



Research Article

RECONFIGURING MEANING IN LATE MEDIEVAL VIETNAMESE NARRATIVES: A SECULARIZATION-BASED APPROACH AND ITS IMPLICATIONS FOR LITERARY READING COMPREHENSION INSTRUCTION IN SECONDARY EDUCATION

Le Dinh Khanh

Saigon University, Vietnam

Corresponding author: Le Dinh Khanh – Email: ldkhanh@sgu.edu.vn

Received: July 10, 2026; Revised: August 22, 2026; Accepted: September 10, 2026

ABSTRACT

This article examines the transformation of the meaning-making mechanism in late medieval Vietnamese narrative under the influence of secularization. Drawing on an integrated framework of narratology and discourse theory, it investigates three fundamental components of narrative structure: plot, character, and narrative voice and the narrator through The Story of the Woman in Nam Xương (Chuyện người con gái Nam Xương), The Tale of Kiều (Truyện Kiều), and A Record of the Unification of the Imperial Lê (Hoàng Lê nhất thống chí). The findings reveal that the meaning-making mechanism shifted from a normative model to a constructive one, as reflected in changes to the conditions of meaning-making, the redistribution of discursive authority, and the emergence of meaning through the narrative process. On this basis, the article proposes viewing secularization as the driving force behind the restructuring of the meaning-making mechanism in late medieval Vietnamese narrative. It also contributes a theoretical foundation for enhancing reading comprehension instruction in medieval Vietnamese literature in line with the competency-based approach of the 2018 General Education Curriculum for Vietnamese Language Arts and Literature.

Keywords: discourse theory; late medieval Vietnamese narrative; literary reading comprehension instruction; meaning-making mechanism; narratology

1. Introduction

In Vietnamese literary studies, “for various reasons, reflection theory became, for a long period, the foundational principle underlying all literary research” (Tran, 2025, p.112). Therefore, the meaning of a literary work was generally treated as pre-existing content waiting to be discovered. However, in recent decades, the development of poetics and narratology has shifted scholarly attention toward the modes of textual organization. Discourse theory has

Cite this article as: Le, D. K. (2026). Reconfiguring meaning in late medieval Vietnamese narratives: A secularization-based approach and its implications for literary reading comprehension instruction in secondary education. *Ho Chi Minh City University of Education Journal of Science*, 23(9), 2093-2103. [https://doi.org/10.54607/hcmue.js.23.9.5994\(2026\)](https://doi.org/10.54607/hcmue.js.23.9.5994(2026))

further extended this approach by situating narrative structure in relation to its historical-cultural context and the value systems that shape the process of meaning-making.

With respect to late medieval Vietnamese narrative (sixteenth–nineteenth centuries), numerous studies have identified changes in both content and poetics, among which the secularizing trend is regarded as especially prominent. However, this phenomenon has mainly been understood in terms of innovations in thematic concerns and narrative art, while its role in transforming the text’s meaning-making mechanism remains insufficiently explained. The question, therefore, concerns not only how the text is organized but also why it is organized in that particular way.

Alongside this gap in literary scholarship, the practice of teaching reading comprehension also calls for further development of approaches to texts. The 2018 General Education Curriculum for Vietnamese Language Arts and Literature and the current textbooks have shifted their focus toward reading comprehension based on genre characteristics, helping students identify the components of narrative structure. Building on this foundation, explaining the relationship between narrative components, their historical-cultural context, and the value systems governing the text’s meaning-making process can extend reading-comprehension activities from the analysis of narrative structure to an explanation of the meaning-making mechanism.

Proceeding from these two concerns, this article combines narratology with discourse theory to approach late medieval Vietnamese narrative from the perspective of its meaning-making mechanism. Through an examination of several representative narrative works, the study clarifies the shift from a normative model of meaning-making to a constructive model under the influence of secularization. *The Story of the Woman in Nam Xương* (*Chuyện người con gái Nam Xương*), *The Tale of Kiều* (*Truyện Kiều*), and *A Record of the Unification of the Imperial Lê* (*Hoàng Lê nhất thống chí*) were chosen as representative works of three narrative genres: tales of the marvelous (*truyện kì*), Nôm verse narratives, and chaptered novels. They are also familiar texts in secondary school literature instruction. The different modes of narration in these works illustrate the growing role of individual experience, secular life, and discursive positions in the process of meaning-making. In doing so, the article contributes to explaining the development of late medieval narrative and enriches the theoretical foundation for extending medieval literary reading-comprehension activities in line with the 2018 General Education Curriculum for Vietnamese Language Arts and Literature (Ministry of Education and Training, 2018).

