



PHONETIC RHETORIC MEASURE AND ALLITERATION IN EDE EPIC IN CENTRAL HIGHLANDS IN VIETNAM

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SUMMARY

The epic of Ede is a vivid picture reflecting the history, material and spiritual life of the Ede people in the Central Highlands since ancient times. This is a form of folklore with an integrated character, composed by oral authors and perfected in the history of the community. Language of the Ede epic is a rhythmic speech which is rich in images and music, performed and passed down by artisans in community activities. The phonetic rhetoric measure and alliteration are studied in the Ede epic in the Central Highlands of Vietnam through the following aspects: repeated consonants, rhyme, rhythm and the resonance of words in phonetic rhetoric measures; repeated words, repeated sentence structures, repeated content and repeated passages in the art of alliteration. From that, contributing to clarifying the linguistic value and cultural specificity through the ancient Ede people is shown in the epic.

KEY WORDS: measure, phonetics, art, alliteration, epic, Ede, Central Highlands, Vietnam

INTRODUCTION

The epic of the Central Highlands, Vietnam in general and the Ede epic in particular are a broad and vivid picture that fully reflects the history, physical and spiritual cultural life of ethnic communities in the Central Highlands since ancient times. This is an encyclopedia of ancient society, the type of oral literature, rich in images, rich in rhythm, which are conveyed among the people, performed by artisans in social activities. “On 04/01/2015, the Ministry of Culture, Sports and Tourism of Vietnam officially announced, awarded and recognized the Central Highlands epic as a national intangible cultural heritage for the provinces of Dak Lak, Dak Nong, Gia Lai

and Kon Tum” [2]. It is the pride of the people of the Central Highlands, Vietnam.

The basic content of the epic Ede is to tell the story of the heroic characters in relation to humans and gods, which mainly narrates battles between two opposing forces over privileges. The epic language is the rhyme (an intermediate form between everyday language and the language of poetry). Rhyming words in the Ede language are indicated by compound words - klei duê¹(klei - words, duê - connections). Klei duê is a speech that is connected through rhymes, rhythms combining rhythm of syllables to express the content. Artists of

epic narratives (klei khan) have used forms of singing, telling, worshiping, combining objective narration and exaggerating reality; the writing is sometimes rushing and attractively charismatic, which is easy to remember and circulate. The Ede people have the saying “Lack of gongs and khan is like life without rice and salt”. Therefore, after each crop, the Central Highlands people hold a festival of “eating and drinking” and this is also an opportunity for epic narrators and listeners to reunite. However, the epic narrative which is associated with upland culture, long houses, communal houses, wharves, tombs... is being lost very quickly. The great linguistic and cultural values of the epic Ede are in the form of “static” and fade away, and have not been applied into real life.

Study the verbal art of the Ede epic in the Central Highlands of Vietnam in terms of: Phonetic rhetorical measures, clarifying the contents: initial consonants, rhyme, rhythm and the resonance of words; The art of duplication, analysis, and interpretation of problems: repeated words, sentence structures, content and passages. Therefore, we can see the value of the art of rhetoric and alliteration art in the Ede epic. The content of the article contributes to express the linguistic value of the Ede epic and the unique cultural features of the Ede people in ancient times.

CONTENT

1. PHONETIC RHETORIC

1.1. Concept of phonetic rhetoric

Author Dinh Trong Lac has stated the concept of phonetic rhetoric: “Phonetic rhetoric is a skillful way of combining sounds, giving speech (more often than poetic writing) a certain sound mechanism

to create certain expressive - emotional colors.” [9, p.221].

Phonetic rhetoric is the process of analyzing, selecting and applying sound elements according to certain rules in speech to enhance the content of expression. Typical forms of phonetic rhetoric in art texts, such as: initial consonants, repeat rhyme, rhythm and sound effects for words, onomatopoeia,...

Ede language is a minor syllable. Therefore, the measures of phonetic rhetoric in this language are similar to minor syllable languages (except the method of rhetoric). Study of the epic Khing Ju, Dam San, Xing Nha of Ede people on the method of rhetorical rhetoric in various forms such as initial consonants, rhyme, rhythm and resonance for the text shows the distinction of this literary genre’s linguistic value.

