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### THE ART OF EXAGGERATION IN EDE EPICS IN THE CENTRAL HIGHLANDS OF VIETNAM\*

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#### **SUMMARY**

The Ede community in the Central Highlands of Vietnam has created famous epics, such as Dam san, Khing Ju, Xinh Nha, ... These oral artworks is the result of collective production process, which engages and directly serves various activities in community life. The Epic of Ede is a literary genre. In addition to the literary and language values, it also contains valuable documents about history, ideology and culture, customs and traditions of indigenous people. One of the values of the Ede epic in terms of language is the use of exaggeration. The paper examines the art of exaggeration in some typical Ede epics. It analyzes and explains the structure of the exaggeration method and object related to the life of the ancient Ede people and the characteristics of the community. At the same time, it also clarifies the value of the method of exaggeration to the content of the work and cultural characteristics of the community.

#### **OPENING**

The Central Highlands of Vietnam consists of 5 provinces: Kon Tum, Gia Lai, Dak Lak, Dak Nong, and Lam Dong. This region is the habitat of Kinh people and 53 ethnic groups. In the process of coexistence, ethnic groups have created a

\* The article uses TNKey-Times font to express Ede and English letters. For square brackets - [ ] and the reference markers, it uses Times New roman font because TNKey-Times can not denote square brackets -[ ]. So, when reading this paper, please set up TNKey-Times (attached to the article) to read Ede letters.

multilingual and multicultural area that does feature not only the characteristics of each group but also display a cultural transition between various tribes and the Kinh. The ethnic minorities in the Central Highlands of Vietnam have composed a large volume of famous epics with great cultural and linguistic values. Until 2013, the Research Board of the project "investigation, collection, preservation, translation, and publication of the Central Highlands' epics" has collected 801 works with a total of 5,679 90-minute-type recording tapes and enlisted 388 epic singers and traditional artists. In which, there are 85 works printed into books, including 30 of the Ba Na, 2 of the Cham, 10 of the Ede, 26 of the Mnong, etc.'" [20]

The Central Highlands' epics are heroic narratives that are called with different terms depending on ethnic groups such as *khan* (Ede), *hom* (Bahnar), *hri* (Gia rai), *ót nrông* (Mnong), etc. In the world's folklores, the Central Highlands' epic is listed as one of the large volumes. It honestly and vividly reflects the community's life, as well as the struggles for the dignity and the stories, center around heroic legends.

The Ede epic is a part of the epic system of the Central Highlands, Vietnam, under the genre of folklore, and plays an important role in the Vietnamese literature. Ede epic bears a remarkable resemblance to those of a similar genre. These were literary works taking shape in primitive societies, giving an account of the origin of the universe and humans, praising the heroes' struggles to protect and form clans and tribes. Ede epic contains a comprehensive picture of the economy, societies, and customs of the Ede at the dawning of history.

In addition to cultural values, the Ede epic holds great linguistic ones; one of them is the outstanding art of exaggeration. In this art form, the characters, the events are depicted as supernatural, extraordinary, mythical by the fevered imagination of authors. The exaggerated depiction blended with beliefs in deities and spirits illustrates the thirst of commoners for something out of the ordinary and their longing for the futurity, etc., and therefore, meets the perceptive and recreational needs of readers and audiences.

## CONTENT

### OUTLINE OF EXAGGERATION

#### *The concept of exaggeration*

‘An exaggeration (also known as melodramatic, hyperbole, or overstatement) is the use of words or expressions to amplify the extent or degree of the properties of objects or phenomena with a view to emphasizing the nature of the object in question and producing a particularly strong impression on readers or audiences. In contrast to boasts or mendacity, the intention of exaggeration is not to bend nor distort the truth and obtain attention by deception. It does not make belief but

rather draws attention to the subject matter". [12, p.46].

The basis of exaggeration is to deliver heightened dramatic effects so that a receiver can fully comprehend the underlying message. In literature, exaggeration has become a rhetorical device with expressive and emotional influences, and a unique artistic expression revealing a point of view and that functions as a cognitive measure to further engrave the nature of the object being mentioned.