2. Theoretical framework and research approach

This article draws on narratology to analyze how texts organize meaning and on discourse theory to explain the conditions under which meaning is produced. In literary studies, narratology is an important approach to analyzing the structure and operating mechanisms of narrative texts. Tran Dinh Su (2017) defines “narratology... in its broad sense as the study of the structure of narrative texts and related issues or, in other words, the

artistic features of narration in narrative texts in search of a way of reading” (Tran, 2017, p.9). J. Hillis Miller also argues that “narrative is a way of putting events into an order, and it is from that order that they acquire meaning” (as cited in Tran, 2017, p.10). This perspective allows for a shift in focus from viewing narrative as a mere recounting of events to seeing it as a mode of organizing and constructing meaning. Accordingly, elements such as plot, character, and narrative voice and the narrator not only constitute the text but also directly participate in the process of meaning-making. Meaning is thus formed within the very process of narrative organization.

From the perspective of discourse theory, Foucault (as cited in Tran, 2025) suggests that what matters is not only what a statement says but also the conditions that allow that statement to emerge and be recognized within a particular historical–social context. Accordingly, discourse analysis focuses on the rules governing the formation and validity of utterances. In this light, the transformations in plot, character, and narrative voice and the narrator within late medieval narratives reflect a renewal of poetics while simultaneously revealing changes in the conditions of meaning-making and the distribution of discursive authority. Secularization is regarded as the driving force behind this shift, as meaning is no longer guaranteed primarily by a pre-existing normative system but is increasingly constructed within the narrative process and through interactions among discursive positions.

In literary reading instruction, the combination of narratology and discourse theory discussed above enables reading activities to shift from analyzing narrative elements to explaining the meaning-making mechanism. Narratology helps identify how the text is organized, while a discourse perspective extends the analysis to the relationship between this organization and its historical and cultural context, value systems, and discursive positions. This forms the basis for the teaching implications proposed in Section 3.3.

3. Findings and discussion

3.1. Manifestations of the shift in narrative components

Before examining late medieval narrative, it should be noted that numerous studies of poetics have already identified the basic features of the normative narrative model characteristic of the earlier period. In *Compilation of the Departed Spirits in the Việt Realm* (*Việt điện u linh tập*), particularly tales such as *Bồ Cái đại vương* and *Thái úy Trung phụ Dũng Vũ Uy Thắng Công*, the plot is chiefly oriented toward affirming merit and moral principles; characters appear as embodiments of orthodox values; and the narrator occupies a central position in directing the reader’s understanding. Building on this foundation, this section examines shifts in these three components of late medieval narrative as manifestations of the restructuring of meaning.

3.1.1. The shift in plot and the conditions of meaning-making

In late medieval narrative, plot increasingly shifts from affirming moral principles to organizing life situations and human experience. In *Casual Records of Transmitted Strange Tales* (*Truyện kỳ mạn lục*), secular conflicts become the driving force of the plot. In *The*

Story of the Woman in Nam Xuong, Nguyen Dang Na (2021) regards the image of “the shadow” and the innocent words of the child Dân as a distinctive artistic creation (p.211). From the detail of the child “pointing to his [Trương Sinh’s] shadow on the wall” (Nguyen, 1971, p.186), misunderstanding and family tragedy unfold according to the cause-and-effect relations of everyday life. The work’s meaning is therefore not concentrated solely in the ending in which Vũ Nương is vindicated, but accumulates throughout the narrative process.