1.2. Forms of phonetic rhetoric in the epic Ede

1.2.1. First consonant repetition

Initial consonant repetition is repeating the same initial consonant in a number of words in verses and sentences. This method of rhetoric evokes images, sounds and subtle movements of things in a lively and soulful manner. Also, it is close to the reality and allows readers to use their imagination to feel inherently abstract, invisible things.

Epic heroes are a type of folk narrative with an integrated nature. It includes artistic elements of prose, poetry, music and theater language. First consonant repetition is an art form of phonetic rhetoric. This art form has contributed to creating unique values in the content of epic works. Survey of the first consonant repetition in the epic Khing Ju shows 138 initial repetitive consonants, as shown in the following table.

Table 1.1. Frequency of words appearing in the form of the initial consonant repetition in the epic Khing Ju.

(Source: References [16])

Order	Terms	Frequency	Rate (%)
1	Mse\ msiêr(as)	15	10,86
2	{lê c\ [lir(mischievous)	10	7,24
3	Do\ng dăl(fussy)	2	1,45
4	Ru c\ ru c\ (crackling, crepitation)	10	7,24
5	Ri\ng riâu(lục lạc)	7	5,07
6	Tlo\ng tla t(mischievous)	3	2,17
7	Kru\ krie##o(tanned skin)	1	0,72
8	Kra\ kra l(acquaintance)	10	7,24
9	Kru k Krak(creaking sound)	5	3,62
10	Kli t klie\$ng (complexion)	7	5,07
11	Kniêng kne\ (burglary)	10	7,24
12	Mding mdang(sway back and forth)	10	7,24
13	Đi t đang(thrash)	5	3,62
14	Knhuk khul(have an affair)	10	7,24
15	k`^t ksoa (kơ soa)	3	2,17
16	Nong năt (nhoi nhoi)	10	7,24
17	Mda mde#c (smooth)	5	3,62
18	C a c oăt (offensive)	5	3,62
19	~hu k `hu l(cumbersome)	10	7,24
Total		138	100

In the epic Khing Ju, the dialogue of H'Ing and mother H'Ing used initial consonant repetition. For example:

" H` \ I \ | ng: O ami \, O ama! Completion date. Ksâu Ju \ anak pu \ [a \ edi.

Ami \ H'I \ ng: Oh bu \, oh pô! They are there? Please set up a copy of your phone. Live in a place at any time. Location. I want to go [go live, go to ktak. I live in iHih. " [16, p.36].

(H'Ing: Mom, dad! My chest itself darkens, my belly grows bigger and bigger.

H'Ing's mother: Darling! Tell me the truth, who did you go with? Who were with you in the forest? Which forest did you go to? Which ktu ê[la forest did you go to?) [Translator: Na My, Ede lecturer, Dak Lak Pedagogy College]. Repeating the initial consonant s - s in se\ siêr (like), contributing to emphasizing the anger of H'Ing parents when they learned that their daughter is

pregnant without marriage. This art form adds to the expressive value in the text, and compares to the analogy of the image of a mother and daughter's conversation.

Or in the conversation of Hbia Ling Pang when he saw Prong Mung Hdang coming over. For example:

'Jap jing leh ih σ ayo \ ng, oh dei! Dreaming of rolling? A series of \ old \ uh \ uhhhhhhhhhhhh longhang " [16, p.72].

(What country did you say you're from? Take no offence. I didn't mean to be disrespectful.) [16, p.818].

The passage described Hbia Ling Pang's hesitancy when the guest came over. Afraid of Prong Mung Hdang misunderstanding of her disdain, she immediately explained to the boy that she did not mean it. The repetition of the initial consonant **jap jing, djo\ kâo dlang** in the above paragraph has made the dialogue line more subtle, contributing to expressing the emotion and thoughts of the girl, helping Prong Mung Hdang better understand her.

In the epic Dam San, the chiefs and Dam San fought Mtao May to rescue his wife, there is an example of the sentence describing the wealth of Mtao May.

'The number of people who have a lot of children, is very quiet, [ha \ [a long period of five years. ' [13, p.46].

