

## The Artistic Language of Binh Nguyen Trang's Poetry: from A Lexico-Semantic and Stylistic Perspective

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Article History	Abstract
<b>Original Research Article</b>	<p><i>This article examines the characteristics of artistic language in Binh Nguyen Trang's poetry across two primary dimensions: lexico-semantics and stylistics. Based on a comprehensive survey of two poetry collections, <i>The Night of Golden Flowers</i> (Đêm hoa vàng) and <i>The Song of Return</i> (Bài hát ngày trở về), the study identifies prominent markers that construct the author's feminine, contemplative, and deeply meditative poetic style. The findings reveal that a systematic interplay of reduplicative words (từ láy), Sino-Vietnamese vocabulary, colloquialisms, and semantic fields (encompassing humanity, nature, movement, and emotions)—combined with rhetorical devices such as repetition, comparison, metaphor, personification, and orthographic stylistics—collectively forge a linguistic world that is soft, highly musical, yet philosophically profound. Consequently, the article affirms that the language in Binh Nguyen Trang's poetry serves not merely as a medium for emotional expression but as a stylistic code reflecting her distinct perception of humanity, time, memory, and the impermanence of existence.</i></p> <p><b>Keywords:</b> Binh Nguyen Trang; artistic language; poetic language; lexico-semantics; rhetorical devices; stylistics.</p>
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<p>Copyright © 2026 The Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.</p> <p><b>Citation:</b> Do Thi Hien &amp; Hoang Thu Hien. 2026. The Artistic Language of Binh Nguyen Trang's Poetry: from A Lexico-Semantic and Stylistic Perspective. UKR Journal of Arts, Humanities and Social Sciences (UKRJAHS), 2(6), 35-39.</p>	

### 1. Introduction

In literary studies, artistic language has always been considered the foundational pathway into the creative world of writers and poets. In poetry, this role becomes even more pronounced, as language does not merely convey information but directly constructs musicality, imagery, tone, and emotional depth. A poem may originate from a minute emotional stirring; however, it is only when that stirring is articulated through an appropriate linguistic form that it crystallizes into an aesthetic experience capable of resonating with the reader.

In the landscape of contemporary Vietnamese poetry, Binh Nguyen Trang emerges as a distinct female voice, carving out her mark with a profound, gentle, yet hauntingly evocative allure. Her poetry frequently turns toward memory, human destiny, maternal love, rural nature, and reflections on the fleeting nature of life. The melancholy in Binh Nguyen Trang's poetry never lapses into morbid pathos; rather, it is restrained, deeply internalized, and ultimately transformed into a quiet yet resilient inner light.

Therefore, any study of her poetry cannot stop at the thematic or inspirational level; it must delve deeper into the structural organization of language—the space where creative individuality is most concretely and enduringly manifested.

Current scholarship on Binh Nguyen Trang primarily focuses on her authorial portrait, feminine inspiration, "beautiful sadness," Zen attributes, or life philosophies. While these insights are illuminating, systematic investigations from a linguistic or stylistic standpoint remain scarce. This critical gap calls for an evaluation of Binh Nguyen Trang's poetry using concrete linguistic data: lexical strata, semantic fields, phonetic organization, and rhetorical systems. On this basis, this article addresses two pivotal questions: What are the prominent lexico-semantic features of Binh Nguyen Trang's poetry? How are rhetorical devices organized, and how do they contribute to shaping the author's poetic style? Answering these questions is not an attempt to reduce poetry to statistical

figures, but rather to treat statistics as a rigorous springboard toward well-founded aesthetic conclusions.

## 2. Materials and Methods

The source materials for this study comprise two representative poetry collections by Binh Nguyen Trang: *The Night of Golden Flowers* (*Đêm hoa vàng*) and *The Song of Return* (*Bài hát ngày trở về*). Published in 2024, these collections accurately reflect the author's recent creative trajectory, particularly regarding memory, femininity, philosophical reflection, and linguistic structure.

The article employs a combination of three main methods. First, the statistical-classification method is used to identify the frequency of linguistic phenomena. Second, the analytical-synthetic method is applied to interpret the expressive value of the compiled data. Third, the systemic method helps position each linguistic element within the holistic framework of Binh Nguyen Trang's poetic style, ensuring that statistical data is never divorced from aesthetic significance.

## 3. Theoretical Framework

This study operates on the shared premise that artistic language is a system of words selected, organized, and aesthetically charged to construct imagery, express emotions, convey ideas, and manifest creative identity. In poetry, artistic language is inherently condensed, implicit, and highly musical. Each lexical unit carries not only its dictionary definition but also integrates into a broader network of symbols, rhythms, associations, and textual tones.

