

THE RELATIONSHIP BETWEEN MAN AND NATURE IN NGUYEN NGOC TU'S SHORT STORIES FROM THE PERSPECTIVE OF ECO-CRITICISM

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Abstract. The twenty-first century is a century in which humans face many ecological risks and a century of emergence and development of environmental trends. Eco-criticism appeared with the purpose of warning people to exploit over what makes the earth more and more exhausted, “putting the biosphere into danger.” As a child growing in the Southwest region, Nguyen Ngoc Tu's works often show ecological consciousness and concern for environmental issues. Through collections of short stories such as *Endless Field*, *Gorgeous sky Smoke*, she is concerned about the lives of people and other creatures from environmental disasters. Based on the orientations of our predecessors, our topic will contribute to clarifying the relationship between people and the natural and social environment in the spirit of humanity and modernity. Compared to previous works on ecocriticism of Nguyen Ngoc Tu, the different topic is: Recreate the most honest views of people before environmental disasters - People indifferent or awake? Do people standstill or act? Do people hide or reveal? We want to delve into the psychological analysis, people's inner struggles when facing souls, thereby forcing people to find ways to “save” nature and protect the environment.

Keywords: Eco-criticism, Nguyen Ngoc Tu, *Endless Field*, *Gorgeous sky Smoke*.

1. Introduction

Eco-criticism appeared in the UK and the US in the last years of the twentieth century in the context of a severe global environment crisis and quickly spread to many countries, including Vietnam. Compared with other sciences, literature is still considered a “slow response” to the dangers of ecology, especially natural ecology. However, worldwide, works related to the environment and sustainable developments are stillborn regularly and achieved many significant results. Many authors have warned about the environment, and they said that the Earth was really in danger of a series of disasters such as pollution, climate change, species extinction since the 2000s in the volume. *Collection of Ecological Criticisms the Song of the Earth* by Bate J [1]. Authors around the world have put forward much theoretical ecocriticism in literature, such as the works *Ecocriticism, The New Critical Idom*) of Garrard Greg in 2004; *Ecological Literary Criticism: Romantic Imagining and the Biology of Mind* by Karl Kroeber in 1994 and works of using that theory such as *The Routledge Companion to Critical and Cultural Theory of Coupe Laurence* in 2013, Routledge)

In recent years in Vietnam, several organizations and universities regularly organized seminars related to ecological criticism and published many scientific works on this topic. Prominent treatises have been published such as *Eco-criticism – Origins, and Development*, Do

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Van Hieu) [2], *Human and nature in Vietnamese prose after 1975 from a critical point of view Eco-criticism* by Tran Thi Anh Nguyet and Le Luu Oanh; *Dry forests, dry streams, poisonous seas and literature* by Nguyen Thi Tinh Thy, 2017). The era of environmental crisis and the role and position of eco-criticism, Nguyen Dang Diep 2018) has clarified the dangerous environmental factors of Vietnam expressed in contemporary literature. The authors have a multi-dimensional view of the relationship between humans and nature in modern society, showing the potential for environmental risks that are always lurking in life. Not only that, some scientific conferences held: *Ecological criticism: indigenous voice, global voice* of the Institute of Literature in December 2017; 2nd international scientific conference *Ecology in Southeast Asian Literature: History, Myths, and Society* of the Association for the Interdisciplinary Studies of Southeast Asian Literature and Environment, ASLE ASEAN) took place in Hanoi, January 2018). These seminars demonstrate a growing interest in ecological criticism among researchers. Literature is concerned with life, the environmental crisis is increasingly seriously affecting life, so literature needs more vital voices to protect life on earth.

It has been more than 15 years Since appearing on the literary forum, Nguyen Ngoc Tu has received special attention from the public: therefore, many scientific works have been born to study every corner of her works. We can mention some notable topics such as Nguyen Ngoc Tu's short stories from the poetic perspective of Pham Thi Minh Hieu, Master thesis of philology at Vinh University in 2009; Symbolic world in Nguyen Ngoc Tu's prose of Nguyen Thi Ngoc Lan, Master thesis of philology, University of Danang 2013. Next is the article *Characteristics of Southern culture in short stories* Nguyen Ngoc Tu by Nguyen Thi Quynh Tho and Tran Thi Ha, printed in The Science Journal of Hanoi National University of Education Vol 61, No 2, 2016. These publications delve into the writer's artistic style through poetic or symbolic and cultural approaches, showing that Nguyen Ngoc Tu is both strange and familiar, both general and personal, both different and unique like her simple but fierce western self.