(Black buffaloes are like eggplant, red cows are like ripe tomatoes, as crowded as ants and termites.) [14, p.49].

The repeated first consonant is shown in the example above: **kbao... ksa** (buffalo... ripe); **mtah... muôr** (green... termite); **[ha\ [huôr**(crowded); **hrah... hdâm** (red... ant).

With this art, combined with the repeated words I (like) makes the writing sound repetitive, which contributes to describing the wealth of the village.

In Xing Nha epic, the epic verses repeat the first consonant, creating a connection between the sound and the meaning of the words.

'The hair color of the hair is changing. '[15, p.42]. (They look like blooming flowers.) [15, p.200]. The pre-consonants "d" are repeated in **ding - ding -dang** creating the connection of sound that makes the action "look" sound more expressive.

"I'm not the only one who can do this. " [15, p.42] (They walk like a chicken incubating into a nest, like a bird flying around and landing on a nest.) [15, p.200]. The pre-consonants "**m**" are repeated in **msě - mnũ - mgãm - mboh** makes the lyrics have a harmonious connection that holds the sound and the rhythm to express the content.

'Kyua signed in jiang hyung jiang ah signed jiang ah, how strong ana-bag is.' [15, p.44].

(Because I want you and me, my villagers and your villagers are like the herd of buffalo to go down the water, up the hill at the same time, the male buffaloes, female buffaloes and the cubs go along.) [15, p.203]. The initial consonants "k" are repeated in **Kyua kâo - kdhut kbao - kâo - kbao** creating a seamless resonance suitable to the feelings and emotions, making the words easy to remember and create an impression on others.

1.2.2. Rhythm repetition

Rhyme repetition is a method of repeating the rhyme of the languages to make the poems and words in harmony with the sound, both at the same time expressing the

diverse and complex aspects of things and the soul. At the same time, rhyme repetition also contributes to creating melodious sound, making the lyrics and sentences easy

to remember and win others' heart. Survey results epic Khing Ju, there are 88 occurrences of rhyme art. As shown below:

Table 1.2. Frequency of some rhyming words in the Khing Ju epic.

(Source: References [16])

TT	Name	Frequency	Rate (%)
1	Asei mlei (body)	10	11,36
2	Điêt dhiêt(small)	15	17,04
3	Brei dei(give)	14	15,9
4	Adei êkei (brother)	15	17,04
5	Dar war (go around)	7	7,95
6	Tiêng liêng (bell)	5	5,68
7	Hja\ n pa\ n (separate)	3	3,4
8	Amâu thâu (unknown)	10	11,36
9	Hơ\ ng mro\ ng (forest)	10	11,36
Total		88	100

The alliteration art has created the cohesion and resonance of words among the epic literature, helping express the content and meaning. Alliteration also evokes musical, artistic values, creating a resonant sound, helping the listener to remember, recite, spread in their soul when listening to epic songs. For example:

“O\ng amâu mã êdi he\ wei? Ji\ a tu\ alu\ mngan o\ng mào đưn êdi. O\ adei Hbia Yâu o\ng hngah mse\ hăt mda.” [16, p.144].

(You don't really take that, do you? This bowl is not worth it. Dear Hbia Yâu, you rejected me like smoking a young cigarette.) [Translation: Na My, Ede lecturer, Dak Lak Pedagogy College.

The art of rhyming in the sentence “Ji\ a tu\ alu\ mngan o\ng mào đưn êdi.” gives the words a harmony of sound, just expressing

the emotions of Khing Ju when confess to Hbia Yâu. Alliteration has increased the expression power in the sentence, while creating melodious music that wins others heart naturally and genuinely, evoking empathy of the readers

"Let's go to Khing Ju \ ah. Dah o \ ng tluh hbei {ang êlơ \ ng. Dah o \ ng tlo \ ng hbei boh tâu.

Ciăng bi mào anak ku \ r kai dôk ti gu \ drai Hling.” [16, p.145].

(Khing Ju! If you crave for potatoes, you have to dig up the soil, if you want to have tons of children, sit under Hling waterfall.) [Translator: Na My, Ede lecturer, Pedagogy College of Dak Lak].

