một thuở
ta đã quen có em như trăng khuyết trăng tròn
Exenin uống trăng đầu ngọn cỏ
Ly Bạch đuổi theo trăng xuống tận đáy sông trong
(Han is used to having you as an ex-lover
I am used to having you like moon being sometimes full and sometimes in half
Exenin drank moon from the tip of the grass
Ly Bach chased after the moon to the bottom of the river)
(Thế giới không còn trăng) [14, tr.341]*

The poet has given the moon a life to make it feel the pain and love together with human: “*em lộng lẫy mộng mơ giờ nhàu nát bên đường/anh là kẻ vớt trăng bao lần trăng vỡ nát*” (Once being gorgeous and naïve, you are now suffering on the sidewalk/ I'm a moon catcher (despite) how many times it scattered) (**Nghiên ngắm**) [14, tr.189]. With those being in love, the moonlight is the witness to vows and cravings: “*sao anh bỗng thềm chết dưới trăng / đừng ai vớt đừng hoan hô đã đảo*” (*Suddenly, I want to die under the moon/ don't rescue, don't applause or oppose*) (**Nghiên ngắm**) [14, tr.189]. Occasionally, the moon reminds of the mood of the lovers: “*còn gì ngày trước cho anh / dáng cây bất khuất trăng cảnh bóng sương*” (*Are there anything left for me from the past? Only the shadow of a sturdy tree on the misty moon*) (**An ử**) [14, tr.148].

To Nguyen Trong Tao, the moon is “*không bình lặng mà chóng chính và điệu vợi nỗi buồn, niềm cô độc và nỗi trống trải, lúc nào cũng mang đầy tâm trạng*” (*not stable but wobble with the miracle of the sorrow, the solitude and the emptiness, remaining every shades of emotion*) [14, tr.135]. The moon has been attached to a wide range of items in the poetry of Nguyen Trong Tao. Now and forever, the moon will always be the muse of poem-loving souls. As it is said by Nguyen Trong Tao, every poetic conception would be meaningless of in the world “*không còn ánh trăng cho thi sĩ làm thơ*” (*the moonlight no longer exists for the poets to compose*).

A romantic scene is only complete when there is the bright moon, gentle breeze as once being depicted in a folk poem:

*Đêm hè gió mát trăng thanh,
Em ngồi canh củi còn anh vá chài.
Nhất thương là cái hoa lái,
Nhì thương ai đó áo dài ấm thân.
(In a summer night with the high moon and gentle breeze
You are weaving while I am mending the fishing net
Being loved the most is the jasmine
Being loved the second is to keep you warm with enough clothes)*

Is it the reason that the image of “wind” has appeared with a pretty high frequency in romantic compositions of Nguyen Trong Tao? He once compared poems were like breezes caressing the skin, despite being invisible as well as uncatchable, but detectable when it is passing. The drawing of the wind in his poems is so passionate, as if it is yearning for confessing with clouds in the sky, with the moon and stars, with the lives of flowers and trees: “*mà thuyền vẫn sông mà xanh vẫn cỏ / mà đời vẫn say mà hồn vẫn gió*” (*but boats are still rivers, green is still grass/ and life's still drunk, souls are still winds*) (**Đông dao cho người lớn**) [14, tr.178]. The

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wind gets into the poems bringing with it the souls and lots of empathy for people in life and love: “*tôi còn mắc nợ áo dài / một làn gió trắng một bài thơ hay*” (*I still own ao dai/ a white wind, a beautiful poem*) (**Tôi còn mắc nợ áo dài**) [14, tr.277]. Once in a while, the wind carries with it the desperate longing for “ebony eyes” or “a lock of hair”, the memories of a long-gone love: “*gió mở cửa những gì hoang vắng cũ / tóc em bay xóa bóng đêm về*” (*the wind opened what has been abandoned and old/ your hair was flying in the night to come*) (**Chân trời**) [14, tr.373]. The wind also presents the sweetness “I” want to give “you” via how it is counted in number and described by actions: “*có năm ngọn gió vuốt ve má nàng / có năm cánh sóng phập phồng mon man*” (*There’re five breezes caressing her cheeks/ There’re five curving and stroking waves*) (**Ru hoa**) [14, tr.304]

3.2.3. Symbolic images of flower - grass - rain (hoa, cỏ, mưa)

In the romantic poetry of Nguyen Trong Tao, “grass” is the embodiment of a lover with a modest beauty but still full of vivacity and grace. “Grass” is also the witness to love:

*Có lúc còn cào đói khát tôi đã ăn đọt cỏ
ngõ mùa xuân hồi sinh da thịt tươi non
có lúc cuồng si tôi đã ôm em lăn vào cỏ
ngõ thiên nhiên mãi mãi tuổi dậy thì.
(When (I) sometimes felt gnawing hunger, I ate grass buds
Thinking spring would revitalize the youthful skin
Sometimes, when I got infatuated, I hug you tight and roll on grass
Thinking the nature will be in its teens forever.)
(Triết lý cỏ) [14, tr.291]*

The vibrant colourful flowers are also the aesthetic objects in the poems of Nguyen Trong Tao. Not only does Nguyen Trong Tao’s poetry carry such dignified and elegant flowers as cherry blossoms, apricot blossoms, orchids, and chrysanthemums, but there are also flowers giving off their wonderful fragrance all over the place, which evokes the memories of the humble life in the countryside. Those are the ones related to the old romantic stories of couples in wartime, who, in spite of being apart, would always loyally long and wait for each other: “*cây khế nở hoa cam / cây bàng nở hoa bưởi*” (*starfruit trees produce orange blossoms/ badam trees produce pomelo blossoms*) (**Tự vấn**) [14, tr.202]

Amongst the artistic depictions, the pair “grass – flower” is a special personification that the writer has hidden a lot of inmost concerns and deep yearnings for love. In other words, “flower” is love while “grass” is the witness to that love: “*thắm tươi và mê đắm / hoa ơi ta yêu nàng*” (*Vivacious and charming/ Flowers! I’m in love with you*) (**Hoa ơi ta yêu nàng**) [14, tr.223].

