



## Research Article

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Received: 10 January 2023 / Accepted: 25 February 2023 / Published: 5 March 2023

# Art of Use of Exclusive Language in the Epic of Khing Ju of the Ede People in the Central Highlands, Vietnam

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DOI: <https://doi.org/10.36941/jesr-2023-0043>

## Abstract

*The Ede community in the Central Highlands, Vietnam has created famous epics, such as Dam san, Khing Ju, Xinh Nha, etc. These are oral works of art, the result of the past collective composition process, which is attached to and directly serves different activities in community life. The Ede epic is a literary genre with high integrity, in addition to its literary and linguistic value, it also contains precious documents about culture, history, ideology, and indigenous people. Based on the theory of the art of exaggeration, combining survey, statistics, and classification of sentences using the art of exaggeration in the epic Khing Ju of the Ede people in the Central Highlands, Vietnam, the article provides an overview of the model. exaggerated structural model in the Khing Ju epic, explaining the elements in the model, such as The element is exaggerated; Exaggerated aspect factor; Exaggerated relational factors; Magnifying factor; Magnified enlargement factor. Simultaneous analysis of objects participating in the exaggerated structure, such as people; animals, and plants; some objects in daily life. Thereby clarifying the value of the exaggeration method for the content of the work and expressing the cultural characteristics of the community.*

**Keywords:** art, usage, language, exaggeration, epic, Ede, Central Highlands

## 1. Introduction

The Central Highlands region of Vietnam includes 5 provinces: Kon Tum, Gia Lai, Dak Lak, Dak Nong, and Lam Dong. There are Kinh people here and 53 ethnic minorities in the Vietnamese ethnic community. In the process of living together, indigenous ethnic minorities have formed a multicultural, multilingual area that both has the unique characteristics of each ethnic group and has the interference between ethnic groups and the Kinh. The Central Highlands exam is massive and famous for its value in language and culture.

Epic "is a large-scale folk narrative work, using the language that has rhyme and rhythm, and

building majestic, heroic artistic images to talk about one or more major events taking place in communities of ancient inhabitants" (Luan, 2006, p.17). "The nations have epics, consider this their pride, as the "monument" of the nation's history. (Phan Dang Nhat, 2003, p.58). Epics of the Central Highlands are songs of great deeds, depending on the language of each nation. They have different names, such as *khan* (Ede), *hom* (Bahnar), *hri* (Gia rai), *omon* (Mnong)... In the world of folklore, Tay Nguyen epics are classified as large capacity. It reflects the life of the community honestly and vividly and the struggles for the noble human ideas that the central event is the image of heroes.

The Ede epic is a part of the epic system of the Central Highlands (Vietnam), belonging to the folklore genre with an essential position in Vietnamese literature. The Ede epic has the common features of the epic genre. These are works born in early society, talking about the origin and formation of the universe and human beings, praising the careers of heroes who fought to protect and build the clans, and tribes. The Ede epic contains a broad picture of the Ede people's economy, society, customs, and habits in the historical dawn.

The epic Khing Ju of the Ede people consists of 11 chapters, discussing Khing Ju and H'Bia Yao. H'Yung and H'Yang were pregnant because they ate fruit in the middle of a tree and drank water halfway through the waterfall. H'Yung gave birth to H'Bia Yáo, H'Yang gave birth to Khing Ju. When growing up, H'Bia Yáo married Khing Ju as her husband. Dam Bhu flirted and gave H'Bia Yáo a pearl necklace, dated H'Bia Yáo, and took her to the forest. Khing Ju thought that H'Bia Yáo was dead, so he built a tomb for his wife. H'Bia Yáo returned, and refused to be Khing Ju's wife, causing him to return to his family. Mtao Gru came to steal Khing Ju's wife and was killed by Khing Ju, and H'Bia Yáo agreed to return to be Khing Ju's wife. Dam Bhu killed Khing Ju at home and stole H'Bia Yáo. H'Bia Klui - Khing Ju's younger sister was pregnant and gave birth to Trong Dál. Trong Dál defeated Dam Bhu and brought Khing Ju back to life. Khing Ju and H'Bia Yáo got married again.