The rhythm repetition in the above sentences, such as: **ah - dah, êlơ\ng - tlo\ng, tâu - mào, kai - drai** has created a syllable

harmony of concise ideas, structure for the rhyming words in the epic, contributing to showing the affection of Hbia Yâo, in response to Khing Ju, when he did not understand what she meant. Hbia Yâo wanted to let him understand her wants and hope Khing Ju would understand her heart. She expressed her sincere and deep feelings.

Alliteration is also used in the epic Dam San. For example:

“Y Dhing: Bi ayo\ng h’ô ao msei, adei h’ô ao kwa\t, Y’ Kua\t, Y’ Mua\t, pô jho\ng knê krê ktang, kwang klei aseh kbao amâo thâo bi ru\ng, ih kha\p mdeh, ih jia\ng mdeh σ adei? [13, p.11].

(Y Dhing said to Ho Nhi: YKuât, Y Muât, the older brother wore iron armor, the younger brother wore a net armor, two brave generals donot tangle horse and buffalo neck rope up, did you love it?) [14, p.5].

In a sentence there are four forms of verse: msei - adei; kwa\t - Y’ Kua\t - Y’ Mua\t; ktang - kwang; amâo - thâo. Alliteration has made the text coherent, seamless, easy to remember and memorize.

1.2.3. Rhythm and sound of words

This is a method that combines the forms of rhythms, word repetition, sound resonance,... and combine the use of vowels and consonants at the end of the line to create expressive nuances for epic words.

In each epic sentence, rhythm is a sequence of phonetic units that continuously change in a cohesive way. Phonetic-changing measures and tendency make up the rhythm. Acoustically, rhythm is a variation of sound elements in sentences such as pitch, tempo, stress, timbre... in a rhythmic way. This transformation makes the epic lyrics musically rich. In terms of value, rhythm always expresses certain values of a sentence.

The rhythms of epic words are diverse and plentiful which is modelled to create diversity when using words (rhyming rhetoric in epic). Models 1: 3/3, 3/2/3; Model 2: 3/3/3/4; Models 3: 2/4, 2/4, 5/5. Example of the rhythm shown in model 1:

“**Mtih hlăm** kdiêng /mse\ **boh m’ô**]. **Mtih hlăm** [ô] /mse\ si **boh hra**. **Kô**] **boh tih pha dlăng lăng dju\k ruk**. Mse\ si kram tu\k kram bô mnu\ng.” [16, p.130-131]

(Your hands are like a fruit m’ô|Your face is like a fig. Looking at pearl-white thighs like bamboo tu\k, newly sprouting bamboo ...) [translator: Na My, lecturer teacher of Ede language, Dak Lak Pedagogy College].

The text describes Hbia Yâo as a beautiful girl. The comparative images: her hands are plump and firm like m’o fruit (forest mango); her face was round, pretty like a fig; her thighs are as white as young shoots... combining the alliteration of Mtih hlăm/ boh/ mse\, together with the repeated syntax, the enumeration and flexible pausing; the use of the syllable, semi-open and closed syllables created the sound of gentle, clear words, reminding readers of the cultural beauty of the Ede people through the epic. Such a beautiful girl would make a perfect couple with Khing Ju, whose body is as strong as a fig tree, his thigh bone is as strong askniêng roots, his fingers are as hard as porcupine, described in the following paragraph. Example of the rhythm shown in model 3:

“K[ăt êkei/ yang brei kơ sah. K[ăt êkei /yang brei ko mdro\ng. Dlăng lăng kdrê\c\ boh tih./ Kjăp mse\ si ana hra. Klang pha n|u mse\ si agha kniêng. Dlăng lăng kdiêng kngan. C|\iăng bi kgron\ mse\ luêh ksua.” [16, p.131].

(Look at the handsome Khing Ju, god has turned him into a rich man. Look at his strong legs like a fig tree, his thigh bone is

as strong asa kniêng root, his fingers as hard as porcupine. [16, pp.912-913].

