

PROMOTING THE ROLE OF STUDENTS IN THE PROCESS OF UNDERSTANDING VIETNAM NOVELS CLASSIFIED BY NUMEROUS CATEGORIES

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Abstract: reading - understanding literary works is a rather complicated issue in the history of literary reception, at the same time is a new area for scientific education to develop more theoretically and practically. Reading and understanding literature in high school is a process, an operating system that includes specific reading methods and measures to guide students to fully understand the profound value of the content and the art, the essence of a work. Reading activities require readers to first mobilize the ability to perceive language to learn not only the meaningful layers of words and sentences, but also awaken emotions, arouse the ability to associate and imagine, recreating the artistic world of the work. Reading is not only about reproducing sound but also the process of perception, decoding language, artistic code, and cultural code. And at the same time, reading also helps with mobilizing living capital and personal experience of the reader to choose valuable aesthetic thoughts and inherent meaning of the work.

Keywords: elearning, reading comprehension works of literature, the role of the student reading partner in the reading comprehension process, reading vietnamese short stories according to the poetic genre.

ПОВЫШЕНИЕ РОЛИ СТУДЕНТОВ В ПРОЦЕССЕ ПОНИМАНИЯ ВЬЕТНАМСКИХ РОМАНОВ, КЛАССИФИЦИРОВАННЫХ ПО МНОГОЧИСЛЕННЫМ КАТЕГОРИЯМ

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Аннотация: чтение - понимание литературных произведений - довольно сложный вопрос в истории литературного восприятия, в то же время это новая область научного образования, которая должна развиваться более теоретически и практически. Чтение и понимание литературы в старшей школе - это процесс, операционная система, которая включает в себя определенные методы и меры чтения, которые помогают учащимся полностью понять глубокую ценность содержания и искусства, суть произведения. Чтение требует, чтобы читатели сначала мобилизовали способность воспринимать язык, чтобы изучать не только значимые слоги слов и предложений, но и пробуждать эмоции, пробуждать способность ассоциировать и воображать, воссоздавая художественный мир произведения. Чтение - это не только воспроизведение звука, но и процесс восприятия, декодирования языка, художественного кода и культурного кода. И в то же время чтение также помогает мобилизовать живой капитал и личный опыт читателя для выбора ценных эстетических мыслей и внутреннего смысла произведения.

Ключевые слова: электронное обучение, чтение литературных произведений, роль партнера по чтению учащегося в процессе понимания прочитанного, чтение вьетнамских рассказов поэтического жанра.

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1. Place the problem

In the traditional literature teaching mechanism, the relationship between a teacher and a student is also the relationship between an instructor and a listener, a communicator with a recipient, an informant and a receiver, presenter with memoer. Thus, the subjective abilities of the students themselves are promoted less and more

passively. The student's point of view as the subject of perception and perception will redefine a literary teaching mechanism in the dialectical relationships between teachers and students and the work.

The main point of promoting the ability of a student is the mobilization of a science-based way in accordance with the law of literary perception, the subjective competencies of students themselves so that the students can enthusiastically participated in teaching and learning literature, thus creating an optimal effect [1, p. 233]. The process of reading and understanding literary works in high schools has a strong bond with the promotion of the role of student readers. Reading is not a specific method for teaching - learning literature but a common method of many other subjects. But on the other hand, reading still has its own characteristics in many literacy lessons.

1.1. Reading method - understanding literary works

Reading - understanding literary works is a rather complicated issue in the history of literary reception, at the same time is a new area for scientific education to develop more theoretically and practically. Reading and understanding literature in high school is a process, an operating system that includes specific reading methods and specific measures to guide students to fully understand the profound value of the content and the art, the essence of a work.