In addition to cultural values, the Ede epic in general, and the Khing Ju epic in particular have linguistic value, including the distinctive exaggerated descriptive art. With this art form, characters and events are described as sublime, extraordinary, and magnificent, by the imagination of people which is free and highfaluting. The art of exaggerated depiction, mixed with divine and religious elements, expresses people's beautiful shimmering aspirations in real life, to reach future values... to meet the needs of receiving knowledge and entertainment of readers and listeners.

From the theory of exaggeration and linguistic characteristics of the Central Highlands epics in general, and the Ede epics in particular; based on surveying words, sentences, and paragraphs in the Khing Ju epic using the art of exaggeration; the article analyzes the exaggerated model in the Khing Ju epic, clarifies the exaggerated factors and the objects involved in the exaggerated structure in the Khing Ju epic; thereby explaining the value of the exaggerated method for the content of the work and the cultural characteristics of the community.

## 2. Research Methods

The article uses the following methods: survey, statistics, classification of words, sentences, and paragraphs in the Khing Ju epic using the art of exaggeration. Compare and contrast the language and culture of the Ede people in life and the King Ju epic through exaggerated art; Thereby clarifying the values of the epic for the life of the Ede community. Organize the translation of the Ede language in the epic and compare it with Vietnamese to better understand the art of using language in the exaggerated art of the Ede. Generalize the exaggerated structure into specific models to specifically describe the forms of using exaggerated language in the Khing Ju epic.

## 3. Literature Review

There have been many research works of typical domestic and foreign authors related to the article's content, in terms of Collecting and translating Ede epics, such as L. Sabatier (1929), (Daoist). Chi (1959), Tham (2003), Y Dien et al (1963), Meletinxy, 1963... By 2013, the Research Board of the Project

"Investigation, collection, preservation, translation and publishing the epic treasure Central Highlands" has collected 801 works with a total of 5,679 90-minute audio tapes; Investigate and make a list of 388 artists who sing epic stories and folk songs. Of these, 85 works have been printed into books, including 30 works by the Ba Na ethnic group, 2 works by the Cham ethnic group, 10 works from the Ede ethnic group, and 26 works from the Mo Nong ethnic group (Vietnam Institute of Social Sciences, 2013). Research on Ede epic, such as Nhat (1991), Nhon (1997), Hoat (2018), (2020)...

The research results of the authors have provided additional materials, and theoretical and practical bases to carry out the research content. However, looking at the overview of research in the field of the article, so far there has been no research on a form of using exaggerated language in the Khing Ju epic of the Ede people in the West Original. Therefore, the content of the research is a new issue, the research results have shown an exaggerated model in the Khing Ju epic, explaining the exaggerated factors and the subjects involved in the exaggerated structure. The content of the research contributes to clarifying one of the aspects that create cultural, linguistic, and thinking values of the Ede people through epic poems in the Central Highlands.

#### 4. Results and Discussion

##### 4.1 Some concepts

*The concept of "exaggeration":* According to the Vietnamese Dictionary: "Exaggeration is exaggerating the truth" (Phe, 2014, p. 1016). For example pompous, exaggerated speech; work exaggeration. Exaggeration is synonymous with overstatement, dramatization, amplification, magnification... Author Lac (1996) has specifically explained the concept of exaggeration, which serves as a theoretical basis to explain the research problem. According to him: "Exaggeration (also called: overstatement, dramatization, amplification, magnification) is the use of words or expressions to multiply many times the attributes of an object or phenomenon to highlight the nature of the object to be depicted, making a powerful impression" (Lac, 1996, p. 46). Unlike lying, bragging about nature, motives, and purposes, exaggeration is not exaggerating the truth or distorting the truth to deceive. It does not make people believe what is said but only aims to make us understand what is said.