With eco-criticism in Nguyen Ngoc Tu works, we only found a few articles in specialized journals and online magazines such as *Nature in Nguyen Ngoc Tu's short stories from ecological criticism point of view* of Tran Thi Anh Nguyet, Science and Technology Development Journal, volume 17, issue x3 - 2014), *Prose of Nguyen Ngoc Tu from an ecological perspective*, Nguyen Thuy Trang, Journal of Hanoi National University of Education 2015), *Contemporary Southern Short Stories from the corner spiritual ecology*, Nguyen Thi Kim Tien 2017, Vietnam Science & Technology Magazine), *The endless field of Nguyen Ngoc Tu from the perspective of ecological feminism*, Pham Ngoc Lan 2016, Journal of Culture and Arts Nghe An). These articles have given an overview of Nguyen Ngoc Tu literary - a famous writer of the Southern river region and pointed out the alarming situation of the environment and nature that Nguyen Ngoc Tu described. The writer discovered a truth with simple, straightforward, and painful: "People punish nature by humiliating and destroying it. Do you know how nature responds? It disappears" [8].

Based on predecessors' orientations, the topic will clarify the relationship between people and the natural and social environment in the spirit of humanity and modernity. Compared to previous works on ecocriticism in Nguyen Ngoc Tu's stories, the difference of this topic is: Recreate the most honest views of people before environmental disasters - People indifferent or awake? Do people standstill or act? Do people hide or reveal? We want to delve into the psychological analysis, the inner struggles of people when facing nature, thereby forcing people to find ways to "save" souls and protect the environment.

We approach the two most typical collections of short stories by Nguyen Ngoc Tu: *Endless Field* and *Gorgeous sky Smoke*, with the ecological criticism theory of UK and American

scholars such as Cheryll Glotfelty, USA) other Vietnamese scholars such as Le Ba Han, Tran Dinh Su.

The topic also references and uses many research methods combined with many different theoretical frameworks. These are the ecological criticism theory of Cheryll Glotfelty, USA), poetic sociology in the study of Tran Dinh Su, structural approach - semiotics in Trinh Ba Dinh's science, and literary theory comparison of Nguyen Van Dan. In these theories, we apply typical methods such as the biographical approach, formalism, and comparative.

From the topic, we want to research the relationship between literature and ecology in particular as well as literature and human life in general. Thereby we can make some practical suggestions for hot issues life: it is the “forecast” and “warning” role of modern literature on the dangers and current state of the environment. It requires the active participation of literature and writers in solving the problems of contemporary life. More specifically, we will introduce scientific theories about Nguyen Ngoc Tu's compositions from an ecological perspective, thereby orienting readers to approach her short stories in the “sink of the iceberg,” the mysterious hidden corners of nature and people of the South. The picture brings that is a close-up, detailed picture on a dark background. Hopefully, this topic will be the most complete and profound document exploiting the form and content of Nguyen Ngoc Tu's short stories.

2. Content

In the twenty-first century, humans have to face many ecological risks and a century of the emergence and development of environmental trends. Nature “takes revenge” on humans not only with disasters but, more frighteningly, “revenge” with its disappearance [3, p.2]. Ecocriticism emerged when climate change and environmental degradation were no longer a problem of each nation but also affected human life. Eco-criticism appeared with the purpose of warning people about the over-exploitation that makes the earth more and more exhausted, “putting the biosphere in jeopardy” [1, p.5]. Responses to the environmental crisis, even on a global scale, are often local, as a matter of fact, with different cultural manifestations. Climate change and its impacts on culture, society, and history in the Southern region are topics with many topical and humanistic meanings in Southern literature, especially in the early years of the 21st century. The effort to let nature speak is a “green revolution” in Southern prose, a significant contribution to the evolution of the Southern biosphere and the development of the Vietnamese ecosystems and Southeast Asia.