Reading activities require readers to first mobilize the ability to perceive language to learn not only the meaningful layers of words and sentences but also awaken emotions, arouse the ability to associate and imagine, recreating the artistic world of the work. Great poet Got said that "Art requires special thoughts and emotions as a commitment, otherwise, a work of art to us purely just the object of observation. Seeing that soulless will not be able to access and understand deeply what the artist thinks about life" [2, p. 21]. That is the basic difference, characteristic between reading literature and reading other types of documents. Readers are co-creators with writers, the difference is if the writer "goes from thought to language, the reader goes vice versa ". Reading is an indefatigable search for the meaning of human life through the mind of a reader. But with literary works " they are presented in an art form that are not entirely open" [3, p. 10] for the readers to understand. Therefore, the reader should go from the way of art presentation, from the world of art and words. There is a saying that "Respects the context of an art, the context of the author and the era, the context of the life behind which the readers depend on. And from there, we can grip more knowledge about " the greater text", which is " the world and life" [4, p. 6], so that we can find the layer of meaning in both the superficial and the submerged of the literary work. chapter.

1.2. Mode of operation of reading - understanding literary texts in schools

We all understand that: The literary text is the weaving of words, encoding the language sound by writing, hiding away the aesthetic message of the writer and awaiting the readers to reveal it. Literary works when received in its own movement can be very paradoxical. They can be both ambivalent and unequivocal, finished and unfinished at the same time. This effects helps to create an illusion that can promote self-discovering to understand, to explore and create.

Artistic images as well as the content of literary works are already ambiguous. Reading activities of the literary public will awaken the resounding world of words, revive words, sentences, and rhythms of words, thereby enhancing emotions, provoking associations, stimulating imagination, creating empathy and arousing a world of things and people encoded by the author in the language structure. In order to fully perceived a literacy works, we, who are also the readers, need to read out and hear out the hidden meaning of the work.

Reading in school is a methodical reading method, with theoretical basis and must be practiced into basic skills. It is also crucial to focus on providing the students with a comprehension system of reading, expanding the reading forms, reading methods, reading types and purposing requirements for the students themselves to read. In the section on reading - understanding instructions, in addition to the technical guidance, providing the tool to read properly is also a very concerned issue. Reading - understanding literature is both knowledge and method, both the purpose of reading activities and the result of studying literature. Literacy is to teach students reading methods, reading skills, and reading abilities so that students can understand any relevant documents. From there, they can directly receive literary values, experience thoughts and feelings that are conveyed by the art of words, forming a distinctive reading style. That is also the way to nurture the ability of the students to be more open to aesthetic values.

Comprehension reading is just not understanding, but also developing cognitive thinking along the process. Because understanding is mastering and applying, knowing the skills and perfecting it. Understanding must be a cognitive process that results in developing thinking.

Understanding an object is not only about observing on the outside "The more you are a spiritual object like a literary work, you can't just rely on your ability to observe. It also needs experience, knowledge, thoughts, and feelings" [4, p. 26].

2. Promote the role of the student reader in the process of reading and understanding Vietnamese short stories according to the poetic characteristics of the genre

2.1. Guide students to read and understand Vietnamese short stories in high schools under a dialectical view of the stability and transformation of the genre itself

The literary work genre is a phenomenal type of literary composition and communication, formed on the basis of the regular repetition of the elements of the work. But genre is not simply a type and repetition because the true nature of artistic creation is the uniqueness. Talking about genre is talking about a way of organizing work, a kind of life representation and an artistic communication. Wanting to improve the quality of teaching short stories, it is the utmost important that we respect poetic characteristics of the genre.

The purpose of reading and modern short story poetic characteristics will determine the reading format, reading style, reading method and reading technique of readers in order to understand the work. The difficulty of comprehension reading is to find a strict system of rules that govern the variety of readings. Readers always have sensitive reactions to the emotions of the content presented in modern short stories, but evaluate it in different ways, sometimes using old scales. Reading a modern short story requires a vision, which includes orientation and level of understanding. That forces us to consider the comprehension reading process starting from the approach and analysis to the interpretation and evaluation of the work. Modern short stories are not about the end but towards the beginning. The fundamental issue here is not "how does it end" but "where does it all begin"?

When reading - understanding short stories, besides analyzing and determining situations (stated in the characteristics of the short story), attention must also be paid to analyzing the value of artistic details (aesthetic highlights) of the work. Art details are extremely important because short stories are the mixture of a myriad of details and it is the teacher's duty to orient the students to choose the most expensive art details that reveal all the characters personalité and the talent of the artist.