The verse lists images of Khing Ju and Hbia Yâo. The text describes in an honest way, using natural images, simple things, illustrations which are close to life, such as fig tree root, kniêng root, porcupine... to compare with the beauty of Khing Ju's body parts. The art forms, enumeration, structure and word repetitions combined with flexible pausing created a resonance for the text, contributing to the beauty of the heroic image in the epic.

The poems in the epic Dam San also use the art of pausing in combination with other vocabulary rhetorical measures such as: repeating words, repeating structures, comparison,... to create the sound and images of the deep mood, the bustling and exciting gong sound, the hustling and bustling events, the strong and majestic hero, and the mettle of the hero in a battle for good. For example:

‘K[ăt êkei/ yang brei kơ sah. K[ăt êkei /yang brei ko mdro\ng. Dlăng lăng kdrê|c\ boh tih./ Kjăp mse\ si ana hra. Klang pha n|u mse\ si agha kniêng. Dlăng lăng kđiêng kngan. C|\iăng bi kgron\ mse\ luêh ksua.’[16, p.131].

(Ho Nhi told his servant about beating the gong: Beating the bottom, near the floor, hitting the ceiling making the monkeys and apes forget to eat fruits, woodpeckers forget to dig holes, and squirrels forget to eat rice...) [Translation: Na My, Ede lecturer, Dak Lak Pedagogy College].

1.3. The value of the art of rhetoric in the epic Ede

The method of rhetoric in the Ede epic consists of typical forms such as repeated consonants, spelling, rhythms and sounds. These forms of art have contributed to creating a lingering sound, connecting meaning, creating images and lively rhythms

that are both subtle, majestic and deeply evocative for the recipient. The method of rhetoric in the Ede epic is used in combination with other rhetorical measures, such as: comparison, exaggeration, alliteration to create the majestic and lyrical words, creating an impression, making it possible to remember, contributing to the beauty of the heroic image. Thereby, readers feel the value and meaning of the words in the epic.

Using the method of rhetoric in the epic evoke images and sounds, making the subtle movements of things better and more beautiful. The method of phonetic rhetoric has contributed to describing things and phenomena vividly, with souls close to the reality and evoking many associations and interests for readers. Initial consonants, rhymes, rhythms repetition are special use of various language forms in epic. Along with other art forms, phonetic rhetorical methods have contributed to expressing the meaningful content of epic works, clarifying this genre and unique cultural features of the community.

2. ALLITERATION

2.1. Concept of alliteration

According to the article [12, p.1360], “Alliteration is a succession, one after another, never ending”. In that sense, the article uses the term “alliteration” to refer to various art forms, such as words, sentence structure, content and passage repetition in the Ede epic.

Vietnamese language researchers, when talking about the use of art forms such as repeating a word, phrase, sentence or poem, or writing to emphasize and impress the readers, often use the term “alliteration” to clarify the concept, specifically as below:

The author Dinh Trong Lac has the concept of alliteration: “Alliteration, also called repetition is consciously repeating words

with the purpose of emphasizing ideas, expanding ideas, making strong impressions or provoking emotions of readers and listeners.” [9, p.93-94].

As a means of syntactic rhetoric, alliteration is widely used in all areas of speech: administration public affairs, science, politics, daily activities, art and literature. Thanks to this measure, it makes the argument very strong and convincing, highlighting the intrinsic and inevitable relationship of things in the development process... Thanks to the alliteration, the sentence sounds balanced, rhythmic, harmonious, which has contributed to emphasizing a certain nuance of meaning, affection, highlighting important words, making words meaningful and strongly persuasive.

Only in artistic literature, alliteration fully develops its function. With many diverse forms, alliteration can evoke images and sounds and express different nuances of affection: joy, affection, trauma, irony, and satire.

The authors Le Ba Han, Tran Dinh Su and Nguyen Khac Phi, in the article [4, p.83-84], said that: “Repetition, a rhetorical form which repeats a word, a phrase, sentences or paragraphs with the intention of emphasizing or impressing readers and listeners.”

The emphasis and expressive value of alliteration is formed in the contextual relationship with other words in the speech sequence. Normally, the use of repetition is always associated with the increase or movement of meaning and emotion ... Formally, repetition creates a smooth, rhythmic or strong and intense text.