### *The extents of exaggeration*

With regards to meaning, based on the degree to which an exaggeration varies (from surreal to irrational), one can diverge:

*Low-level exaggeration* is only an overstatement of something, which is, in fact, not so prudent and still acceptable, as we say: *truly great, really difficult*, (buried in) *millions of work, etc.* Exaggeration at this scale is generally used in everyday life, with no or little rhetorical value.

*High-level exaggeration* is overly intensifying the degree of something to the extent that it is no longer rational, such as *hungry as a bear, disappear into thin air, the day lasts more than one hundred years, etc.* Exaggerations as such often appear a lot in linguistic arts, creating iconic images.

In epics, exaggerations appear relatively frequent, especially, in the genre of the heroic epic. An emphasized image is portrayed through many different approaches like a comparison with the supernatural; a depiction of objects by the language power.

## **STRUCTURES OF EXAGGERATION**

Take 83 sentences and paragraphs in Khi\ng Ju\ epic of the Ede as an example, the method of exaggeration is applied, and we obtained results about the structure and method of hyperbole, including two groups:

### *Complete exaggeration structures*

A complete exaggeration structure comprised of 5 inter-related elements that form an overstatement:

- Exaggerated elements are denoted as **(A)**;
- The perspective factors of exaggeration are denoted as **(P)**;
- Exaggeration-pertaining factors are represented as **(Q)**;
- Exaggeration factors are indicated as **(B)**;
- Expansive hyperbolic elements are marked as **(Bn)**.

Example:

*Hất sớ (A) - bruê (P) - mse\ (Q) - brui knu\ng (B) - ktu\ng amâo tlok, koh amâo kma (Bn)* [19, p.73]. (A stringy herb **(A)** - is rough **(P)** - as **(Q)** - a forest creeper **(B)** - unbreakable and unpierceable **(Bn)**.) [19, p.882].

### *Exaggerated factor (A)*

(A) is an essential factor, relevant to the cultural life of the community, and similar to the mindset and imagination of the audience as well as being of a tremendous contextual and artistic value to the work of art. (A) positions at the beginning of a sentence and is rarely missing in this structure. The combination of the survey and analysis results of 83 sentences and paragraphs with the art exaggeration in Khi\ng Ju\ epic shows 123 elements of exaggeration (A). 88 out of 123 elements (A) *are words related to humans*, classified into the following groups: *Words of body parts*: faces (7), fingers (5), thigh (5), body (4), body hair (2), moustache (2), beard (2), hair (2), liver (1), nose (1), head (1), mouth (1), etc.; *Pronouns of address in epics*: you (5), Gramp (5), he/man (2), she/ lady (2), "I" as humility language (2), village folk (2), I - self-conceited pronoun (2), mom (1), I - polite pronoun (1), son (1), daughter (1), they (1),...; *Proper names*: Khi\ng Ju\ (10), Mdro\ng Dăi (9), Hbia Yăo (2), Mtao Msei (1),...; *Action words*: step (6), dance (3), sword/shild dance (2), rage (2), cut (1), lie (1), sit (1), stand (1), step (1), etc.

18 out of 123 elements (A), *refer to animals*: its breath (horse), the sound of an elephant or a cow, a big hog's tail, a hog's ear, a gazelle, a herd of cows (2), a herd of buffaloes (2), an elephant (2), a herd of pigs (1), a trip of goats (1), a horse (1), a herd of elephants (1), etc.

16 out of 123 elements, *refer to objects*: gong (4), house (2), copper pot (2), clay pot (2), pot (1), pots and pans (1), straw liquor (1), sound of shield (1), blades (1), stringy herbs (1), etc.

#### *2.1.2 The perspective factors of exaggeration (P)*

(P) là is an expression that clarifies characteristics, properties (A), and exaggerated aspects. This element is adjacent to (A), but its presence is not compulsory. According to the survey results, 83 sentences and paragraphs use the exaggeration art in Khi\ng Ju\ epic, factor (P), including *verbs* to denote the action of the people and activities of animals such as dance, cycle, surf, cut across, pass, climb, sound, roar, breath, etc. *Adjectives* describing characteristics, properties of objects are exaggerated such as crowded, numerous, white, black, firm, quick, healthy, strong, fierce, full, bright, beautiful, long, etc. *Nouns* indicate animals, plants subjected to the influence of (A), such as *animals*, apes, monkeys, pigs, goats, rats, squirrels, eels, worms, snakes, deers, Sambar deers, rhinos, etc. *Plants*, sugar canes, bamboo shoots, banyan trees, fig-trees, etc. *Utensils, tools, weapons*, gongs, shields, swords, spears, stairs, floor, etc. *Images of nature*, mountain, waterfall, abyss, river, stream, etc.