Normally, the study of short story text in high school is concluded with 4 steps: finding the origin is to see the specific history of the life described in the story, thereby we can understand more about the meaning of the story. Because even stories are made of fantasy, fiction, and exaggeration still more or less bear the shadow of the era in which the author lives. Analysing characters to plot developments, that is according to the details, events that take place; and determine the ideological value of the story from the activities, personalities and meaning of the life of the characters depicted. In order to orient and analyze a short story, the teacher must first of all determine the correct topic, structure and genre because in practice, there are many short stories deviating from the traditional ones. We have the same narrative frame, but *The Two Children of Thach Lam*, "Toa Nhi Kieu" of Xuan Dieu ... are short stories of romance, structured like a lyrical poem; Nguyen Khai's "Mua lac" is a short story of private life; "Rung xa nu" of Nguyen Trung Thanh is a model of the epic short story; blending two great inspirations of war literature: epic and romantic inspiration. After 1975, Nguyen Khai's short stories "Mot nguoi Ha Noi", Nguyen Minh Chau's "Chiec thuyen ngoai xa" are short stories filled with bold philosophical color and thesis.

In each work, the character is the backbone, the direct carrier for the artistic thought, the human opinion, the writer's aesthetic point, so in order to analyze and teach short stories, we must first confirm the right genre and character's types, from there, we may be capable of extracting each layer of meaning of the character's image accurately and convincingly. For type characters (functions), teaching methods must be different from ideological characters, characters of fate, typical characters. It is also indispensable that teaching short stories must pay attention to the situation of stories, while teaching drama, the focus lies on the situations that push the conflict to the climax requiring "unbutton" (conflict).

It is very important to determine the narrative point of view, since this is one of the first and most important elements of artistic creation. It not only decide for the structure and composition of the work, but also has a great influence on the composition, which is the place where the writer chooses to shine through the whole work.

When teaching short stories, we should pay attention to students about the form and modal of storytelling in each work. First person storytelling - "the teller is a character of the story being told, or just a person witnessed directly or indirectly. In both cases, the story is organized around the character "I" that stand in the center." (Daniel Grojnuwski) - making the story more reliable, giving the reader the feeling of permanence. The narrative point of view is that of the narrator claiming "I" has been confirmed.

To teach short stories, the teachers instruct the students to read works, explore topics of the characters, events, ideas, contents and arts of the work. Teachers step by step guide and orient students to take on their works with problematic questions (with short stories in general), and emotive questions (with lyrical short stories) that cannot be replaced by traditional teaching methods (commentary, expressive reading) with appropriate teaching methods and techniques (analysis, interpretation, comparison) to expand and ingrain into the students' impressions on the value of work. Specific activities are as follows:

- Guide students to learn the traditional elements of the genre in the work: topic, plot, structure, character.
- Guide students to discover innovations in the art of storytelling (flexibility in moving narrative points of view, empowering narratives for many characters, multi-vocal in language ...), time of telling .

- Guide students to discover unique art situations in works.

Reading - understanding short stories is a concretization in the theory of acceptance into teaching practice, so besides the need for a system of scientific manipulations, there is also the art of discovering the specifics of genre, the depth of work and the human soul. Instructing students to read works is an important operation not only used once to create the position of the class but also present in numerous activities of the receiving mechanism such as analysis, interpretation, commentary. Because the ultimate purpose of reading literary works is to understand the literature itself. In general, the role of the teacher is to guide the students to read and understand literary works and modern Vietnamese short stories in particular is essential to avoid extreme phenomena and deviations in literary reception at school.

2.2. Guide students to read and understand short stories of writers Nguyen Minh Chau and Nguyen Khai on the knowledge of genre and author's poetry