Grammatical characteristics in Ede epic are expressed through the art of repetition. This is the repetition of words, content, sentence structure once or more in order to

emphasize, express emotions, make the lyrics coherent, seamless, lyrical, creating a special artistic value for the work... In epic Ede, repetition is used with high frequency and contributes to expressing the verbal art in the work.

2.2. Various forms of alliteration in the epic Ede

2.2.1. Word repetition

In the epic Dam San, the words are repeated to emphasize the image of the objects, clarifying the space, events, life activities, personality and actions of people. For example:

‘H’ O|ng: To\, ayo\ng adei ah, dleh ai kia\ngiêk sa awan kbâo, dleh ai kia\ ktrâo sa boh mtei.’ [13, p.16].

(Ho Ang: Chasing the sparrows’ earning is a sugar cane stump, chasing the laughing doves’ earning is a banana.[14, p.11].

The repeated phrasedleh ai kia\ngiêk (the chasing the sparrow), dleh ai kia\ ktrâo(kite chasing the tile bird) are used to describe the regular actions, constantly associated with the Ede shifting cultivation method.

‘‘Trah dla\ng anôk [uôn êkei Dăm Săn mse\ ro\ng krua, ala hma tloh dăng]u\, êmô kbao [hu\ [huôr mse\ muôr hdăm... Kru aseh mse\ jơ\ng kpan, kru êman mse\ tluôn êsu\ng...’’[13, p.13].

(The place where the village was built is like a tortoise shell, which is spreading, cattle is as crowded as termites and ants...the horses’ footprints are like centipedes’ legs, the elephants’ footprints are like a rice pounder.) [14, p.7].

Folk authors have used the art of kru aseh(horses’ footprint), kru êman(elephants’ footprint) in combination with the comparative word mse\ (as) in front of the comparative factor tluôn êsu\ng(the rice pounder) to emphasize the wealth and prosperity of the village.

In Xing Nha epic survey, repetition is less used than comparative and exaggerating rhetoric, but this art form has contributed to the success of work. The repetition in Xing Nha epic exists in both forms: lexical and syntactic repetition. Depending on the purpose of use, folk authors use repeated words in accordance with artistic intent.

Word repetition in the work aims to emphasize things in human life, creating a strong impression to readers and listeners. For example:

“Bĩng mnei ml̄ao, **tlao** s̄ẽ sũn, **tlao** p̄ẽ pong, **tlao** dl̄ãng dliê, **tlao** brei êkei dl̄ãng.” [15, p.89].

(Smiles, grins, raucous laughter, smile to make the man happy.) [15, p.272].

Tlao (laugh) is repeated three times, expressing different nuances of meaning that create rhythm and sound when singing and telling epic lyrics.

In the Ede epic, there is a phrase repetition, combined with the repetition of words in a sentence to describe the repetitive actions in specific situations, making the words lively and attractive. For example:

“Jar k̄ok mngang **phũn mnũt** rai **phũn mnũt**, mjang **phũnhra** nui **phũnhra**, mjang **phũn** kram rai **phũn** trang.” [15, p.53].

(Depicting the scene which the elephant hit Chi Koc: Chi Koc ran behind the banyan tree, (the elephants hit) the whole banyan tree down, Chi Koc ran behind the old fig tree, (the elephant hit) the figs down, Chi Koc ran behind the side of the thorny bamboo bushes, the thorny bamboos broke into small tufts.) [15, p.220].

In the description of the fighting scene between Chi Koc and elephant of Pr̄ong Mung, the phrases **phũn mnũt** (banyan tree), **phũn hra**(fig tree) are repeated twice, the word **phu** (root) is repeated six times. Word repetition contributes to creating a

tense, intense battle atmosphere when the hero character continuously “runs away” from place to place and the enemy attacks drastically and continuously. Such repeated narrative has an effect on the readers' hearing, making the world of epic alive and appealing to listeners and readers. Finally, folk artists have explained that Chi Koc defeat was due to the gods so that the story could continue properly.

“Agha kȳao l̄ẽ **dj̄o ũn jar bũ**, **dj̄o êm̄o jar bũ** oi kdei mã dl̄ãm buh tl̄ao dôk dõng.” [15, p.93].