#### *Exaggeration-pertaining factors (Q);*

This factor usually employs linguistic elements closely related to (B) to highlight (A); it is a linguistic unit that functions as a conjunction between (P) or (A) with

**(B)** to help clarify the exaggerated message in **(A)**. **(Q)** may or may not follow **(P)** or **(A)** when **(P)** is absent. According to the survey results, 83 sentences and paragraphs use the exaggeration art in Khi\ng Ju\ epic, factor **(Q)**, including the frequent use of comparison words such *asmse\* (như - as), *mi\p* (equal to); quantifiers such as, *tl\o* (number three), *\ema* (number five), *kjuh* (number seven). Within this factor, there are verbs and adjectives directly describing and action, characteristic, and property of the emphasized objects **(B)**, such as carry, hold, forget, tilt, cover, fracture, jump, fly, wave, vibrate; echo, be dazed, be stupefied,... **(Q)** can also be mixed between exaggeration and other rhetorical devices.

### ***Exaggerated factor (B)***

**(B)** contains the overstatement implied by **(A)** points to, using exaggerating words and images in rhetorical structures such as comparison, parallelism to express the overstated message with **(A)**. **(B)** appears regularly, usually behind **(A)** when **(P)** and **(Q)** are absent, or follow **(Q)** or **(P)** when **(Q)** is missing. **(B)** is used in the folklore tradition to express the message in **(A)** according to the art of exaggeration in epics. One **(A)**, can be accompanied by more than one **(B)**.

According to the survey results, 83 sentences and paragraphs use the exaggeration art in Khi\ng Ju\ epic, it can be seen that factors of **(B)** are 159 in total. In which:

*Words referring to natural tectonics* such as mountain, hill, valley, forest, waterfall, abyss, tornado, hurricane, thunderstorm, swamp, rain, thunder, bolts of lightning, flashes of lightning, river, stream, moonlight, stars, water surface, mass of cloud, rock, dewdrops, etc.;

*Words indicating animals*, such as (elephants, tigers, bears, buffalo, buffalo calves, horses, rhinos, dogs, pigs, hedgehogs, birds, hawks, eagles, bees, butterflies, termites, ants, worms, earthworms, grasshoppers, etc.);

*Words indicating plants*, such as rice, grasses, reeds, rattan, fruit, flowers, fig-trees, banyan trees, giant bamboos, wild bananas, khi\ng tree, betel nuts, drugs, herbs, papaya trees, knu\ng tree, vegetables, kto\ng trees, krong tree, kbang tree, bamboos, knia tree (wild almond trees), aubergines, etc.;

*Objects and living spaces mentioned as hyperbole for wealth, and prosperity*, such as precious gongs, silver water-pots, longhouses, copper and clay pots, machete handles, wall panels, rice beaters, etc.

**(B)** in Khi\ng Ju\ epic contributes to expressing dreams, aspirations, perceptions, and the relationships of the Ede community with their habitats.

### ***Expansive hyperbolic factor (Bn).***

(Bn) is an extension of meaning, impacts, and figuration from (B), that adds, emphasizes to clarify (B). (Bn) appears adjacent to (B), but less frequently. (Bn) is the factor that is most often absent in exaggerating structures. Statistics of 83 sentences and paragraphs expressing exaggerated meaning in Khi\ng Ju\ have listed 23 (Bn)s. This is a progressive element in the form of a parallel structure, functioning as an emphasis or extension of (B) to portrait the objects of exaggeration fully. Example: (A) *êwa* (breath) - (P) *Khi\ng Ju\ ksuh* (Khi\ng Ju\ sneeze) - (Q) *mse\* (as) - (B) *angi\ng êbu\* (storm) - (Bn) *Pu\ puk sang Jiăng bi yu\ bi kyo\ng* (blowing off houses and hamlets in the orchards). (Bn) is an extension of (B), to clarify (B) and, as a result, intensify the hyperbole in (A). Example:

**Table 2.1.** Examples of a complete structure.

(Source: Source of reference [19, p.272 (Ede); p.993 (Vietnamese)])

(A)	(P)	(Q)	(B)	(Bn)
<i>Aseh</i> (horse)	<i>êran hma\r</i> (run fast)	<i>mse\</i> (as)	<i>angi\ng</i> (wind)	<i>blung liă blung lia knam</i> (gliding in the clouds)

### *Incomplete exaggeration structures*

In addition to the structures above, there are structures with one or two factors.

- **Structures missing (Bn).** Example:

“*K’khuk go\ djam ktang mse\ si kbao bi mnuh.*” [19, p.44].

(The guy's strength is as great as buffaloes headbutting each other.) [19, p.866].

**Table 2.2.** Example of the missing (Bn)

(Source: Source of reference [19, p.44 (Ede); p.866 (Vietnamese)])

(A)	(P)	(Q)	(B)
<i>K’khuk go\ djam</i> (The guy's strength)	<i>ktang</i> (strong)	<i>mse\ si</i> (as)	<i>kbao bi mnuh</i> (buffaloes headbutting each other)

**Structures missing (p).** Examples:

“*Êwa `u hđuh tlăo [ăng hđun.*” [19, p.44].

(His breath is equal to three nostrils.) [19, p.866].

**Table 2.3.** Example of the missing (P)

(Source: Source of reference [19, p.44 (Ede); p.866 (Vietnamese)])

(A)	(P)	(Q)	(B)
<i>Êwa `u</i> (his breath)		<i>tlăo [ăng</i> (equal to three)	<i>hđun</i> (nostrils)

**Structures missing (Q)** Example:

‘‘*Hbia Yáo k[ǎt êdi yoh mdro\ng tloh Jhar êning.*’’ [19, p.188].  
(Her beauty is worthy of a set of precious gongs in a wealthy family.) [19, p.946].

**Table 2.4.** Example of the missing (Q)

(Source: Source of reference [19, p.188 (Ede); p.946 (Vietnamese)])

(A)	(P)	(Q)	(B)
<i>Hbia Yáo k[ǎt</i> (Her beauty)	<i>êdi yoh</i> (worthy)		<i>mdro\ng tloh Jhar êning</i> (a set of precious gongs in a wealthy family)

**Structures missing both (P) and (Q)** Example:

(1) ‘‘*Ti êlan `u kdǎl ti jing dhông hlei. Ti klông `u nao ti jing troh anǎn.*’’ [19, p.664].

(Whichever ways he jumps turn into a deep canyon, whatever paths he takes turn into swamps.) [19, p.1174].

**Table 2.5.** Example of the missing (P) and (Q)

(Source: Source of reference [19, p.664 (Ede); p.1174 (Vietnamese)])

(A)	(P)	(Q)	(B)
<i>Ti êlan `u kdǎl hlei</i> (Whichever ways he jumps)			<i>ti jing dhônganǎn</i> (turn into deep canyon)
<i>Ti klông `u nao hlei</i> (whichever paths he takes)			<i>ti jing troh anǎn</i> (turn into swamps)

*Khi\ng Ju\ ti klông `u nao. Ti dliê tuk kwao `u duah lǎng mnga.*’’ [19, p.429]

(Wherever *Khi\ng Ju\* goes, there, wildflowers bloom.) [19, p.1071].

**Table 2.6.** Example of the parallel structure of (A) and (B)

(Source: Source of reference [19, p.429 (Ede); p.1071 (Vietnamese)])

(A)	(P)	(Q)	(B)
<i>Ti êlan `u nao ayo\ng Khi\ng Ju\, ti klông `u nao</i> (Wherever <i>Khi\ng Ju\</i> goes)			<i>Ti dliê tuk kwao `u duah lǎng mnga</i> (there, wildflowers bloom)

This structure represents the correspondence between (A) and (B) through the pairs *hlei* (ever) / *ti* (wherever) - *anǎn* (there) create a relationship magnification from (A) to (B). Thus, the structures comprised of elements of exaggeration in *Khi\ng Ju\* epic, apart from complete arrangements, there are also incomplete patterns such as missing (P), missing (Q), missing both (P) and (Q) Two factors (A) and (B) are omnipresent in this rhetorical structure.