The basis of exaggeration is that the speaker's mentality wants what they say to gain the highest attention and impact, helping the recipient to understand the content and meaning to the maximum. In literature, exaggeration has become a rhetorical device with expressive and emotional effects, revealing a unique way of seeing and expressing art. Magnification is used with the cognitive function, to deepen the nature of the object.

*Magnification levels:* In terms of meaning structure characteristics: Based on the degree of exaggeration (to the level of absurdity or not to the level of absurdity), it is possible to distinguish: + Exaggeration at a low level is just a way of emphasizing, saying too much compared to the real thing in reality, not to the point of absurdity, still acceptable, like to say: extremely great, extremely difficult, (busy) hundreds of thousands of jobs... Exaggerated at this level, often used in daily life, with little or no rhetorical value; + High degree of exaggeration is an exaggeration to the point of unbelievably absurd, such as: not eating yet, flying without wings, a day longer than a century... Exaggeration at this level, usually appear a lot in the language of art, creating unique symbolic images.

In epics, high exaggeration is quite commonly used. Especially in the hero epic genre. Magnified images are depicted in a variety of ways: comparison with supernatural images; description images of things and events through the power of language.

##### 4.2 The exaggerated model in the epic Khing Ju

Surveying 83 sentences and passages in the Khing Ju epic using the art of exaggeration, we obtained the results of an exaggerated model, including 5 factors, such as The element is magnified, denoted

by (A); Magnified aspect factor, denoted by (P); The relation factor is exaggerated, denoted by (Q); Magnifying factor, denoted by (B); The magnification factor is denoted (Bn). These 5 factors have a relationship with each other, creating exaggerated content (see table 1)

**Table 1.** Elements in the exaggerated model in the epic Khing Ju

Ordinal numbers	(A)	(P)	(Q)	(B)	(Bn)
1	<i>Hăt sor</i> (The medicinal fiber)	<i>bruê</i> (is as raw)	<i>mse</i> (as)	<i>brui knung</i> (the regular rope)	<i>ktung amâo tlok, koh amâo kma</i> (pulled but not broken, stabbed but not punctured)
2	<i>Aseh</i> (The horse)	<i>êran hmar</i> (runs as fast)	<i>mse</i> (as)	<i>Angin</i> (the wind)	<i>blung liă blung lia knam</i> (on the clouds)

**Source:** Vietnam Institute of Social Sciences, 2007, pp.73, 272 (Ede language) – p. 882, 993 (in Vietnamese)

In this model, (A) and (B) are always present to form the magnified structure. When 5 elements are present, the structure is fully magnified (as shown in Table 1). When one of the factors (P), (Q), (Bn), or factors (P), (Q), (Bn) is absent, the magnification structure is incomplete (see table 2):

**Table 2.** Incomplete magnification structure

Ordinal numbers	(A)	(P)	(Q)	(B)	(Bn)
1	<i>K'khuk go djam</i> (The strength of man)	<i>ktang</i> (is as strong)	<i>mse si</i> (as)	<i>kbaô bi mnuh</i> (the bulls butting each other)	o
2	<i>Êwa nu</i> (Its breath)	o	<i>tláo bãng</i> (is as much as three)	<i>hđun</i> (nostrils)	o
3	<i>Hbia Yâo kbăt</i> (She is beautiful)	<i>êđi yoh</i> (and worth)	o	<i>mdrong tloh bhar êning</i> (as much as a few sets of precious gongs of the rich)	o
4	<i>Ti êlan nu kdăl hlei</i> (In which direction the man jumps)	o	o	<i>ti jing đhông anăn</i> (that direction becomes the abyss)	o
5	<i>Ti klông nu nao hlei</i> (Which way people go)	o	o	<i>ti jing troh anăn</i> (that way becomes a swamp)	o
6	<i>Aseh Khing Ju</i> (Khing Ju horse)	o	<i>kdăt</i> (flies)	<i>Asei mlei blong liă blong lia knam yoh</i> (above the clouds)	<i>hlăm biut knam</i> (glides straight ahead)