Vietnamese literature as well as modern Vietnamese short stories in particular has innovated in many directions, not one-way. It is the poetic elements of Vietnamese short stories that act as a strong ground to guide students to read and understand the works in the right direction. Corresponding to each type of innovation in the artistic conception of humanity, in artistic thinking, narrative writing and storytelling methods ... of each writer, the literature teacher will find out the appropriate methods to teach. Nguyen Minh Chau and Nguyen Khai are the two writers who have made great efforts in renewing the way of thinking and writing, but the innovation is mainly based on traditional inheritance. Each writer has its own characteristics in artistic thinking, in the artistic conception of human, in the way of reflecting life as a artistic writing. Therefore, the way to receive short stories of Nguyen Minh Chau cannot be identical with the way to exploit and experience the beauty belongs to the short stories of Nguyen Khai, Ma Van Khang, Nguyen Huy Thiep, Pham Thi Hoai, Nguyen Ngoc Tu ... If the stories short stories of Nguyen Minh Chau always tend to go beyond the genre but still have the foundation of the thesis and the human philosophical depth of the work, the short stories of Nguyen Khai are more realistic, rich in logic - philosophy consistent with the writer's artistic thinking.

The poetic knowledge of the short story genre in general, about the poetic characteristics of Vietnamese short stories and the style of short stories Nguyen Khai and Nguyen Minh Chau in particular, they are all important and necessary reading - understanding knowledge to help teachers and students understand correctly and deeply about literary works in relation to genres, artistic style and creative personality of the writer. The knowledge about the genre and the author plays an important role in shaping the process of receiving the value of the work for teachers and students. Therefore, in the step of guiding students to prepare the lesson and get to know the author, the teacher should:

- Guide students to learn the art style of author Nguyen Minh Chau
- Guide students to learn the art style of author Nguyen Khai.
- Guiding students to learn about the characteristics of the short stories of Nguyen Minh Chau in the writing period after 1975. Nguyen Minh Chau's short stories always tend to go beyond the genre framework but still have the foundation of thesis and philosophical depth
- Guiding students to learn the features of Nguyen Khai's short stories in the writing period after 1975. Nguyen Khai's short stories are more down-to-earth and richer in mainism - philosophy.
- Instruct students to synthesize the results of learning about author's poetry into the author's branch in the thinking map of comprehension reading about two works, which is "Chiec thuyen ngoai xa" and " Mot nguoi Ha Noi".

2.3. Instruct students to read the short stories " Chiec thuyen ngoai xa " by Nguyen Minh Chau and " Mot nguoi Ha Noi " by Nguyen Khai in the integrity to understand the three layers of the structure of the work

Guiding students to read works is an important operation that can not only be used once to create the mood for class but also be present in the next activities of the receiving mechanism such as analysis, interpretation, critically because reading works of literature is ultimately aimed at understanding literature. Reading literary works is to solve the problem of correlation of structures existing in the work (language, images, aesthetics and meaningful structures).

The process of reading - understanding literary works includes the following steps: from initial approach to understanding the content, from which a comprehensive and insightful assessment and judgment can be made. Understanding the content of a literary work generally begins with understanding each part of the text. These sections are the title, the words, the layout, the setting - the basis of the plot or situation, tone - a specific author or reader's point of view on the subject, mood- central idea or message. That is the basic way used by the author to organize the work; style of word choice, measures of artistic rhetoric. Without meticulously understanding each part, the reader's knowledge of the entire work is incomplete. Comprehension reading of literary works means reading out the organic, close relationship between the three structural layers of the work; language, image world, human

thoughts and ideas (lessons about life, human meaning) from which to discern, choose the most attractive, central, authentic value, the unique origin of the work.

For a literature teacher, reading a work is the "process of analyzing the work by sound" that can lead the reader into the story to attract the passion, create the experience for each student. Reading - understanding literary text can also manifest in a reverse process: from a general, correct, profound understanding of the work text, readers can analyze, explain, comment, help others to read - understand the text in the return value of ideological content, artistic value of the whole art in the meaningful integrity of literary works.

Reading - understanding short stories is a concretization of the theory into teaching in practical. Reading is also a form of fostering comprehension reading ability, so besides the necessity of a system of scientific manipulations, it is also an art of discovering the specifics of genres, the depth of works and the human soul ... To be able to comprehend and evaluate the works, the first thing is to read - and indeed the reading usually happens rarely once down in the linear order of the language arranged in the work, but takes place in many levels. Reading to perceive linguistic imagery, reading by recollection, association, imagination: "Read to perceive with the eyes, with words, images, details" and to a higher degree, read is to generalize, identify topics, topics, meaning of the work ... Followed by carefully reading, deep reading and creative reading in order to discover novelties of words, images, events in the world of thinking and character's emotions through dialogue language, monologues in association with the character's living environment and works.