As a child of the land of the Southwest region, Nguyen Ngoc Tu's works often express ecological consciousness and concern for environmental issues. From a collection of short stories such as *Endless Field* and *Gorgeous sky Smoke*, she is concerned about people's lives and other creatures from ecological disasters. Her “private line” was placed in the “common source” of Southern ecological literature has contributed to creating a unique look. Many of her research work recreated the landscape of the South with unrelenting worries about the disappearance of nature and environmental disasters. Most of them stop at the surface: list the status, describe the situation, and find ways to solve the level without paying attention to the depth, which is the cause of these disasters? What does the responsibility and role of people before that disaster? Can the feelings that cannot be named or displayed on the page of the book explain? We want to delve into Nguyen Ngoc Tu's stories to find out the inner life of people before nature - where the struggles and underground waves still take place fiercely every day and are just about to explode. All are the reasons that the writer wants to explain to give answers to both ecological nature and human life in the South, directing them to a less bleak future.

2.1. About Nguyen Ngoc Tu and *Endless Field, Gorgeous sky Smoke*

2.1.1. Nguyen Ngoc Tu – a unique Southern-style

Referring to Nguyen Ngoc Tu, readers are familiar with the image of a Western river writer sketching vast and eternal paintings of nature in the “endless field” or a beautiful and spacious natural region through the *Gorgeous sky Smoke*. “She is like a natural tree that grows in the middle of the Melaleuca forest or the mangrove forest of the South, fresh and unusual, giving literature a cool breeze, subtle but genuine, sincere but delicate, special distinguish the South” [4, p.11]. Nguyen Ngoc Tu is not difficult to find a way for herself. Because for her, all inspirations are almost present in front of her eyes. Nguyen Ngoc Tu was engrossed in plowing on the land of the South - including her hometown of Ca Mau, but still not satisfied. With her, every inch of ground, every person in her countryside contains a mystery that even if you go forever, you could not discover it all. We see in her writings the nature of the rivers, the rivers, the mangroves, even the croaking noises in the flood day), or the dramatic colors of the stage; especially the scenes of life, sets of small people always contain a feeling of unease, an indescribable sadness.

Nguyen Ngoc Tu does not “like strange.” She directs her pen to familiar everyday materials such as a river, a house, an evening meal, a gourd rig, or the monsoon winds. However, she put it in there to surprise. Because hidden behind all these ordinary lives are small, lonely lives that are not peaceful. Sometimes Nguyen Ngoc Tu walked along the riverbanks in the southernmost part of the country, quietly observed around, and suddenly realized a connection somewhere with human life.

She claimed to be a durian fruit: “some people eat it and praise it, some turn their noses away because they think it smells bad” Nguyen Ngoc Tu soon established an impressive writing style. Material of life such as ancient chants, melaleuca forests, mangrove forests, the natural regions of the South has entered her writing page with a message sent about the love of life, love of people. From this, the reader feels tormented, has to think, sometimes even startled by a piece of the soul in it [5, p.26]. All contained in a simple, straightforward, not fancy, fussy writing style. Behind these simple confidants lies a sigh about the environment around human life, a sigh of helplessness, a cry for help. Nguyen Ngoc Tu's “private line” placed in the “common source” of Southern ecological literature has contributed to creating a unique look... Through collections of short stories such as *Endless Field*, *Gorgeous sky Smoke*, she is concerned about the lives of people and other creatures from environmental disasters.

2.1.2. The collection of stories “The Endless Field”

Published in 2005, the collection of stories *The Endless Field* includes 14 short stories [6], some adapted into films and plays, becoming a publishing phenomenon of contemporary literature in Vietnam with 108,000 copies sold as of 2010.