This tendency became more pronounced in *The Tale of Kiều*. The two opening lines — “Having passed through the vicissitudes of life, all that one beholds brings anguish to the heart” (Nguyen, 1991, p.13) — orient the reader to view the work as an experiential journey concerning the human condition. The plot no longer primarily illustrates a moral lesson. Instead, it unfolds the process of Thúy Kiều’s wandering and displacement. The character’s fate is shaped through the interplay of circumstance, chance, and personal choice.

Thus, the focus of the plot shifts from affirming a system of norms to organizing situations and experiences for the purpose of meaning-making. This shift lays the groundwork for corresponding changes in characterization and narrative voice and the narrator, which are discussed below.

3.1.2. *The shift in character and the process of meaning-making*

This shift is clearly evident in the construction of characters. *The Story of the Woman in Nam Xuong* serves as a prime example. While Vũ Nương embodies the virtues of an ideal woman, the significance of her character is shaped by a series of experiences linked to war, family life, and social prejudices. Nguyen Dang Na (2021) observes: “In portraying the fate of Vu Thi Thiet, Nguyen Du touches upon the eternal tragedy of the human condition” (Nguyen, 2021, p.212). Thus, the character not only evokes a model of moral virtue but also prompts reflection on the human condition within earthly life.

In *The Tale of Kiều*, personal life is portrayed more deeply. Le Tri Vien (1996) observes that Nguyễn Du “delved deeper into character psychology, incorporating descriptions of scenery and emotion that render the characters vivid and authentic—as if they truly existed” (Le, 1996, p.239). Thúy Kiều is no longer merely an embodiment of virtue. She becomes a subject constantly grappling with choices between love, filial duty, and the desire to live. The character’s significance is shaped through the process of experience rather than being confined to a single virtue or a predetermined outcome. Thus, the characters emerge as agents of experience and choice, paving the way for a corresponding transformation in the art of narrative.

3.1.3. *The shift in narrative voice and narrator and narrative meaning*

Alongside plot and character, the interconnected dimension of narrative voice and narrator also changes in ways that expand the text’s capacity for meaning-making. By the late medieval period, narrative discourse had become more flexible in its relation to character, point of view, and the text’s multiple layers of voice.

In *The Tale of Kiều*, the narrative voice repeatedly merges with a lyrical voice, producing a resonance between the narrator's emotions and Thúy Kiều's experience. Tran Dinh Su (2018) explains that voice expresses a subject's attitude, emotion, and point of view toward life, thereby guiding the reception of the work (Tran, 2018, pp.263–264). Comments such as “brings anguish to the heart” and “How painful is a woman's fate!” (Nguyen, 1991, pp.13, 31) both reveal the narrator's attitude and connect that voice with the character's experience. Thúy Kiều's tragedy expands into a broader reflection on the human condition and social reality.

In *A Record of the Unification of the Imperial Lê*, the narrator retains the role of connecting historical events but does not maintain a fixed perspective. At times the narration tends toward chronicle-like record-keeping; at other times it is interspersed with commentary; and at still other moments it approaches events from a character's position. The remark “[they] did not realize that Nguyễn Huệ was a seasoned hero, valiant and gifted in military command” (Ngô gia văn phái, 2005, p.352), voiced from within the Lê-Trịnh camp, both portrays Nguyễn Huệ's prowess and, as orchestrated by the narrator, reveals a shift between the faction's viewpoint and the narrator's evaluative perspective. Meaning is thus formed through the relationship among character discourse, narrative discourse, multiple points of view, and different historical voices.

The narrator continues to coordinate the text, yet meaning is formed through the interaction among multiple points of view and voices. This provides the basis for the analysis in Section 3.2.

3.2. *The meaning-making mechanism from a discourse perspective*

The shifts in plot, character, and narrative voice and the narrator examined in Section 3.1 show that textual meaning is no longer established chiefly by a pre-existing normative system but is increasingly formed within the narrative process and through human experience. From a discourse perspective, what matters is not these poetic transformations in themselves but the change in the conditions that allow meaning to be formed and recognized. It is at this level that the meaning-making mechanism of late medieval Vietnamese narrative can be further explained.