**Source:** Vietnam Institute of Social Sciences, 2007, p. 44 (Ede language); p.866 (Vietnamese); p. 188 (Ede language); p.946 (Vietnamese); pp. 664 (Ede language); p.1174 (Vietnamese); p.366 (Ede language); p.1043 (Vietnamese)

The survey results also show that, with a total of 554 occurrences of 5 elements in the exaggerated structural model, the elements have the following frequencies: (A) 128/554 (23.1%); (P) 110/554 (19.85%), (Q) 134/554 (24.19%); (B) 159/554 (28.7%); (Patient) 23/554 (4.15%). Thus, the elements with frequency appear in order from most to few (B), (Q), (A), (P), (Bn). In magnified structures, in addition to (A) and (B) frequently present, the remaining elements may be present or absent. For

absent elements, it may be due to static or artistic expression, or because of the characteristics of things and phenomena participating in the structure. Although the elements are absent, the purpose of exaggeration is still achieved.

#### 4.3 Exaggerated elements in the epic *Khing Ju*

##### 4.3.1 The magnified factor (A)

(A) is the subject to be magnified, usually in front of other elements, not absent from the magnified structure. Those are words that reflect the important details given, which have the value of expressing the content and artistry of the work. Surveying 83 sentences and passages using the art of exaggeration in the epic *Khing Ju*, showed: there are 123 (A), including:

88/123 (71.54%) words related to people, classified by several uses as follows: Words for body parts: face (7), fingers (5), thighs (5), whole body (4), hair (2), mustache (2), chin beard (2), hair (2), liver (1), nose (1), head (1), mouth (1)...; The words used to address people: person (5), grandfather (5), a guy (2), she (2), grandchild (2), neighbors (2), I (2), mother (1), me (1), son (1), daughter (1), last name (1)...; Names: *Khing Ju* (10), *Mdrong Dăi* (9), *Hbia Yâo* (2), *Mtao Msei* (1)...; Action words: step (6), jump (3), sword/shield dance (2), anger (2), slash (1), lie down (1), sit (1), stand (1), step 1)...

18/123 (14.63%) words related to animals: its breath (horse), the sound of an elephant, a cow, a big pig's tail, a pig's ear, a deer, a herd of cows (2), buffalo (2), elephant (2), pig (1), goat (1), horse (1), elephant (1).

16/123 (13.01%) words related to objects: gong sound (4), house (2), copper pot (2), earthen pot (2), pot (1), pot and pot sound (1), can wine jar (1), shield sound (1), knife (1), medicinal fiber (1).

##### 4.3.2 Magnified aspect factor (P)

(P) is a word expressing valuable content to clarify the characteristics, properties, and activities of (A). This element is behind adjacent (A), present or hidden. The survey shows that (P), includes Verbs to express human actions and animal activities, such as jumping, pedaling, gliding, passing, climbing, crying, roaring, and breathing. Adjectives describing the characteristics of the object are exaggerated, such as: crowded, numerous, white, black, firm, fast, strong, strong, fierce, full, bright, beautiful, and long... Words refer to some species of animals and plants affected by (A), such as Animals: gibbons, monkeys, pigs, goats, mice, squirrels, eels, worms, snakes, deer, rhinos, etc. Plant: sugar cane, bamboo shoots, banyan trees, fig trees... Utensils: weapons, gongs, shields, knives, spears, floors... Nature images: mountains, waterfalls, cliffs, rivers, streams...

##### 4.3.3 Exaggerated relationship factor (Q)

(Q) is an element that often uses linguistic units directly related to (B) to highlight (A). (Q) is a linguistic unit with the value of linking (P) or (A) with (B) to help clarify the exaggerated content of (A). (Q) can be present or hidden, it comes after (P) or after (A) (when (P) is hidden). The survey results show that (Q) includes words with the comparative function that are used a lot, mse (like), mttap (equal); the word numbers, tlò (three), êma (five), kjuh (seven). In this element, some verbs and adjectives directly describe the actions, characteristics, and properties of the object being magnified to affect (B), such as: carry, carry, forget, tilt, boss, breaking, jumping, flying, wavering, vibrating, echoing, dazed, bewildered... (Q) also shows the art of combining exaggeration and other rhetorical measures such as comparison and overlap.