Many short stories in the collection are about the fate of small people with many tragedies, missed in life and love. They constantly desired to live happily, always dreamed of being fully loved. The character's life is associated with a long series of tragedies, unending hardships, and pain—fourteen stories from a dull, persistent pain that captures the reader's soul. Nguyen Ngoc Tu wrote very quietly and gently. Deep in every word was sympathy, sharing, grief for the suffering lives around you - even yourself. Nguyen Ngoc Tu has awakened in us the pain of relationships in today's society. The characters in the *Endless Field* feel like they have a life debt, so they seem to be full of struggles, but they still have to live to pay the debts. The same “love” debt” has made many readers dumbfounded, turning to look at themselves...

Nguyen Ngoc Tu wrote about the love of all ages: young people (9/22 stories), middle-aged or married people (11/22), older adults (2/22). In her own life, she realized that love is at the heart of all relationships; it knows no boundaries, whether age or social distance. No matter what stage of life, deep in the core of every human being is constantly sobbing the beat of love.

The couple's love that Nguyen Ngoc Tu shows in her short stories is the only kind of love! With her, one life can only love one person. Characters such as Het (*Mild mild north wind*), Tu Nho (*Empty afternoon*), Hue (*Hue gets married*), Luong (*Mieu village ferry*), Trong (*One love*), San (*By love*), and Phi (*The flute song to the river*) sends their whole heart into their love- with them. That is all the meaning of life; that is why when love fails, the beloved leaves, they become lost. In the middle of life, everything in their eyes becomes meaningless. Unsuccessful love affairs make many characters painful not only because of the loss of their lover, but the main thing in them is that they have broken all hope of a thrilling home for themselves. The family is blessed to describe as a peaceful place for each person in their life, so when separated from the family, the character becomes a stranger, lonely, lost, Life as desired, Missing the river (*Immense sea of people*), etc.

2.1.3. The collection of short stories *Gorgeous sky Smoke*

If *Endless Field* was a prelude filled with passionate feelings, then when coming to the splendid *Gorgeous sky Smoke*, we can understand the chorus that hums forever in the reader's heart towards the fate of the women in the Ca Mau region. The collection consists of 9 small stories, packed in 141 pages of the book [7], but it is enough for readers to see many current issues about the ecological environment. Nguyen Ngoc Tu has given a warning about the dangers of the current state of the domain. Each story “may be fleeting and fragile, but can sting the eyes and overwhelm like smoke” [8, p.2]. A young star flute lost her husband because of a few coriander leaves (*Water like tears*). A couple got married by mistake, lived together for ten years, but kept repeating the chorus “she is not the one I love” so that it was not only when she fell ill and was close to death without the other person (*Ignorant love*). There is a poor older sister who is punished by her family and punishes herself for causing the death of her younger brother (*Grave of Wind*).

Nguyen Ngoc Tu was very subtle when taking away the loss and suffering of people to express the loss of nature, of the ecological environment that gradually destroyed. From there, we see a profound philosophy: when humans killed spirits and destroyed their own house. It has shown through disasters, natural disasters, weather changes, climate but just a “shake” of nature, how tiny and pitiful humans become. Real nature is not eternal, but it also has life, living according to the laws of creation. Humans need to be aware of their status as “victims” concerning nature, remind humanity of the actual position of each element in the biosphere how to fear natural life to be safe and happy [2, p.3].

2.2. The relationship between humans and nature

2.2.1. Nature is destroyed and human's destiny in natural disasters

Nature generously gives people everything, but people are heartless to exploit nature. It is almost an ecological fact that is happening more and more commonly in rural life today. People destroyed green space to build another green space, imposed the central view of people on nature, and pushed farmers away from their ordinary lives. Destructive actions made people pay.

If Doan Gioi, the main character in the Southern Forest Land, was a city boy lost in the river. He took strange and curious eyes of the city people to see the immense beauty of the river; Nguyen Ngoc Tu let her character from the page come to life as a typical character affirming the vitality of realistic details. People said that Nguyen Ngoc Tu was a writer of the Southern garden. Still, sometimes her stories can see “the image of luxuriant trees and fruits, and most of them are the fading of the soil, the change loss of beautiful nature, natural disasters pour down” [9, p.3].