At the lexico-semantic level, this article focuses on three aspects: reduplicative words, lexical strata, and semantic fields. Reduplicative words are recognized for their exceptional ability to evoke imagery, convey emotion, and generate a distinct musicality within the Vietnamese language. Lexical strata—such as Sino-Vietnamese vocabulary, regional dialects, and colloquialisms—reflect the poet's stylistic choices between the solemn and the mundane, the philosophical and the intimate. Semantic fields map out the central, haunting concerns of the poetic universe, such as humanity, nature, movement, emotion, nostalgia, and separation.

At the stylistic level, the article investigates phonetic, semantic, and orthographic rhetorical devices. Techniques such as alliteration, assonance, and lexical repetition (*điệp ngữ*) generate phonetic resonance and emotional rhythm; comparison, metaphor, metonymy, and personification enrich figurative capacity and expand layers of meaning; while orthographic stylistics—including ellipses, em-dashes, blank spaces, enjambment, and capitalization—

create visual silences, a remarkable hallmark of modern poetry.

## 4. Results and Discussion

### 4.1. Characteristics of Reduplicative Words in Binh Nguyen Trang's Poetry

The survey indicates that reduplicative words are among the most prominent tools creating a soft, resonant, and highly evocative emotional tone in Binh Nguyen Trang's poetry. A total of 280 reduplicative units were recorded, with alliterative reduplicatives (*từ láy âm*) accounting for the highest proportion. This aligns with the author's expressive tendency: she rarely pushes emotions to extreme peaks, preferring to let them resonate through subtle ripples and ambiguous movements of landscape and mood.

*Table 1. Reduplicative words in Binh Nguyen Trang's poetry*

Type of Reduplicative	Frequency	Percentage (%)
Complete Reduplicatives	39	13.93
Alliterative Reduplicatives	181	64.64
Assonant Reduplicatives	60	21.43
<b>Total</b>	<b>280</b>	<b>100</b>

Alliterative reduplicatives account for 64.64%, showing that the poet tends to exploit initial consonant repetition to generate a sense of resonance, fluidity, and sensory continuity. These words do not merely describe physical form or sound but evoke internal psychological states: melancholic vagueness (*bâng khuâng*), unsteady/tottering (*chênh chao*), quietly (*lặng lẽ*), vague/ambiguous (*mơ hồ*), profoundly deep (*thăm thẳm*). In many instances, reduplicatives imbue objects with a soul and an internal vitality, as if the landscape itself is enduring, yearning, and waiting alongside humans.

Assonant reduplicatives make up 21.43%, contributing layers of echoing sounds that harmonize with feelings of distance, drifting, and vastness. This type readily conjures semantic fields of expansive spaces, protracted time, and nostalgic dispositions. Meanwhile, complete reduplicatives, despite accounting for only 13.93%, possess the unique ability to emphasize a repetitive state, prolonging or deepening an emotion. Ultimately, reduplicatives in Binh Nguyen Trang's poetry are not ornamental; they operate as an expressive mechanism through which fragile emotional stirrings are translated into concrete acoustic textures.

#### 4.2. Sino-Vietnamese Words, Colloquialisms, and Dialects: The Intersection of the Solemn and the Mundane

Alongside reduplicatives, the deliberate interplay between different lexical strata serves as an essential marker of Binh Nguyen Trang's poetic style. The survey shows that Sino-Vietnamese words appear 339 times (77.75%), while regional dialects and colloquialisms appear 97 times (22.25%). This ratio demonstrates a preference for vocabulary that evokes solemnity, antiquity, and philosophic reflection, while simultaneously anchoring the poetry within the breath of daily life.

**Table 2. Lexical strata in Binh Nguyen Trang's poetry**

Lexical Stratum	Frequency	Percentage (%)
Sino-Vietnamese Words	339	77.75
Regional Dialects/Colloquialisms	97	22.25
<b>Total</b>	<b>436</b>	<b>100</b>

The Sino-Vietnamese stratum opens up contemplative spaces regarding humanity (*cõi người*), human existence (*nhân sinh*), impermanence (*vô thường*), destiny (*định mệnh*), tranquility (*bình yên*), compassion (*từ bi*), and the illusory (*hư ảo*). These units infuse the poetic line with weight, distance, and elegant resonance. Relying solely on pure vernacular Vietnamese might offer intimacy but would struggle to achieve such philosophical gravity; conversely, an overreliance on Sino-Vietnamese terms could render the poetry cold and detached. Remarkably, Binh Nguyen Trang frequently contextualizes these solemn terms within mundane settings, ensuring that emotions remain organic and natural rather than rigid.