##### 4.3.4 Magnification factor (B)

(B) is the exaggerated content to which (A) is directed. It is expressed in words, and images for

exaggeration. (B) can be combined with many other art forms, such as comparison, and overlapping to express exaggerated content with (A). (B), frequently present and standing next to (Q) or after (A) (when (P) and (Q) are hidden), or after (P) (when (Q) is hidden). (B) has a highlight value (A). One (A), can use more than one (B).

A survey of 83 sentences and passages using the art of exaggeration in the Khing Ju epic, shows that: there are 159/554 (28.7 %) (B). Including:

*Words for elements and phenomena of nature:* elements of nature, such as mountains, hills, rivers, streams, valleys, forests, waterfalls, cliffs, swamps, moonlight, stars, water surface, cloud, stone, dew drops...; natural phenomena, such as whirlwind, windstorm, thunderstorm, swamp, rain, thunder, lightning, lightning, river, stream, moonlight, star, water surface, cloud, rock, dew drop ...

*Animal words, such,* as elephant, tiger, bear, buffalo, calves, horse, rhinoceros, dog, pig, porcupine, bird, hawk, eagle, bee, butterfly, termite colony, ant colony, worm, worms, grasshoppers...

*Plant words, such,* as rice, grass, reed, rattan, fruit, flower, fig tree, banyan tree, giant tree, forest banana, knieng, betel nut, medicine, papaya tree, knung tree, vegetable, potato, ktong tree, klong tree, kbang tree, bamboo tree, knia tree, eggplant...

*The names of objects and living spaces* are also mentioned to exaggerate wealth and wealth, such as precious gongs, jars, burning silver, long houses, copper pots, earthen pots, machete handles, and house walls...

(B) in the epic Khing Ju has contributed to expressing the dreams, noble aspirations, human conception, and the relationship of the Ede community with the living environment.

#### 4.3.5 Magnified Enlargement Factor (Bn)

(Bn) is content that has expanded meaning, images, and effects from (B), has additional value, and emphasizes clarification (B). (Bn) is behind, adjacent to (B), less frequently than the other elements in the magnified structure. Surveying 83 sentences and passages using the art of exaggeration in the Khing Ju epic, there are 23 (Bn). This is the content that follows in the form of a structured message that makes (B) clearer and more complete, thereby contributing to an increase in the magnification level of (A). Eg:

(A) *êwa* (breath) - (P) *Khing Ju ksu* (Khing Ju exhaled) - (Q) *mse* (like) - (B) *angin ebu* (storm) - (Bn) *Pu puk to cieng bi yu bi kyuong* (blows the house, the hut is scattered).

#### 4.4 Subject participates in the magnified structure

Exaggerated subjects are people in the Khing Ju epic, including the beauty of the figure, the active character of the hero; the woman's beauty; the spirit, and the force of the people in the trade. Such as: Khing Ju's actions are greatly exaggerated, and surreal. A single breath of Khing Ju becomes a storm: *Ewa ayong Khing Ju ksu mse êwa angin ebu. Publication to be carried out in the second edition, page [5, p.344].* (The breath of Khing Ju is like a storm, blowing away the house, the hut is scattered) (Vietnam Institute of Social Sciences, 2007, p. 1031).

The images "shining like silver light", and "shining like burning silver" are used to exaggerate the beauty of Hbia Yáo. Her beauty is like light, spreading magically, enchanting the world around her: *Dôk gu yoh nu guh mse kmrak gong. Dôk dong ðung mngac mse si kmrak tuh* (Vietnam Institute of Social Sciences, 2007, p. 533). (When she sat down, she shined like silver light, when she stood up she shined like burning silver (Vietnam Institute of Social Sciences, 2007, p. 1112).