Nguyen Ngoc Tu posted habitat reduction in the *Endless Field* from Nuong's experiences: “the fields become urban, the wild fields change the taste of water, from sweet to salty deserted

fields, and sorghum growing wild, painfully remembering the old feet stuck in the mud, now struggling to make a living in the city. Those fields have rejected rice crops. The land under our feet is gradually shrinking” [6, p.78]. Environmental pain has been named a necessity in *Gorgeous sky Smoke*, which becomes the main idea throughout the story. Urban obsession has come back much time in modern Vietnamese literature. Nguyen Ngoc Tu has explained again from the perspective of Southern people that “Urban fear is associated with fear of rice and money. Suong “was so hungry in the city that she ran back to her hometown,” and her feet “was struggling to make a living in the city” [7, p.86], desolation and destruction of humanity. Urban encroachment on the fields means that people lose their land, lose spiritual support during their wandering days, and even lose themselves like Dien and Nuong.

It can be implicated that the city is a living space for people, a “hot spot” with excellent population attraction. Still, it is not a place in harmony with ecology and the natural atmosphere. The sense of protecting nature is mentioned more directly in *Gorgeous sky Smoke*. Many researchers believe that the new understanding of landscape has led people to build an “institute of natural and human heritage.” People left, came to the landscape, listened to nature: “found and recorded the sounds and images of life that were considered valuable and worth keeping. It can be like a small documentary with a beginning and a sudden slice of rain, wind, fallen leaves or flowers rolling in the sand” [7, p.45], and seeing heritage often means how to detect and realize the irreplaceable preciousness of each scene, even the most minor things. The storage of petite, pristine beauties satisfies the love of nature and the desire to eternalize human beauty. The title of the story, *Gorgeous sky Smoke*, also contains a symbolic meaning for the content, with the image of smoke rising from the sky bringing splendid beauty, which metaphors for all of Di's efforts before the journey to preserve the beauty of life. No one can hold the smoke of the sky, and no one can hide its splendor. It is a beauty that can only be seen and appreciated when the smoke is magnificently flying in the sky.

The rapid development of humanity in the digital era also pushes people to the “apocalyptic” disaster of nature. Literature in the context of urbanization has become one trending issue, as well as Vietnam has expressed its suspicions and bewilderment before the reality of habitat destruction. Through the stories of Nguyen Ngoc Tu, we have made statistics of the frequency of occurrence of natural phenomena as follows:

Number	Title of the work	Natural phenomena	Number of times appear
1	<i>Water like tears</i>	The season of water chasing, saline intrusion	18 times
		Hot sun, drought	4 times
2	<i>Sun terraces behind</i>	Freshwater is scarce	1 time
3	<i>Feelings on the rope</i>	The sun is hot	2 times
4	<i>Gorgeous sky Smoke</i>	The land has disappeared due to urbanization	4 times
		The primeval forest was destroyed	4 times

5	<i>I love laksa leaves</i>	Northeast wind	1 time
6	<i>Mild mild north wind</i>	Northeast wind	3 times
7	<i>Anxious look</i>	Hot sun	1 time
		Northeast wind	1 time
8	<i>Old house</i>	Northeast wind	1 time
9	<i>A dry heart</i>	Northeast wind	1 time
10	<i>Endless Field</i>	Hot sun, drought	12 times
		Freshwater, scarce	12 times
		Saltwater intrusion	1 time
		Northeast wind	2 times
		Land disappeared due to urbanization	3 times

Statistical tables show us that Nguyen Ngoc Tu has a particular interest in nature. “Natural phenomena appeared with a dense frequency, spanning many works, almost in each story appeared at least once. Natural affected the environment and quality of people living in the South made their personalities also secret and desolate” [10, p.49]. Nguyen Ngoc Tu has replaced the voice of many Southern writers who have sounded the alarm about the ecological crisis, exposed the environmental risks in today's modern society.