3.2.1. *The shift in the conditions of meaning-making*

The shift in plot from a model that affirms moral principles to one that organizes life experience, together with the changes in character construction and the roles of narrative voice and the narrator discussed in Section 3.1, shows that textual meaning is increasingly formed through the narrative process itself. This raises the question of what conditions made such a mode of meaning-making possible. In other words, what has changed is not only how the text is organized but also the grounds that allow meaning to be formed and to take effect within the text.

From a discourse perspective, meaning does not exist as ready-made content but is bound up with historical-cultural premises that determine whether a statement can emerge and attain

social validity. Foucault (as cited in Tran, 2025) suggests that what matters is not only what a statement says but also the conditions that allow it to emerge in the first place. Literary research must therefore account for the conditions governing a text's process of meaning-making.

Secularization in the late medieval period was linked to changes in social life from the sixteenth century onward and became more marked in the eighteenth and nineteenth centuries. The development of the commodity economy, urban life, and individual consciousness added to the richness of lived experience and widened the scope of social reality represented in literature (Mai, 2022, pp.89-93). In literature, this was also a period in which conceptions of literature underwent a "major qualitative shift," accompanied by the flourishing of *Nôm* verse narratives, lament poetry (*ngâm khúc*), *hát nói* (singing-speech poetry), and other forms of expression in the vernacular language (Trinh et al., 2016, p.55). These shifts also altered the conditions of meaning production in narrative. Whereas an accepted system of moral norms played a dominant role in the normative model, individual experience, everyday conflicts, and social reality increasingly became important grounds for meaning-making. Consequently, meaning in the text was increasingly shaped by the interaction between narrative structure, the characters' experiences, and a specific historical and cultural context, rather than being primarily guaranteed by a pre-existing system of norms.

This can be regarded as a shift from a normative model of meaning-making to a constructive model. The shift is not merely the result of poetic innovation but also reflects a change in the conditions of meaning-making in late medieval literature. This change, in turn, lays the groundwork for the redistribution of discursive authority within the text, which is examined in the following section.

3.2.2. *The redistribution of discursive authority and the expansion of meaning-making capacity*

Once meaning is no longer guaranteed by a single normative system, meaning-making authority likewise ceases to be concentrated absolutely in the narrator. *The Tale of Kiều* and *A Record of the Unification of the Imperial Lê* demonstrate that meaning increasingly emerges through the interaction of multiple voices and perspectives.

In addition to this reorganization of the conditions of meaning-making, the power of enunciation in the text is also reorganized. In a discourse-analytical approach, the power of enunciation refers not only to the narrator's right to tell a story or to speak but also to the narrator's ability to define what is meaningful, credible, and valuable in the discourse. Thus, if that power changes, the meaning-making mechanism also changes.

According to Foucault the efficacy of an utterance depends not only on its content but also on the conditions that enable it to emerge and gain social recognition (as cited in Tran, 2025). This insight enables us to see the changing role of narrative voice and the narrator in late medieval narrative not only as a development of narrative technique but also as a process of reconfiguring the positions of enunciation in the text. As personal experience and secular life increasingly become objects of narrative, meaning-making authority ceases to be

concentrated absolutely in a single authoritative voice and is gradually distributed among the narrator, characters, points of view, and the historical–cultural context.

This redistribution of discursive authority does not mean that the narrator loses a central role. The narrator continues to coordinate the narrative process but no longer holds an exclusive position in establishing meaning. Rather than primarily affirming a predetermined moral conclusion, narration increasingly organizes interactions among different points of view, voices, and human experiences. Textual meaning is therefore no longer guaranteed by a single voice but is formed through relationships among multiple discursive positions that coexist and enter into dialogue with one another.

As discursive authority is redistributed, the text simultaneously expands its capacity for interpretation and reception. The reader gradually participates in the process of meaning-making by comparing the narrative discourse, characters' voices, and historical–cultural context.

3.2.3. The mechanism of meaning restructuring: from the normative to the constructive model

The preceding analyses show that transformations in plot, character, and narrative voice and the narrator are not isolated poetic phenomena but together reflect a shift in the meaning-making mechanism of late medieval Vietnamese narrative. What changed was not only the text's formal organization but also the way meaning was formed and operated within the narrative process. From a discourse perspective, these transformations converge at a deeper level: a change in the conditions that allow meaning to be constructed, circulated, and recognized within the text.