The folk author has used exaggerated images: the wonderful elements of nature, such as storm, lightning in January, lightning in March, silver light... Plants are close to human life. people, such as crochet thread, twine... and the throngs of insects, butterflies, ants, and termites... to build a related exaggerated image of people. A survey of magnified objects in the Khing Ju epic showed that magnified subjects were humans with the largest number, accounting for 88/123 (71.54%).

#### 4.4.1 Animals, plants

In the epic Khing Ju, some animals and plants appear along with human life, having symbolic values of wealth and a full and affluent life; symbolizing mettle, human strength, mystical strength of animals and plants; expressing the customs, practices, rituals, and beliefs of the community, reflecting the relationship between people and animals and plants in the work. These are animals: elephants, horses, buffaloes, cows, goats, pigs, deer... which are exaggerated by folk authors, contributing to clarifying the nature, events, and art space of works; Plant species such as banyan tree, fig tree... are exaggeratedly associated with rituals, beliefs, customs, and practices of the Ede people. Such as:

The epic artist has taken the sound of nature “thunder” to magnify the elephants' cries, the elephants' bellows, and the mountains and forests; the herd of elephants standing full of bamboo... symbolizing the strength and wealth of the village: *Eman nu mne mse gram aru. Mnuih nu lu ako ju mse si knam hjan* (Vietnam Institute of Social Sciences, 2007, p. 57). (The sound of elephants is like thunder; the villagers are crowded like rain clouds.) (Vietnam Academy of Social Sciences, 2007, p. 873).

In the epic Khing Ju, Hbia Yâo's father captured a pig to worship the gods for Hbia Yâo and his wife. The pig parts are also exaggerated with details reminiscent of epic space: *Un prong, un bin, un win ku, ku mđor hong grăn kğă. Knga gang êma boh buôn kđap* (Vietnam Institute of Social Sciences, 2007, p. 208) (Fat pig, big pig, curved tail as big as a machete handle... the ear covers all five villages) (Institute of Social Sciences Vietnam, 2007, p. 956).

The art is exaggerated, and the rhetoric of comparison has created the image of a big fat pig with a “*curved tail as big as a machete handle... an ear that covers all five villages*” solemnly, worthy of being sacrificed in the worshipping ceremony.

Animals and plants are magnified through images close to life combined with other rhetorical forms to create belief and inspiration for the life of the Ede people in epics.

#### 4.4.2 Some objects in daily life

The objects used in daily life both express cultural values and show the rich and full life of the family and the community. For the people of the Central Highlands in general, and the Ede people in particular, gongs are sacred objects and treasures closely associated with a person's life and family. “*The sound of gongs is like a spiritual cord connecting people with supernatural beings, helping people express their wishes, the community's wishes to the gods.*” Nguyen Minh Hoat, 2020, pp. 86). Eg:

*Ênai cing kra hwa hđô bong boh. Kđloh ênung hlâm bắng. Kđloh prao ju prao juang ko dlong* (Vietnam Institute of Social Sciences, 2007, p. 86). (The sound of gongs makes monkeys and apes stop eating fruits, worms, and crickets have to crawl out of the line; even pythons and snakes have to strain their ears) (Vietnam Academy of Social Sciences, 2007, p. 888).

*Dlăng lăng hlô muk hđô buk bong ênăng. Hlô rang hđô bong mnan. Êmeh hong êman hđô bong hong trang. Anak êdam êra đok hmư bi kngong mđáo aduôn Gung đok nao cing mđrăm* (Vietnam Institute of Social Sciences, 2007, p. 88) (Wild boar forgot to eat earthworms, deer forgot to eat grass, rhinoceros and elephants forgot to eat reed grass, all boys and girls in the village listen to the gongs of the Gung midwife) (Vietnam Institute of Social Sciences, 2007, p. 889).

*Ênai cing kra hwa hđô pai dhan kyáo. Ksok mtáo hđô im bong mnuih. K'kuih prôk tol hđô bong mđiê* (Vietnam Institute of Social Sciences, 2007, p. 204). (The sound of gongs makes a monkey, or an ape forgets to climb a tree branch, a forest ghost forgets to harm people, or a chipmunk forgets to eat rice.) (Vietnam Academy of Social Sciences, 2007, p. 954).