Young writers who wrote about the human experience with ecological and environmental crises, Nguyen Ngoc Tu was perhaps the most obsessive writer. Therefore, her characters also had an extraordinary fate. In *Endless Field*, Nguyen Ngoc Tu gave a very realistic look at the field life of a farmer. It was a violent and fierce life: “These people rob ducks from other flocks, a fight in the field, people bring out all their wild instincts to get back their food” [6, p.34]. The destruction of ducks in *Endless Field* and many short stories of Nguyen Ngoc Tu did not allow to have an illusion forever identified with the peaceful countryside. Harmony with nature was lost when humans were jostling with the personality of extermination. These actions have created pain and poverty for honest farmers. “The ducks ran in one place, huddled with each other's backs. They were sorry, and they had wealth and money. They feel the poverty surrounding them. This time risk was fierce” [6, p.67]. That was also the cry replacing “country singing.”

Nguyen Ngoc Tu sharply deplored the signs of change in her hometown: she left her hometown, despite everything to earn money (*Mieu hamlet wharf; Cai Oi*). She was hurt, touched, lightly blamed, not scorned, because she knew that deep in their hearts to still sobbed the rhythms in the homeland? The author sometimes expresses fear before the infiltration of money, fame, and status into the peaceful life in the motherland. These things can make people cold, listless to the pain around them, even turning backs on their love, Missing the season, The stranger making the mother, what kind of pain is that? (*Mieu hamlet, Cai Oi*). Characters lose their spiritual support - a refuge they lost in the world - it can be love support, it can also be in a family, in the past. People like Het (*Mild, mild North Wind*), Tu Nho (*December Afternoon*), Ut

Nho (*Old House*), Xuyen (*Destiny Sole*), Phi (*Song flute to the river*), Trong (*One love*), Vien (*Spacious*) all have lost their true love, or they can't keep the person they love, then when it's gone, they become empty, helpless. The helplessness was not in the homeless, doorless, but who could never find a place for their hearts. Nguyen Ngoc Tu's characters were not only lonely when they lost their support in love, but also when they were separated from their family: Life was as it should be, Low whistle, Strangers make mothers, Diep's story, The vast sea of people was works of such content. They were lonely, but not because of the situation because they volunteered and accepted it. After that, they think it is an escape for themselves, for others, but the result is not tiny too, on their backs on themselves and they cry alone.

The writer explains the character's fate based on ecological, environmental change. A picture of people's lives in the South emerges when experiencing ecological crises. Since then, Nguyen Ngoc Tu has posed the problem of individual fate in the environmental whole. Tears like tears talk about a husband killed by an ex-lover; a wife seeks revenge against that person. In *Gorgeous sky Smoke*, when the main character witnesses the betrayal of the human heart, the terrifying power corrupts the human dignity of the "city stage," painful but helpless, Di sought to save his childhood of her younger brother by secretly running away. That's how she learned from nature: "Human punishes nature by humiliating and destroying it. And how does nature take revenge? It disappeared" [8, p.3]. However, running away is a solution to insecurity. Unlike Peter Pan in "wonderland," Phien has to grow up. And paradise place that "I" seeks was also being destroyed by human day by day.

2.2.2. Nature makes friends and saves people's souls

In Nguyen Ngoc Tu's book, nature was the homeland attached to many years of childhood. Therefore, nature and homeland were her friend and soulmate. Loving the motherland is also loving family, loving a person. But it's not only that!

The river homeland appeared in Nguyen Ngoc Tu's stories with all colors and aftertaste. It was the South of the provinces, fields, gardens, and especially rivers and rain (*Memorial stream, Crossing the bridge, remembering people, Remembering the river, Clouds flowing water*). It was a peaceful South but still had traces of war - not in the devastation caused by bombs and bullets, but in the wounds of human life (*The light did not turn off, The love of the old year*). Nguyen Ngoc Tu loved rivers, boats, and canoes day by day! Therefore, there are many rivers in her stories. Many stories sometimes did not mention a single country, but we still feel a source that is quietly flowing throughout human life, in the character's mood. This place where the sprouting of love was abundant but as deep as the country's river water, sadness, and happiness came from there! So how can they cut it off? They were forced to stay away from the river, and their hearts still didn't turn toward the water.