The pieces of wood fall on the pig, the pig dies, the piece falls on the cow, the cow falls.) [15, p.277].

The structure of the cluster **dj̄o ũn** (hit the pig), **dj̄o êm̄o**(hit the cow) repeats the fact that it takes place continuously and widely, emphasizing the danger and powerlessness before the power of the gods. When the hero Xing Nha lowered the trees in the forest, he created “a storm of wood” flying to Gia Bu village that no one could stop, causing all pigs, chickens, cows,... to die.

Lexical rhetoric is also used in epics to create collation or opposition of objects and phenomena. For example:

“K̄o gũ **lãn** kr̄ong k̄o dl̄ong **lãn** êa.” [15, p.35].

(Below is river soil, above is water stream soil.) [15, p.187].

In general, lexical repetition in Xing Nha epic is widely used and varied in many different forms. Each form has its own artistic value and depending on the purpose of expression, the artist selects the appropriate method of repetition. But this measure has the same effect of creating sounds for the text, in order to emphasize the meaning of the word that is repeated, thereby revealing the author's sentiment towards the object mentioned in the epic.

2.2.2. Sentence structure repetition

Sentence structures are repeated in the work, aiming to enumerate the images of objects. Along with comparative, exaggerating and rhythmic rhetoric measures, the words are made lively, symbolic and deeply evocative. From the characteristics, properties and activities of the described object, the nature of things, phenomena and human life are vividly reproduced. For example:

“K[u\ng k[iê mse\ [la\ kmro\ng. Awan sang`u sa awa]ing, ênuê adring`u sa êwa]^m phior. Go\ng mrai]^m bh^`u ktông,]^m jông`u gam, knhal]hiam [lak brung...” [13, p.13].

(Large pots are as many as land snails, the whole house stretches as far as a gong’s long beating, the yard stretches as far as a bird can fly at once.)

Sentence structure competition combined with enumeration and exaggeration: Awan sang`u sa awa]ing(the whole house is as large as a long gong’s beating), ênuê adring`u sa êwa]^m phior(the yard stretches as far as a bird can fly at once) helped readers and listeners think of long large houses with large yards, which represents the prosperous and wealthy life of the old Ede people.

The following paragraph depicts Yhing’s words to Hu He, who used the art of syntactic repetition to increase the volition and the sensibility in communication. For example:

“Hmei hriê anei hnuê kơ]hông, hông kơ mnga, anak êdam êra kơ hất êhăng.” [13, p.15].

(We come here as bees come to the water, like crests come to flowers, like boys and girls to look for betel and medicine!) [14, p.10].

2.2.3. Content and paragraph repetition

In the epic Dam San, many paragraphs are repeated to create the chorus, and life details

are repeated, contributing to the evocative sensuality of the artists’ narrations and songs, helping it easy to remember and understand. For example:

“Nao yoh di`u dê, mnuih bhu\ si kto\ng, bho\ng si klap, `ap`ap si muôr hdãm...” [13, p.35].

(The group of men departed, as crowded and dense as a group of tongs, raging like ants and termites.) [14, p.35] repeated in [13 - p.40, p.46, p.51], [14- p.42, p.49, p.55] when describing groups of people, the power of the community. The passage depicting the gong in the epic Dam San is also repeated four times.

“H`~i\ - Tông ci\ng... kra hwa wơ hdjai adhan kyâo, kơ\k mtâo wơ nga\ kơ mnunh, kkuih prôk wơ kuai [a\ng, prao juăng đĩ\ rang kơ dlông, đruah dôk bi ngai, pai dôk bi kngo\ng, kto\ng dôk bi ngun.” [13, p.12].

(Ho Nhi said to his servants: Let’s beat the resonating gongs... when apes forget to swing the tree, the devil forgets to harm people, squirrels and mice forget to burrow, cobras and snakes all lie on the ground, rabbits sitting still, deer standing still.) [14, p.6-7]. This paragraph is also repeated in [13- p.15, p.51, p.75], [14 - p.10, p.56, p.83].