Regional dialects, colloquialisms, and idioms grounded in daily speech pull the poetic world back to earth. They soften the formality of Sino-Vietnamese vocabulary, fostering a sense of familiarity, intimacy, and conversational warmth. The interplay between these two lexical strata creates a double-layered structure: the surface layer captures recognizable images of daily life, while the deep layer harbors profound meditations on time, loss, memory, and faith. This architectural balance explains why her poetry feels simultaneously plainspoken yet rich in experiential depth.

#### 4.3. Semantic Fields and Recurrent Imagery

Semantic fields map out the specific dimensions of reality that occupy the poet's focus. Within the macro-field of objects and humanity, a total of 2,084 units were recorded. The semantic field of *Humanity* holds the highest share with 1,005 units (48.22%). This is followed by *Geography, Nature, and Weather* with 595 units (28.56%); *Flora* with 376 units (18.04%); and *Fauna* with 108 units (5.18%).

**Table 3. Semantic fields of objects and humanity**

Semantic Field	Frequency	Percentage (%)
Humanity	1005	48.22
Fauna	108	5.18
Flora	376	18.04
Geography, Nature, and Weather	595	28.56
<b>Total</b>	<b>2084</b>	<b>100</b>

The predominance of the *Humanity* semantic field demonstrates that the core of Binh Nguyen Trang's poetry is not landscape for its own sake, but human beings in relation to memory, fate, and love. Figures of the mother, the grandmother, the woman, the child, the traveler, and the returnee appear in states that are both literal and symbolic. Humans in her poetry do not occupy a position of worldly dominance; instead, they emerge quietly—enduring, yearning, self-questioning, and searching for peace.

The semantic field of *Nature, Weather, and Geography* holds the second most vital position. Images of rivers, piers, fields, seasons, rain, wind, the moon, and flowers do not merely serve as backdrops for emotion but become objects of profound empathy. Nature in her work bears a melancholic quality, capable of preserving memories and awakening the deepest recesses of the human soul. Particularly, the *Flora* field (flowers, trees, leaves, grass) injects a soft, feminine quality, frequently serving as symbols for the fragile beauty of existence.

Regarding the macro-field of movement and emotion, the survey recorded 1,511 units. The semantic field of *Activity* contains 473 units (31.30%); *Emotion and Psychology* contains 422 units (27.93%); *Nostalgia and Reminiscence* contains 370 units (24.49%); and *Separation* contains 246 units (16.28%).

**Table 4. Semantic fields of movement and emotion**

Semantic Field	Frequency	Percentage (%)
Emotion and Psychology	422	27.93
Activity	473	31.30
Nostalgia and Reminiscence	370	24.49
Separation	246	16.28
<b>Total</b>	<b>1511</b>	<b>100</b>

The high percentage of the *Activity* field indicates that Binh Nguyen Trang's poetry is far from static. Beneath a calm exterior lies constant motion: departing, returning, seeking, calling, remembering, waiting, letting go, holding on, weeping, and laughing. However, these verbs rarely denote aggressive action; instead, they lean toward interior shifts. They portray individuals caught between shifting states:

moving forward while looking back, returning yet sensing loss, letting go while remaining attached.

The combined fields of *Emotion*, *Nostalgia*, and *Separation* constitute the most haunting zone of her poetic universe. Nostalgia here is not merely about a person or a place; it is a longing for a past chapter of life, a faded beauty, or a fractured peace. Similarly, separation is not confined to geographical distance but is tied to a temporal consciousness: youth slipping away, loved ones passing, old seasons fading, and once-familiar things turning into mere memories. Consequently, her poetry possesses the maturity of an experienced gaze—one that knows pain but never surrenders to despair.

#### 4.4. Rhetorical Devices and the Art of Tonal Organization

While lexico-semantics provides the raw material for the poetic world, rhetorical devices organize those materials into specific resonances and imagery. The survey recorded 2,050 instances of prominent rhetorical devices. Among these, lexical repetition (điệp ngữ) has the highest frequency with 693 instances (33.80%); followed by alliteration with 398 instances (19.41%); personification with 202 instances (9.85%); comparison with 178 instances (8.68%); orthographic stylistics with 129 instances (6.29%); metaphor with 125 instances (6.10%); and metonymy with 106 instances (5.19%).

**Table 5. Prominent rhetorical devices in Binh Nguyen Trang's poetry**

Rhetorical Device	Frequency	Percentage (%)
Alliteration	398	19.41
Assonance	219	10.68
Lexical Repetition	693	33.80
Comparison	178	8.68
Metaphor	125	6.10
Metonymy	106	5.19
Personification	202	9.85
Orthographic Stylistics	129	6.29
<b>Total</b>	<b>2050</b>	<b>100</b>

The absolute dominance of lexical repetition is a significant indicator. Repetition in Binh Nguyen Trang's work does not produce a loud or declarative clamor; rather, it cultivates a narrative, whispering, and reminiscent cadence. A word or phrase echoed repeatedly makes emotions feel cyclical, mirroring the structure of memory itself: the more one wishes to forget, the more vivid it returns; the further one travels, the closer it feels. Repetition thus becomes a psychological mechanism capturing the stubbornness of longing and the haunting passage of time.