In the epic Khing Ju, the epic artist described, compared, exaggerated, and exaggerated things, and phenomena. Eg:

*K'khok go êsei đjam mse kbaô bi mnuh* (Vietnam Academy of Social Sciences, 2007, p. 45) (The sound of pots and pans hitting each other like buffalo) (Vietnam Institute of Social Sciences, 2007, p.

867).

*Kpiê ceh êma cô hlung, kjuh cô k'kung kơ dlông* (Vietnam Institute of Social Sciences, 2007, p. 204). (The wine jar needs five people to carry, seven to carry it) (Vietnam Institute of Social Sciences, 2007, p. 954).

Thus, the exaggerated objects in the Khing Ju epic are shown through the elements of the exaggerated structural model, including people, with their beauty, strength, and action personalities; some animals closely related to human life; some objects associated with the community's activities, customs, and habits... The exaggerated objects have contributed to recreating the epic space, clarifying the image of the characters, the characteristics of the genre, the method. method of thinking, rich imagination, and noble and magnificent aspirations of the community.

#### 4.5 The value of the magnifying method

##### 4.5.1 For the content of the work

*"Epics are epic works, are folk narratives of a composite nature, which include elements of art, the language of prose, the language of poetry, music and theatrical language. The above elements of artistic language are a harmonious whole, organically attached, creating some unique value"* (Bao, 2017, p.155). The art of exaggeration combined with other lexical measures in the Khing Ju epic has contributed to describing the beauty of the characters with mysterious origins, superhuman shapes, extraordinary and magnificent actions, etc. The image of a talented hero who has better health than humans meets the cognitive and entertainment needs of readers and listeners. The exaggerated narrative style has met the community's aspiration for the heroic image of protecting the village's life from enemies and beasts, creating its values for the epic work. The art of exaggeration aims to affirm human strength and righteous worship. At the same time, it shows the community's conceptions of human origin, cosmic layers, soul, body, etc. Although the exaggerated image sometimes exceeds the level of human imagination, it is still recognized and trusted by people in the community.

##### 4.5.2 Expressing the cultural characteristics of the community

The art of exaggeration used in the epic Khing Ju contributed to promoting and encouraging the spirit of solidarity in the ancient Ede community. They dream of having the power to win and protect the village against hostile forces. The elements in the exaggerated structure of the Khing Ju epic are close, realistic, and associated with the living environment and the way of perceiving things and phenomena of the ancient Ede people. These are images of people, nature... that are associated with the people of Ede beyond reality, thereby affecting the intellect, mettle, and human soul. *"From the material of life, the core of reality is covered with a mist of myths and beliefs, and community culture has created the magical attraction of the epic"* (Hoat, 2020, p. 94). Along with the rich imagination, the primitive way of thinking in the epic era is associated with the living environment. The art of exaggeration in the Khing Ju epic in particular, and the Ede epic in general, not only has artistic value but also preserves the typical spiritual and cultural values of the Ede community in the past.

## 5. Conclusion

Ede epic is a genre of literature composed collectively, synergistically, and orally, attached to and serving activities in community life. The content contains cultural values that are both close to life and fictional, beautiful, and surreal. A language that rhymes, has intonation and uses skillful rhetorical devices to help readers and listeners remember and memorize powerful and magical inspirations. Research on the art of exaggeration in the Khing Ju epic of the Ede people in the Central Highlands in terms of structure, elements, and counter-magnification, thereby realizing the value of the exaggerated method in the Ede epic for the content of works and cultural display of the



community. The art of exaggeration in the epic Khing Ju has praised and idealized the surreal beauty of the hero's image in terms of appearance, qualities and actions to overcome obstacles and protect family life and community. At the same time, the art of exaggeration has helped depict the wild and mysterious living space, affirming the mastery position of man in his relationship with the natural world. With rich imagination, simple thinking with colors of legends and beliefs of the Ede people in society, the epic has shown the desire to reach for noble, just, and good values in the community.

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