In the normative narrative model, textual meaning was guaranteed chiefly by a system of moral norms that pre-existed the text. Plot, character, and narrator therefore operated to affirm that normative system. By the late medieval period, alongside the development of the secularizing trend, the conditions of meaning-making had changed. Everyday human experience, social reality, and the conflicts of life became important foundations for constructing meaning. This change caused the plot to shift from illustrating moral principles to organizing experience; characters to become subjects of choice and self-awareness; and the narrator to relinquish an exclusive position in establishing meaning and instead organize interactions among multiple points of view and voices. These three dimensions converge in a single, unified shift: the text's meaning-making mechanism.

This can be regarded as a shift from a normative model of meaning-making to a constructive model. What is new in this approach is not the discovery of further transformations at the level of poetics, since these have already been identified by numerous studies. Rather, the article's contribution lies in interpreting these transformations as manifestations of a unified meaning-making mechanism. Here, the combination of narratology and discourse theory demonstrates a clear methodological advantage: it moves from identifying shifts in narrative structure to explaining the meaning-making mechanism governing those shifts. Narratology elucidates how a text is organized. Discourse theory

explains why it is organized in that manner and identifies the historical-cultural conditions governing the process of meaning-making. In this context, the transformation of late medieval narrative is understood not only as an innovation in content and poetics but also as a change in how meaning is constructed. This constitutes the article's principal methodological contribution.

3.3. Implications for medieval literary reading comprehension instruction

From the perspective of the meaning-making mechanism, medieval literary reading-comprehension instruction also needs to be approached differently. If textual meaning is understood as the outcome of a constructive process, reading-comprehension activities need to shift from accepting ready-made conclusions to explaining how the text produces meaning. Accordingly, the central question is not only what the text says but also how it is organized and why it is organized in that particular way.

This approach is consistent with the orientation of the 2018 General Education Curriculum for Literature. The curriculum states that reading comprehension includes the analysis of formal elements such as plot, character, narrator, and point of view, as well as “connecting the text with the historical, cultural, and social context” (Ministry of Education and Training, 2018, pp.12-13). In terms of teaching methods, the curriculum also emphasizes the active, “co-creative” role of learners and calls for students to be encouraged to “take part in constructing meaning for the text” (p.82). These orientations allow reading activities to move from analyzing narrative elements to explaining the meaning-making mechanism in relation to the historical and cultural context. Current Vietnamese language and literature textbooks likewise organize reading activities around identifying plot, character, narrator, point of view, and artistic detail in *The Story of the Woman in Nam Xuong* (Bui, 2026a, pp.10-16) and *The Tale of Kiều* (Bui, 2026b, pp.66–70). This provides a foundation for deepening reading-comprehension activities, moving from identifying and analyzing formal components to explaining the text's meaning-making mechanism.

On this basis, the article's findings suggest extending reading comprehension activities from analyzing narrative components to explaining how the text produces meaning. Combining narratology with discourse theory helps learners recognize the relationship between narrative structure, historical context, cultural value systems, and discursive position. Through this process, students can gradually develop skills in textual interpretation, critical thinking, and evidence-based dialogue with the text. This application does not require turning discourse theory into an independent subject of instruction; rather, it can be implemented through a set of questions suited to students' cognitive levels.

When reading *The Story of the Woman in Nam Xuong*, the focus of reading-comprehension activities needs to shift from affirming Vũ Nương's virtues to explaining the text's meaning-making mechanism. The detail of “the shadow” triggers the tragedy and governs the entire course of the plot. The narrative drives the plot forward while shaping

how the reader perceives the character's fate. The fantastical ending expands the story's significance, transforming it from a tale of individual tragedy into a meditation on justice and the human condition. On this basis, teachers might pose questions such as: Why did Nguyễn Dữ choose the detail of “the shadow,” rather than some other cause, to trigger the tragedy? If the fantastical ending were removed, how would the work's meaning change? How did conceptions of family, chastity, and male authority shape the organization of the plot and Vũ Nương's fate? Such questions help students both identify the interplay among narrative components and explain the relationship between the text's structure, the cultural context, and the value systems of medieval society.