Vietnamese short stories have many innovations in terms of topics, views, ways of thinking and narrative modes. Therefore, each work is a "beckoning structure" of dialogue with readers and for that reason, it is necessary to read modern short stories in many different forms. It can be read aloud or silently, collectively or individually, read first at home or read in class, read quickly or slowly, emphasize the aesthetic bright points in the work ... But whatever form does it have (skimming or reading carefully ...) what extent does it show (correct reading, deep reading, creative reading), with the short story genre, the first thing to pay attention is to read the work as a whole, so that the impression of the work will be full and complete. Because only correct understanding is the premise for the readers to deeply understand and become creative readers, co-create with the writers to decide the fate, value and life cycle of the work.

2.3.1. Guide students to read works in the master form to understand the structure of words

- Find out the title: With all genres and most valuable literary works, the title always focuses on the artistic thought and enthusiasm of the writer. Therefore, teaching short stories should also pay attention to "decoding" because "decoding" correctly means that we have the key to enter the work. Teaching in practical have shown that the interpretation of the title of the work is extremely effective and necessary, especially with short stories that are rich in philosophy and symbols from its name such as: "Ben que", The short story "Ben que" has a specific meaning of family, homeland and origin. And symbolic meaning are philosophical lessons about people and life. Awaken people to appreciate the close but authentic beauty and values of homeland life. The last stop of human life, true value of life. "Chiec thuyen ngoai xa" by Nguyen Minh Chau, is a metaphor of the relationship between life and art. It is a real boat in life, a living space of a fisher woman's family. It is the solitude of the art boat on the ocean of life, the loneliness of the human being in life. Nguyen Khai's short story "Nang chieu" lifted the whole story to a forgotten fate. The most important thing is that through the shell of words, readers and listeners are still touched by the sparkling beauty of human love, the love of life is like a miraculous sunshine, a fairy tale, glowing for the last time. goodbye one day to die.

- Learn the storyline: Short stories "Mot nguoi Ha Noi" when followed his own logic of plot movement, has no longer maintains the pure characteristics of the short story genre but has a mixture of genres: the signature of the press, the topical quality of the report, the novel substance and also a mixture of many circuits ...

The situation is perceived and selected in accordance with Nguyen Khai's ideological and problematic character types. Short stories "Mot nguoi Ha Noi" has two interlocking stories with a narrative storyline - the philosophy of Ms. Hien's life almost pulls the whole work in parallel with the lyrical-philosophical circuit that fully expresses the cognitive process of the character, both of these stories complement each other to reach the ideological theme, which is the inspiration to honor beauty, rather than the affirmation and praise of the beauty, the spirit and the cultural traditions of the sacred land through thousands of years of civilization, Hanoi people are elegant and magnificently before all the ups and downs of history.

The plot of the short story "Chiec thuyen ngoai xa" is not simple. Phung went to the sea area that was once a battlefield to take a scenery photo for next year's calendar. He has captured into his camera the "picturesque scene of the sea of an ancient painter" into his camera. But shortly after, he witnessed a terrible scene of violence from the family of the fisherwoman. Phung was even more surprised when the woman refused to leave her husband even though her husband was "the cruelest man in the world" ...

2.3.2. Instruct students to carefully read the work to understand the hierarchy of structures

The iconic structure of the work is created by the interwoven of various elements in a work. With the short story "Chiec thuyen ngoai xa", teachers can guide students to carefully read the works to find out:

- Learn about the situation of art: Cognitive situations in short stories "Chiec thuyen ngoai xa", "Mot nguoi Ha Noi".

- Learn about the characters (characters, artistic symbols, special art details...).

- * With short story "Mot nguoi Ha Noi":

Character: Co Hien is the embodiment of the beautiful lifestyle, the cultural depth of the Hanoi people, going through many ups and downs and changes of the times but her personality still shines bright.