Among the 5 elements of exaggeration that repeat in total 554 times over 83 sentences and paragraphs in *Khi\ng Ju\* epic, the frequency of occurrence as

follows: (A)128 (23,1 %), (P) 110 (19,85 %), (Q) 134 (24,19 %), (B) 159 (28,7 %), (Bn) 23 (4,15 %). As such, the factors that appear from more to less frequently being (B), (Q), (A), (P), and (Bn), respectively. Therefore, in the structure of exaggeration, some elements appear absent due to being simplified or according to specific expressions or in agreement with the characteristics of the phenomena involved in the elements, etc., but still expresses an overstatement.

A complete exaggeration structure comprised of 5 inter-related elements that form an overstatement: The exaggerated factor (A), the perspective factor of exaggeration (P), the exaggeration factor (Q), the magnification factor (B), the expansive hyperbolic factor (Bn), in which the implied image and meaning are expanded. In addition to the structures above, there are structures with one or two factors.

### OBJECTS OF EXAGGERATION

Subjects were exaggerated by the factors of the exaggerated structure, including: Humans with their beauty, strength, personality and actions shown by characters; Some familiar animals and plants in their daily life; Some items for daily use, customs of people and their community, etc. This element contributes to recreate the background of epics, clarifies the traits of the character, highlights the genre, express the mindsets and rich imagination as well as the enormous aspirations of the community.

#### *Human is the hyperbolic object*

The human-centered exaggerated objects in Ede epic as follows: physical beauty, persona, and actions of the heroic characters; the beauty of a woman; the spirit and forces the tribal community. Examples:

Beauty shape of the Dam San is overemphasized through the following series of images:

“*Mlào mu\` đơ guôl êđang, mlào kang đơ hwiê êpông.*” [16, p.53].

(Whiskers as thick as yarn, beard as thick as big bushes.) [17, p.58].

Actions of Khi\ng Ju\ is exaggeratedly dramatic and surreal:

“*Êwa ayo\ng Khi\ng Ju\ ksu h mse\ êwa angì\ n êbu\ . Pu\ purk sang Jiăng bi yu\ bi kyô\ng.*” [19, p.956].

(Khi\ng Ju\ breathes as if a storm is coming, blowing off houses and hamlets in the orchard.) [19, p.956].

Just a breath of Khi\ng Ju\ can turn into a storm.

Gorgeous calves and thighs of the ladies in the mountain village of Gia Bu\ in Xing Nha epic are intensively emphasized with the beauty of nature:

“*Hluk mtih si kmlă mlan sa ... Hluk pha si kmlă mlan tlào.*” [18, p.42].

(Calves look like January's bolt, etc. Thighs as white as March's lightning.) [18, p.200].

The image of ‘as bright as the silver light’, “glowing like heated silver” is used to magnify the attractiveness of Hbia Yâo. Her beauty is like diffuse light, mesmerizing the world around.



“*Dôk gu\ yoh `u guh mse\ kmrak go\ng. Dôk do\ng đung mngac\ mse\ si kmrak tuh.*” [19, p.208].

(When she sits down, a beam sparks as bright as silver light; when standing up she glows like heated silver.) [19, p.956].

The spirit and forces of people in the tribal village are amplified as teeming as termites or ants, showing strength, unity, and prosperity of the mountain village.

“*Mnuih tlâu tuh rung nao msẽ hõng kdit trũn bhang lah ñũ.*” [18, p.84].

(People come together in a fashion like butterflies, like a colony of ants, a brood of termites.) [18, p.266].

“*Nao yoh di`u dê, mnuih bhu\ si kto\ng, bho\ng si klap, `ap `ap si muôr hdãm...*” [16, p.35].

(Away crowds of people go, packed like Eld's deers, jammed like swarms of ephemera, as huge as ants and termites.) [17, p.35].