Roaming with “grass” and “flower”, “rain” accompanies them. “Rain” in Nguyen Trong Tao’s poetic works is a natural picture that emerges over and over again. Together with “grass” and “flower”, they form an open semantic field to demonstrate the poet’s love. Nguyen Trong Tao uses the symbols of “grass – flower – rain” to convey the overwhelming emotions staying deep inside his soul, the bittersweetness and the craving connected to the passion. Such feelings include euphoria, sorrow, longing, wistfulness and bothersome even when being separated or when being together:

*Em khát cỏ. Ta mưa rào đầu hạ
cỏ uống mưa run rẩy
cỏ đang thì
mưa rào đến rồi đi
cỏ xanh niêm ngợng
(You are having a thirst for grass. I (am) the early summer shower
Grass drinks rain, shivering
Grass is lush green
Showers comes and goes
Green grass is left with bewilderment)*

(**Cỏ và Mưa**) [14, tr.209]

In the poetic compositions of Nguyen Trong Tao, “flower – grass – rain” are the representatives of the new and freshening life; also the portrait of the gentility and warmth of love; as well as the illustration of the limited flow of time and life.

3.2.4. Symbolic images of heart (trái tim)

Throughout the works of Nguyen Trong Tao, “heart” also shows a remarkable ability to facilitate associations. The poet has brought those everlastingly beating loving hearts to life. The “heart” has put in our mind an ego who never let go the question of love: “*trái tim đã bỏ tôi đi / ai mà nhặt được gửi về giùm tôi*” (*My heart has left me already/ Anyone find it, could you please send it back to me?*) (**Gửi**) [14, tr.277]; or “*bao giờ trả nợ người ơi / trái tim trót đã thốt lời yêu đương*” (*How can I pay off all my debt/ When my heart has already said loving words?*) (**Tôi còn mắc nợ áo dài**) [14, tr.277]

Occasionally, “heart” is the medium carrying profound philosophies embraced by a man of poetry

vở thánh thiện bóc ra toàn mùi độc

*tim thơ ngậy tan vỡ thủy tinh trong
ngồi ghép lại trái tim thay máu mới
nàng đứng lên bước qua dấu chân mình
The angelic peel covered the evil segments
The naïve heart has broken into pieces like crystal class
Reassembling the heart and changing the blood
She stood up, overcoming her footprints
(Ghép lại trái tim) [14, tr.358]*

The ego has been struggling in the journey to win over the other half of his own. During that, there were several times when he has doubted himself: “đập vỡ tượng người có gặp trái tim yêu” (*breaking the statue, will it let me meet a loving heart?*) (*Ký ức mắt đen*, [14, tr.313]); there were also other moments when nothing could be explained because the heart has its own excuses:

*Biết đâu tim rớt vào em
Biết đâu tim rớt bên thềm người dung
The heart might fall into you, who knows?
The heart might fall next to a stranger, who knows?
(Tim tim) [14, tr.385]*

In conclusion, regardless of not showing up frequently, the symbols of “heart” in the poetry of Nguyen Trong Tao has its own distinctive features which cannot be mistaken with others’ and proves to be a soul with a burning desire of “muốn được dâng hiến, muốn được riêng tư” (*craving for dedication, craving for privacy*).

4. CONCLUSION

The application of lexical-semantic in researching the poetry of Nguyen Trong Tao has resulted in positive consequences. The vertical lexical-semantic field demonstrating romantic love in Nguyen Trong Tao’s poetry score the highest rate, which is followed by the associative one. The second-lowest and the lowest are horizontal semantic field and lexical transfer amongst fields, respectively. The vocabulary collections having paradigmatic relation shows the writer’s creation in lexical formulation and association, which enables him to precisely convey every aspect of the most delicate emotions of love via the use of eloquent expressions.

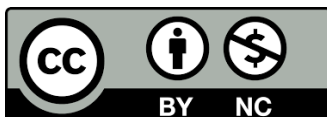
The investigation into “*The lexical-semantic field demonstrating romantic love in the poetry of Nguyen Trong Tao*” not only helps to confirm the theoretical dimension of the lexical-semantic field in the language system but also facilitates the practical effectiveness. In terms of theoretical perspective, the article generalizes the concept of the lexical-semantic field; meanwhile, encouraging the practice of lexical field analysis as an approach to a particular literary work. Besides, lexical-semantic fields hold two different expressive value systems: reflecting objective reality and communicating the thoughts, beliefs and feelings of the artistic creators. Hence, this might shed the light on further interpretation of various lexical fields. Lastly, the study of the lexical-semantic field of love in the poetic works of Nguyen Trong Tao also contributes to the acknowledgement of his unique writing style, setting him apart from other poets who are also devoted to romantic poetry in Viet Nam.

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