For *The Tale of Kiều*, reading-comprehension activities can likewise shift from accepting familiar conclusions about the work's realist and humanist values to explaining how Thúy Kiều's journey of experience is organized as a process of meaning-making. The movement of the plot enables the character to gradually reveal her awareness of fate, while the narrator's discourse, the character's voice, point of view, and tone continually shift throughout the narrative process. Comments such as “brings anguish to the heart” and “How painful is a woman's fate!” (Nguyen, 1991, pp.13, 31) clearly reveal the narrator's attitude. At the same time, they enter into dialogue with Thúy Kiều's experience, thereby guiding the reader to view the character's tragedy as a reflection on the human condition. On this basis, teachers can ask questions such as: Why does Nguyễn Du repeatedly allow the narrator's voice to merge with the voice and emotions of Thúy Kiều? If the point of view were changed or the narrator's commentary omitted, how would the meaning of the passage change? Why do personal experience and the human condition become central to the work rather than the work merely affirming a pre-existing moral order? By answering such questions, students come to recognize the interplay among narrative components in the meaning-making process, and recognize the discursive shift from affirming a moral order to placing personal experience and the human condition at the center.

From the two cases above, three groups of questions can guide the reading process. The first relates to the organization of narrative elements and their contribution to meaning-making; the second to the roles of the narrator, characters, and discursive positions; and the third to the historical and cultural conditions and value systems that shape narrative organization and the distribution of discursive positions. These questions align with the curriculum's orientation, which requires teachers to “use a variety of question types at different levels” to guide students in reading comprehension (Ministry of Education and Training, 2018, p.83). This is not a new reading process but a way of extending reading activities from analyzing features of poetics to explaining the meaning-making mechanism. In doing so, it deepens the orientation toward reading according to genre characteristics.

The article therefore does not propose a new reading-comprehension procedure but suggests a way of developing reading activities from the analysis of formal components to

an explanation of the meaning-making mechanism. In this approach, combining narratology with discourse theory helps deepen the genre-based reading-comprehension orientation.

4. Conclusion

By combining narratology with discourse theory, this article approaches late medieval Vietnamese narrative from the perspective of its meaning-making mechanism. The findings show that, under the influence of secularization, the meaning-making mechanism shifted from a normative model to a constructive model. This shift is manifested in transformations in plot, character, and narrative voice and the narrator, and is bound up with changes in the conditions of meaning-making and the redistribution of discursive authority.

From this perspective, secularization can be viewed as a driving force behind the restructuring of meaning in late medieval Vietnamese narratives. The article's methodological contribution lies in situating the shift in poetics within the context of changes in the mechanism of meaning construction, viewed through a discursive perspective.

In terms of education, the research findings contribute to the theoretical foundation for reading comprehension instruction in medieval literature, in alignment with the 2018 General Education Curriculum for Vietnamese Language Arts and Literature. The reading process can be developed by progressing from the identification of poetic elements to an interpretation of meaning-making mechanisms, viewed in relation to the historical-cultural context and the value systems that shape that process. This approach helps to cultivate skills in textual interpretation, critical thinking, and evidence-based discussion, and strengthens the connection between literary research and reading-comprehension instruction in schools.

❖ **Conflict of Interest:** Author have no conflict of interest to declare.

REFERENCES

- Bui, M. H. (Ed.). (2026a). *Ngữ văn 9* (Tập 1) [Vietnamese language arts and literature, Grade 9 (Vol.1)]. Vietnam Education Publishing House.
- Bui, M. H. (Ed.). (2026b). *Ngữ văn 11* (Tập 1) [Vietnamese language arts and literature, Grade 11 (Vol.1)]. Vietnam Education Publishing House.
- Le, T. V. (1996). *Đặc trưng văn học trung đại Việt Nam* [Characteristics of medieval Vietnamese literature]. Social Sciences Publishing House.
- Mai, Q. L. (2022). *Mấy vấn đề tư tưởng lí luận văn nghệ Việt Nam thời trung cận đại (Thế kỉ X - XIX)* [Some ideological and theoretical issues of Vietnamese literature and art in the medieval and early modern period (10th–19th centuries)]. Literature Publishing House.
- Ministry of Education and Training. (2018). *Chương trình giáo dục phổ thông, môn Ngữ văn* [General education curriculum for Vietnamese language arts and literature]. Circular No. 32/2018/TT-BGDĐT, December 26, 2018.