Folk authors have used the extravagantly emphasized phenomena as significant elements in nature, such as storms, January's bolt, March's lightning, silver light, etc. Plant species familiar with human life, such as yarn, bushes, etc.; the swarms of the insects namely butterflies, ants, termites, etc. to make the exaggeration of images concerning with human. The survey of exaggeration objects in Khing Ju\, epic shows that human-related objects of emphasis account for the highest percentage, 88 counts out of 128 (68,75%).

### ***Exaggerated subjects are animals and plants***

In Ede epics, some species of animals and plants, co-existing with human, represented their wealth, vigorousness, power; reflecting the ethnic community's customs, rituals, beliefs; showing mythical strength of animals and plants; demonstrating relations between humans and animals and plants in such works. Those are livestocks: elephants, horses, buffaloes, goats, pigs, muntjacs, ect. which were exaggerated by the authors, to clarify the nature, events, art of the works. Plants like banyan trees, fig trees, are exaggerated closely relating to Ede people's rituals and beliefs. Examples:

Using natural “thunder sounds”, bards exaggerated the trumpeting sounds of elephants echoing through the forest; a large heard of elephant gathering under bamboos, etc. in order to imply the wealth of village.

“*Êman `u m`ê mse\ grãm aru. Mnuih `u lu ako\ ju\ mse\ si knam hjan.*” [19, p.57].

(Elephants trumpet as if thunder growls, villagers are as crowded as rain clouds.) [19, p.873].

“*Pã drei êman leh mào.*” [18, p.51].

(There were four elephants.) [translator: Na My, Lecturer of Ede language, Dak Lak University of Education].

The livestocks are used for sacrifice rituals to pray for a peaceful and full life.

In Khi\ng Ju\ epic, Hbia Yâo's father allows Hbia Yâo's couple to make offering sacrifices to the God.

“*U\|n pro\|ng, u\|n bin, u\|n win ku, ku m\|dor ho\|ng gr\|n k\|g\|a. K\|nga gang \u00e9ma boh [u\|n k\|dap.*” [19, p.208].

(A big fat pig has a curly tail like a machete’s handle... its ear covers the area of five villages.) [19, p.956].

The ways of exaggeration and comparison depicted a fat pig with “a curly tail like a machete’s handle,... its ear covers the area of five villages” which worth a formal sacrifice for a sacrifice ritual.

The trunk and branches of a banyan tree are described by using exaggeration:

“*H\|deh: ... Phu\|n sa thu\|n dar, adhan sa m\|lan kt\|ng, h\|la sa \u00e9wa ]\|m phior.*” [16, p.53].

(Magic trees (smuk, smun, blang tree) are described as: it takes one year for a person to travel around the trunk, it takes one month for a bird to hop from branch to branch and it spends a non-stop flight to fly over foliage.) [17, p.58].

Animals and plants, exaggerated by using familiar images in real life and other rhetorical schemes, give humans beliefs and inspiration for life.

### ***Exaggerated subjects are some items for daily use***

The items for daily use represented both the cultural values and the families and communities’ wealth and prestige. For Central Highland ethnic minority people, gongs are considered as sacred and valuable assets which link with their whole lives. The sound of gongs is spiritual connection between men and the supernatural, expressing to the Holy Spirit about the wishes of individuals and the community. Examples:

“*K\|ao \u00e9muh \u00e7ing mai \u00e7ing mai tai pr\|.*” [18, p.46].

(Gongs sound like running waterfall.) [18, p.208].

“*\u00c7ing al\| kni, li lim, awei ktruk ktru \u00f1u m\|n\|e.*” [18, p.46].

(Gongs sound as if they can walk, crawl on the roof of house.) [18, p.208].

“*M\|g\|o soi t\|o pluk m\|s\| h\|ng \u00d1hul k\|o\|.*” [18, p.86].

(Steam rises from the rice pot as the fog descends during rainy season.) [18, p.268].

“*Awan sang \u0027u sa awa ]\|ng, \u00e9nu\|e adring \u0027u sa \u00e9wa ]\|m phior. Go\|ng mrai ]\|m bh\|^ \u0027u kt\|ng, ]\|m j\|ng \u0027u gam, knhal ]\|ham [lak brung...*” [16, p.13].