The relationship between man and nature was symbiotic. Literature from the ecological criticism point of view required humans' responsibility and behavior towards nature. Ecological humanism did not praise humans as the conqueror of wilderness, as the model of all species, but proposes an attitude of life known to reduce herself, in harmony with nature [11, p.8].

In two collections of stories, Nguyen Ngoc Tu reminded people of their love for nature and animals. When we lose faith in the human world, maybe finding a pure heart is an effective way? It is "the honest and innocent instinct of animals" (*Kiet Tuan*) that makes lonely, bruised, and suffering characters feel loved and shared. "We learned to love ducks, hopefully. It won't hurt a certain person. Playing with people who feel sad should switch to playing with ducks" [6, p.65]. Putting people in the opposite position of animals made Nguyen Ngoc Tu's works touch the deep pain of modern humanity when people left to nature. In *The Perplexed Look*, the writer built an intimate relationship between Mr. Hai and the Coc duck. In A dating story, a toad holds an omniscient view, deeply understanding the human world, especially the emotional thoughts

of women. The human world suddenly became an object to see, exposing all the hidden corners and secrets that people did not understand about each other. Nuong and Dien characters in *Endless Field* feel contempt for humans because they soon witness the blatant lies of the parent. Refusing to speak a human language, which was also Nuong's way, Dien chose: "Mr. Dien laughs, we do not speak anything?", "Immersed in a new language, we accept to let people know) [6, p.72]. Here, we encounter ecological philosophy in the way the author proposes. Nguyen Ngoc Tu offered an equal view of nature, not for human superiority, showing us fairness with creation. Her characters have given up their arrogant "model of all species" posture to accept their imperfections.

When attached to the natural world, the human soul was also saved and purified. When close to heaven and earth, rivers and seas, plants, people become gentle. When people shared and awakened to the aesthetic. Therefore, the characters of Nguyen Ngoc Tu seem to be resurrected once again when attached to her hometown.

3. Conclusion

Nguyen Ngoc Tu has appeared on the literary scene since 2000, with many notable awards for her compositions. Only those attached to the Southland can understand the depth and sophistication of her literary works. Saying that does not mean that Nguyen Ngoc Tu only writes for her readers to read. Her works are a gift for everyone. Her literature is famous for all to read. Her purpose is not to change the way of writing but to change life itself, directly affecting people's hearts. These are the voices of the seat in front of nature that is "anxious," the quiet notes about life that anyone can meet themselves.

Eco-criticism in two collections of short stories *Endless Field* and *Gorgeous sky Smoke*, is shown through the relationship between nature and humans. In that relationship, Nguyen Ngoc Tu realizes a parallel exists between the good and bad sides. It is the heart that loves nature that helps to feel the quiet life levels for the writer. Those are the people who are patiently contributing to keeping the environment clean, both physically and mentally. It is also the lightness of those who know to carry and share the burden. Each short story is an empathy for the beauty that is appearing or even fading, the pain of ecological danger; along is the metamorphosis of culture and humanity. All things are a whirling magnet that attracts the reader's mind about the environmental fate and the fate of humans, awakening us to save environmental disasters and awakening us to morality and spirituality. From there, people can find the sacred thread connecting with nature for a future life with love and responsibility for their living environment.

Nowadays, society is full of hustle and bustle; Nguyen Ngoc Tu's works are subtle. She forces readers to immerse themselves in the love world; that is, love of the couple, love of family, above all love of the homeland of all things. The themes are old and familiar, but Nguyen Ngoc Tu's stories are new and virgin because she has blown into it the grace of the river region. The torment of her heart always feels like carrying a debt of gratitude to life. Most of her stories have open endings. Besides Nguyen Ngoc Tu, other Southern writers also have the same styles: they often play the role of scribes, quietly observing life and people rather than molding everything according to their style. It is that way of writing that makes each character and each life scene have an inner vitality. Nguyen Ngoc Tu often does not bring the story to a final ending. After all, she understands that characters cannot find a way out, imagine, or do not want to think about the future because everything in their eyes is covered with a layer of haze. And the author's call to save the natural ecology is still open so that people can look at the world around them and find the answers themselves.

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