- Ngô gia văn phái. (2005). *Hoàng Lê nhất thống chí* [A Record of the Unification of the Imperial Lê] (Nguyen, D. V., & Kieu, T. H., Trans.). Literature Publishing House.
- Nguyen, D. (1991). *Truyện Kiều* [The tale of Kiều] (Thach Giang, Ed. & Annot.). Literature Publishing House.
- Nguyen, D. (1971). *Truyền kì mạn lục* [Casual records of transmitted strange tales] (Truc Khe Ngo, V. T., Trans.). Literature Publishing House.
- Nguyen, D. N. (2021). *Con đường giải mã văn học trung đại Việt Nam* [The path to deciphering medieval Vietnamese literature]. University of Education Publishing House.
- Tran, D. S. (2017). *Tự sự học: Một số vấn đề lí luận và lịch sử* [Narratology: Some theoretical and historical issues]. University of Education Publishing House.
- Tran, D. S. (2018). *Thi pháp Truyện Kiều* [The poetics of the Tale of Kiều]. University of Education Publishing House.
- Tran, V. T. (2025). *Văn học như một diễn ngôn* [Literature as discourse]. University of Education Publishing House.
- Trinh, B. D. (2016). *Lịch sử lí luận phê bình văn học Việt Nam* [History of Vietnamese literary theory and criticism]. University of Education Publishing House.

**TÁI CẤU TRÚC Ý NGHĨA TRONG TỰ SỰ HẠ KÌ TRUNG ĐẠI VIỆT NAM:
TIẾP CẬN TỪ XU HƯỚNG THỂ TỤC VÀ HÀM Ý ĐỐI VỚI DẠY HỌC ĐỌC HIỂU VĂN HỌC**
Lê Đình Khanh

Trường Đại học Sài Gòn, Việt Nam

Tác giả liên hệ: Lê Đình Khanh – Email: ldkhanh@sgu.edu.vn

Ngày nhận bài: 10-7-2026; Ngày nhận bài sửa: 22-8-2026; Ngày duyệt đăng: 10-9-2026

ABSTRACT

Bài viết làm rõ sự chuyển dịch của cơ chế kiến tạo ý nghĩa trong tự sự hạ kì trung đại Việt Nam dưới tác động của xu hướng thể tục. Trên cơ sở kết hợp tự sự học với lí thuyết diễn ngôn, nghiên cứu khảo sát ba thành tố cơ bản của cấu trúc tự sự gồm cốt truyện, nhân vật và giọng điệu – người kể qua Chuyện người con gái Nam Xương, Truyện Kiều và Hoàng Lê nhất thống chí. Kết quả cho thấy cơ chế kiến tạo ý nghĩa trong tự sự hạ kì trung đại đã chuyển từ mô hình quy phạm sang mô hình kiến tạo, thể hiện ở sự thay đổi của điều kiện tạo nghĩa, sự phân bố lại quyền năng phát ngôn và việc hình thành ý nghĩa trong tiến trình tự sự. Trên cơ sở đó, bài viết đề xuất nhìn nhận xu hướng thể tục như động lực thúc đẩy sự tái cấu trúc cơ chế kiến tạo ý nghĩa của tự sự hạ kì trung đại, đồng thời góp phần bổ sung cơ sở lí luận nhằm phát triển hoạt động đọc hiểu văn học trung đại theo định hướng phát triển năng lực của Chương trình giáo dục phổ thông môn Ngữ văn 2018.

Từ khóa: lí thuyết diễn ngôn; tự sự hạ kì trung đại; dạy học đọc hiểu; cơ chế kiến tạo ý nghĩa; tự sự học