(The house is as long as one sound of gong, its yard is as large as a non-stop flight of a bird. On the thread rail moving Bhi bird, standing common hill myna, folding colorful scarves) [17, p.7].

In the Khi\|ng Ju\| epic, bards described, compared and exaggerated: that the pots collision sounds as buffalo fighting is a way of exaggeration; while a jar of Can wine is so heavy that it requires five people to lift and seven people to move:

“*K\|kho\|k go\| \u00e9sei djam m\|se\| k\|bao bi m\|nuh.*” [19, p.45].

(The pots collision sounds as buffalo fighting.) [19, p.867].

“*K\|pi\|e Jeh \u00e9ma ]\|o hlung, k\|juh ]\|o k\|kung k\|o dl\|ng.*” [19, p.204].

(A jar of Can wine requires five people to lift and seven people to move.) [19,

p.954].

Subjects were exaggerated by the elements of exaggerated structure, including: Men with their beauty, strength, personality and actions shown by the epics' characters; Some familiar animals and plants in their daily life; Some items for daily use, customs of people and their community, etc. People are the most frequently exaggerated one of the exaggerated subjects, with 88 in 128 times (68,75%). As the central role in every relations, people are relating closely to some species of animals, plant and items, creating a cultural space of the community, which are described and exaggerated in the epics

## **EFFECTS OF EXAGGERATION**

### *Effects on the epics' content*

The iconic beauty of figures in the epics was described by using exaggeration as a rhetorical device in order to give the audience a strong impression of such extraordinary and overpowered heroes. The exaggerated narration had satisfied the humans' desire for the community's heroic icon superior to the nature and enemies, which forms the epics' own values. To affirm the man power and respect for the righteousness. At the same time, the way of exaggeration in the epics shows humans' notions of the origin of humans, layers of the universe, soul and body, etc. Exaggeration in combination with other rhetoric devices were used to successfully build the characters of the epics who had a great or super powered style and extraordinary actions, meeting the audience demand for understanding and entertainment. Although exaggerated icons sometimes went beyond humans imagination, they are still acknowledged and trusted by the local people.

### *Representation of indigenous culture*

Exaggeration was used to lift and encourage the humans spirit to enjoy their own lives and triumph over all enemy forces. Exaggerated subjects in the Ede's epics were familiar, practical and closely connect with their own inhabitants and the ancient Ede people's awareness of items and events. They are images of men, nature, etc. that the Ede people imagined beyond reality, influencing men's intelligence, courage and soul. Community culture created the great attractions of epic poetry by coloring their daily life or reality with a variety of legends and belief. With their vivid imagination and old thinking in connection with environment during the epic age, exaggeration was used as a rhetoric device in Ede epics not only providing the worth of art but also preserving the spiritual culture of Ede community during their history.

## **CONCLUSION**

Ede's epics were literary genre which was composed by local communities, using oral means, keeping their integrity and connecting with the daily life of communities. Works of epic poetry covered cultural values which were both

familiar with daily life and were added with fictional, hyper-real and vivid details. Their language had rhymes and intonation, as well as used skilful rhetorical schemes to help their audience easily memorize them, providing a great and amazing inspiration. Studying on exaggeration in Ede epics in the Central Highlands of Vietnam in terms of its structure and way of exaggeration helps implying the effects of exaggeration in Ede epics on their content and boasting the civilization of a community.

Exaggeration in Ede's epics praised and idealized the surreal beauty of a heroic figure, his personality and actions to defeat enemy forces, protect his family and community. At the same time, exaggeration depicted a wild and mysterious living space, affirming that men played a central role in relationship between men and nature. With great imagination, original thinking mixed with Ede people's legends and beliefs, the epics represented the ethnic people's desire to attain noble values, righteousness and goodness in the community.

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- \*Note: The article uses TNKey-Times font to express Ede language and English language.
- Particularly [ ] and reference symbols, the article uses Times New Roman font because the font TNKey-Times cannot display the [ ] symbol. So when reading the article, please install the font TNKey-Times (attached into the article), so that the Ede language will display.