Narrator's comment "A person like you ... golden lights!" shows a deep love, a passionate admiration for the culture of Hanoi. This is a very unique comparison in the lyrical circuit of the storyteller: Hanoi identity, Hanoi culture is treasure, a sedimentary gold mine that is accreted, accumulated from many "gold dust" like Ms. Hien. The narrator's earnest desire is how Hanoi today can exploit, promote and enrich its priceless tradition so that all the unique beauty of "dat kinh ky" will glow. The author's comment affirms the sustainable vitality of the cultural values that bring the beauty of Hanoi and the earnestness to preserve for today and for later.

Other Hanoians, from the character's point of view, are generations of Hanoi who have lived up to their ancestor's tradition by virtue of their personality, soul and cultural character. Going through many fierce years of the war, entering the complicated and busy of the new period, but the people of Hanoi are still beautiful, elegant and uncomplicated.

The narrator in "Mot nguoi Ha Noi" not only plays a leading role in the story but also participates in its development as a specific character, named (Khai) with a clear background with many narrative factors as well as his intimate relationships with other characters. The narrator character is also associated with the process of self-awareness that is complicated. After experiencing many misconceptions, it dawns on the human to change his point of view in order to discover gold particles in the character's soul and understanding the truth of life.

Art symbols: Ngoc Son temple's tree upright and revived, golden dust, etc.

- * With short stories "Chiec thuyen ngoai xa"

Character: The image of a woman's character was built by Nguyen Minh Chau with many distinct features but also has a profound generalization about life and human destiny. This type belongs to the genre of character - fate, showing unique features for the writer's character. This uniqueness art is derived from the new artistic conception of man. It can be said that the woman's character was built by writer Nguyen Minh Chau by placing her in the relation to the harsh naked reality of everyday life. This is a typical character for the renewal of Nguyen Minh Chau's way of looking at people in his compositions after 1975.

Nguyen Minh Chau just called "the woman" frivolously. Although there is no specific name, an anonymous person like many other coastal women, but the highlight of the story is the human fate and that is what also grasps the attention of the readers. The woman silently endured the situation, voluntarily accepted her fate and understood very well why she had to do so.

Her testimony before the judge "Dau" and the artist "Phung" in the district court were the words that came from the bottom of her heart. She needs a man to steer the boat through the storm, because "sometimes the sea is turbulent", she needs a father for her children to grow up with integrity. What if the court insisted on making this woman leave her husband? In that case, all her attempts at sacrifice and resignation would be in vain: the sailing boat would float indefinitely due to the loss of its sturdy mast, her offspring would again have to "an cay xuong rong luoc cham muoi", and become helpless because of losing their father. To solve this tragedy, another series of tragedies will arise. The woman understands that life has its own rules, just as man has his own destiny. The problem is that people have to adapt to life, accept fate, although sometimes adaptation and acceptance must be at the cost of both physical and mental pain.

In difficult circumstances, the woman's psychology is complicated. However, the woman fully reveals the beauty from the soul of a wife, a mother that are willing to sacrifice and devoted her life for her family. She does not live for herself, but for her family, for her husband and children. She fell in love with "Phac"- a duplicate of his father from appearance to personality, it is also an expression of the love for her husband. More than anyone, she understands that in their family's situation, in the miniature "society", hunger, cramped, and darkness on a fishing boat in the vast ocean full of uncertainties, domestic violence, the man need to torture his family in order to be relief. She did not divorce her husband as a repayment, because of him that she has a husband, an opportunity to be a wife, to enjoy happiness as a mother. The beauty of Vietnamese women in general has been demonstrated through "the woman", a beauty that has existed for hundred years.

The woman character is placed under many different points of view by the author. With each point of view and dimension poses a problem that needs to be solved and that power was given to the reader. In the space where the slave was freed, the woman appeared as a citizen of a country after peace but the consequences of the war were too

harsh (the tank on the beach, the belt of the soldiers and the life in poverty and foggy ...). In the lagoon space, on the boat is the house but at the same time, it also acts as a tool to gain a living. The woman has protect her family with boundless love and sacrifice. The woman is also seen in another angle – she is the object of sympathy (of artist “Phung”, chief judge “Dau”), of sharing and trust (the father's eyes watching the boat in the storms). And perhaps, that woman only sees herself from the position of a wife, a voluntaring mother who chooses to live with love and sacrifice so she does not see herself as a victim and she does not understand the nonsense reasons of the beating from her husband. It has unintentionally hurt the minds of the children, unintentionally creating a living environment for evil and corruption (Phac's rebellious reaction: holding a knife intending to stab his father to protect his mother).