Alliteration and assonance enrich the musicality of her lines. In her work, soundscapes are systematically structured toward the soft, low, and slow. Repeated phonetic strings give the verse a lingering quality, perfectly suited for an emotional world defined by quiet contemplation. This musicality is not celebratory or overt; it acts like a subterranean current, quietly guiding the reader into a meditative space.

In the domain of semantic tropes, personification, comparison, metaphor, and metonymy allow worldly objects to enter a dialogue with humans. Nature is no longer an inanimate backdrop but possesses its own gaze, breath, longing, and grief. Comparisons serve to concretize abstract feelings, while metaphors deepen the symbolic resonance of flowers, rivers, seasons, rain, darkness, and light. Personification, meanwhile, softens the expressive structure, rendering the landscape intimate, endowed with feeling and destiny.

Orthographic stylistics reflects a modern consciousness in text layout. Ellipses, em-dashes, blank spaces, enjambment, and unexpected capitalization do not merely fulfill formatting roles; they orchestrate "rhythms of silence". In Binh Nguyen Trang's poetry, silence is often just as vital as speech. The blank spaces between lines invite co-creation, forcing readers to pause and fill the void with their own emotional experiences. This reveals how her poetry simultaneously honors traditional lyricism while embracing the experimental spirit of modern verse.

#### 4.5. Binh Nguyen Trang's "Textual Imprint" (Văn chữ): Femininity, Nostalgia, and Mindfulness

From the aforementioned findings, it is evident that Binh Nguyen Trang's poetic language is structured around three main axes: femininity, nostalgia, and mindfulness. Femininity manifests not only in her lexicon (mother, grandmother, flowers, seasons, vulnerable destinies) but also in her hushed tone, emotional restraint, and her way of letting pain settle into gentleness. Nostalgia emerges through semantic fields of longing, separation, and return, alongside archaic natural imagery and the quiet progression of time. Mindfulness presents itself within the Sino-Vietnamese vocabulary, Zen-like undertones, and a conscious outlook that views life as an impermanent journey yet one profoundly worthy of love.

Crucially, these three axes do not exist in isolation. Femininity softens her melancholy, turning it into a source of gentle support; nostalgia lends temporal depth to her poetic world; and mindfulness prevents emotion from degrading into self-pitying despair. Thanks to this triad, Binh Nguyen Trang's poetic language achieves a state of equilibrium: fragile yet resilient, private yet universal, mundane yet philosophically rich.

This can be aptly termed Binh Nguyen Trang's *vân chữ* ("textual imprint" or "word-print")—a linguistic fingerprint formed through deliberate word choices, musicality, silences, and symbolic systems. This imprint does not boast technical flamboyance or noise; instead, it lingers in the reader's memory with a slow, deep resonance. It is precisely this lingering echo that ensures the enduring appeal of Binh Nguyen Trang's voice in contemporary Vietnamese poetry.

## 5. Conclusion

Examining the artistic language of Binh Nguyen Trang's poetry through lexico-semantic and stylistic lenses demonstrates that her style is structurally forged by a highly organized linguistic system. Reduplicative words supply musicality, soft textures, and the capacity to articulate delicate emotional nuances. The juxtaposition of Sino-Vietnamese words with colloquialisms and regional dialects yields a poetic voice that is simultaneously solemn and contemplative, yet intimate and grounded. Furthermore, semantic fields centering on humanity, nature, activity, emotion, nostalgia, and separation reveal that her poetic core is fundamentally occupied with human beings facing memory, time, and the relentless losses of life.

From a stylistic and rhetorical standpoint, the prominence of lexical repetition, alliteration, and assonance confirms the essential role of musicality and iterative structures in setting her tone. Tropes like comparison, metaphor, metonymy, and personification enrich her imagery, while orthographic stylistics offers visual pauses and expands receptive depth. Overall, her language does not merely convey content; it directly builds a distinct aesthetic territory: gentle, melancholic, profoundly feminine, and mindfully awake.

These research findings firmly validate Binh Nguyen Trang as an authentic and idiosyncratic female voice within contemporary Vietnamese literature. Future inquiries utilizing modern poetics, feminist criticism, memory discourse, or comparative studies with peer female poets will undoubtedly shed further light on the evolution of Vietnamese poetic language in the twenty-first century.

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