The folk author has listed the animal names according to a certain structure, combined with the exaggerated art, melodious and lasting intonation to express the power and resonance of the spreading and dominant gong over some animals in their habitat. Surveying documents [13], [14], we obtained the results according to the following criteria: According to the sentence repetition: Dam San fights with other chieftains (11 times), the power of Dam San (9 times), the wealth of Dam San (8 times), Dam San costumes (6) times, Dam San cries (6 times), Dam San’s reputation (5 times), Dam San hunts wild elephants (5 times), Dam San rest after each feat (5 times), Dam Hunt hair

(3) times,.According to the point of view: the storyteller tells about Dam San (26 times). In the form of repetition: repeated words (47 times), verses (9 times), words (6 times). Based on the above figures, alliteration in building Dam San's image has the following characteristics:

First, repetition is used at high frequency (62 times). In terms of form, repeated words and phrases appear in the sentence, paragraphs, chapters or sometimes in succession in each paragraph, each chapter. Regarding the measure, the sentences, when wholly repeated, sometimes are expressed in many different ways.

Secondly, the art of repetition is used in combination with the comparison and exaggeration. The comparative measure generalizes reality, sketches the lively images of the characters. Exaggeration measure builds the ideal, extraordinary people so that the Central Highlands people live in "real fantasy", "realistic beliefs about a heroic past".

Third, the ratio of repeated details is uneven. Only details that describe the typical traits of Dam San will be repeated at high frequencies, while others will only be repeated a few times to beautify the main characters. This is also a feature of the Central Highlands people' thinking.

2.3. The value of alliteration in Ede epic

The poem of Dam San and Xing Nha represent the basic characteristics of the Ede epic art language, therefore, alliteration is considered to be one of the specific poetic elements of the genre. The system of repeated words and phrases not only creates a huge capacity, a song structure for the work but also expresses the solemnity of the acclaimed voice and the majesty of the epic. The measure also brings about the magical aesthetic effect of rhythm and poetry for each sentence and narration. It is a means of

connecting the clauses in the same sentence, sentences in the same paragraph, shortening the gap between the chorus in each chapter. Epic postponement is also made up of repetition, which is not rushing and not getting rid of details, even event snippets. Through the art of alliteration in the Ede epic, the readers gradually have access to the soul and thinking of the Central Highland people. For them, the description of the descriptive objects must be repeated. This art form has allowed listeners to revisit every aspect of the object depicted. Therefore, expressing the inspiration of praising the Central Highlands, with a sense of innocence, and brightness on the basis of equality and democracy relations among people in the same tribe. Moreover, the flexible and interesting way of word and phrase repetition in creating hero characters is the crystallization of the magical creative power of Ede folk artists in particular and the Central Highlands in general. That is the beauty of the romantic imagination and the ability of using unique and attractive words. All create "the inimitable value" of the epic - Ede Khan in general and Dam San in particular.

CONCLUSION

Epic of Ede is a treasure of rich and unique cultural heritage. It is like an encyclopedia about Ede cultural history in the Central Highlands. The appeal of this folklore genre is its linguistic and cultural values. The epic of Ede not only contains a treasure of experience in production, social activities, the struggle against evil forces and conquering nature of humans, but also contains many valuable documents in the epic. These documents have become a necessary source of information for the preservation and development of socio-cultural of Ede people in the present era. Phonetic rhetoric in the Ede epic includes: initial consonant, rhyme, rhythm repetition and sound effects in the text. This art form

evokes images of vivid, soulful things, harmonizing, rhythmic, and melodious sounds, making epic words impressive and easy to remember. Phonetic rhetoric describes the diverse and complex aspects of things and the phenomenon which are close to the reality and evokes many interesting associations for readers, helping them to feel invisible and abstract things. The art of alliteration plays an important role in depicting deep, striking and vivid character quality; from their appearance to strength and their ideals... At the same time, this tactic also creates typical artistic terms when building a central character. The change of view point when repeating details makes the hero image appear more comprehensive: from the objective aspect to the subjective aspect. The repeated details with the high frequency make up the 'burn - event' in the epic structure. The repeated words of time when building the image of Dam San, Xing Nha has become the formula to describe the Central Highlands.

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