2.3.4. Learn about the characteristics of short stories in narrative art

In the short story “Mot nguoi Ha Noi”, with narrative attendance, the writer constantly moves the point of view from outside to inward, from extroverted to introverted and changes perspectives: placing people and phenomenals that need to be determined in different circumstances, by different attitudes, to create a rich field of view, a system of narrative points of view. This measure has the effect of democratizing literature, creating equality in the writer-reader relationship, bringing life into a multidimensional perspective to encourage readers to participate in dialogue, and reject the way of imposing the one-way truth of the writer. Instruct students to deeply understand the aesthetic ideological structure of the work.

The teacher guides the students to carefully read the work to learn in its depth the aesthetic thought and human meaning that the writer wants to convey. With the short story “Chiec thuyen ngoai xa”, students must see: The ideological theme of the work is represented by two central character images: the character "I" and the character of “the woman”.

The character "I" acts as the attending narrator. This is an ideological character, bringing in his feelings and thoughts in the journey of searching for artistic truth and "hunting" for the truth of life. It is also the journey of self-awareness of the character "I". With art, it comes from the concept of aestheticism to the concept of reality and with life, from simple downsides to complex, multi-faceted. Beyond the language structure is the story of the photographer about the depth of the writer Nguyen Minh Chau's vision and conception about life and art. While “Chiec thuyen ngoai xa” brings creative inspiration, the boat in the neighborhood, which carry fate, life with so many tragedies and bitterness, is really the object of interest of the artist, is the focal point of this short story.

The desire to find beauty sometimes leads people to simplify, even worship, chase illusions but forget the harsh reality. The truth is, life is harsh. Behind the serene background of the poetic seascape is the hard-working life of the fishermen, and that is the reality of daily life. True art must be for life, for man, art must give first priority to man, must contribute to reliseasing man from the imprisonment of poverty, darkness and violence.

The story that the woman told in the district court made the judge “Dou” realize that justice must be fair with reason because sometimes in life, people have to accept the paradox: "There must be a man on the boat ... even though he is brutal". He also realized that in order for people to be free from suffering, darkness, and barbarism, there is a need for practical solutions, not just goodwill or beautiful theories, something that is away from reality.

Thus, the problems that art and law set out to solve the truth of happiness, freedom, life itself has already had many solutions, sometimes far from theory and books, they maybe cruel and "incomprehensible" absurdity.

Symbolic structure and ideological meaning of the short story “Mot nguoi Ha Noi” by Nguyen Khai and “Chiec thuyen ngoai xa” of Nguyen Minh Chau were only fully discovered and exploited deeply in the process of reading the two short stories of teachers and students. The excerpts in the textbook are the ones that best express the aesthetic ideology and artistic characteristics of the writer, but it is necessary to read the short stories in the integrity to have a comprehensive view, understand the subliminal circuit as well as the intrinsic logic of the work.

The process of comprehension reading (reading the entire work, reading carefully, reading deeply to understand correctly, deeply understanding the three structural layers of literary works) will contribute to forming and developing creative reading capacity for students.

Genre poetic not only shows what is common in the way of reflecting the world and art organization, but also the basis for discovering the individuality of each author and work. Therefore, we need to read and understand modern Vietnamese short stories in high schools under the dialectical view of the stability and change of the genre itself, based on the knowledge of genre and author poems. And at the same time, understanding the three structural layers in the holistic nature of the work are specific steps and jobs to promote the creative active role of readers in the process of occupying literary works.

3. Conclusion

For the teaching of literature in general and the teaching of contemporary Vietnamese short stories in particular, students can be more enthusiastic in learning by the effective combination of teaching methods, by guiding students to comprehend works by genre characteristics is the right direction.

Therefore, “The Literature Reform” can start from many reliable inputs, from very scientific calculations to macro conditions of the programs and textbooks but all are finished, whether it is good or not, it depends on the teacher's way of teaching” (Prof. Phan Trong Luan), in their talent, soul and personality.

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