

Bumthang

- *meg meg chop chop/ phe ko ding ding/ mig to gu to nyam nyam*

One who questions: *mig to gu to nyam nyam*

Responder: *nyam nyam* (only once while starting)

- A handful of crystal stones lying in a cave. What is it? *Teeth*.
- Two bulls are about to fight, but hindered by a ridge. What is it? *Two eyes and the nose*.
- A hermit meditating in a cave. What is it? *Tongue*.

Lho tsham speakers

- Channel of the sky, fields of leaves, five assistants but a lone worker. What is it? *Pen*
- Spears on the tip of a small tree. What is it? *Wheat*
- Small and tiny figure but, jumps energetically. What is it? *Grasshopper*

1.3.4.2. Examples of Conundra

Question: There is a rooster perching on the tree. It is facing towards north and its tail pointing to the south. As strong wind blows from south to north, if the rooster laid an egg, on which side will it fall?

Answer: Rooster will never lay an egg.

Question: Once in a village, there lived four friends. All of them are physically impaired. One is blind; one deaf, another dumb and the last one has no legs. They have planned to make a visit to another village. So, how will they go?

Answer: Eventually, limbless will guide and the dumb will carry him and the other two will follow.

1.3.4.3. See-off the Riddle Evil Spirits

Though there is neither written nor oral account for evidence of evil spirits' involvement in the riddle game yet, that belief still prevails in the mind of Tshangla people. As it is part of a cultural tradition which has

been handed down through the centuries and taught to them by their forefathers they didn't see any need to question them as to how the belief came about. This is a sad situation, as there are hardly any villagers who have any knowledge about how the evil spirit is supposed to dwell in the riddle game. And, why drive evil spirits beyond borders? However, the wordings are narrated by an eloquent person and others say the names of different places and gradually lead up to calling out the names of places that are beyond the borders.

Thus, I present here the wordings of how to see off the evil spirits. Lyrics are actually the names of different tools associated with *kam-thag* (cotton weaving); *kre-shing* (machine to segregate cotton and seed), *sonda-ring* (spin wheel), *wai-dum* (reed), *pun pa-lang* (end feed shuttle), *key-thag* (wrist belt), *shugu-dong* (bigger reed to help heddles separate the threads) and *thag-chung* (beater plank).

Lyrics

- *kre kre kre-ta shing| son son son-da-ring| wai-dum dum thur mey-ne| pun pa-lang thur mey-ne| key-thag dom thur mey ne| sho-gu-dong dong thur mey-ne| thag-chung dong thur meyne| O sheg-pa-ya don?* (Where did the evil spirit arrive?) Mention the name of villages and places.

- *kre kre kre-ta shing| son son son-da-ring| wai-dum dum thur mey-ne| pun pa-lang thur mey-ne| key-thag dom thur mey ne| sho-gu-dong dong thur mey-ne| thag-chung dong thur meyne| O sheg-pa-ya don?*

(Where did the evil spirit arrive?) Mention the name of villages and southern places.

- *kre kre kre-ta shing| son son son-da-ring| wai-dum dum thur mey-ne| pun pa-lang thur mey-ne| key-thag dom thur mey ne| sho-gu-dong dong thur mey-ne| thag-chung dong thur meyne| O sheg-pa-ya don?* (Where did the evil spirit arrive?) Mention the name of places across border.

1.3.5. Tongue-twister

Chetsal or tongue-twister is another form of sung or spoken word game, using words or groups of words designed to be difficult to articulate properly, usually because of a succession of similar sounds. Tongue-twisters can be long or short and are popular among Bhutanese of all ages.

There are countless tongue-twisters in different languages in Bhutan. There is neither an age barrier nor the need for a good place to play this complicated word game, therefore young and old alike can play it anytime and anywhere. Nowadays, every district in Bhutan is experiencing the effects of rapid changes and the trend towards globalisation. Due to rural-urban migration and youngsters' involvement in modern education and other forms of entertainment, the tongue-twister game is increasingly left unpractised and consequently has now become an endangered oral tradition. Nevertheless, there are elderly people who have good knowledge of this game and there is still a chance to revive and document it.

Following are a few examples of the tongue twister.

1.3.5.1. Short Tongue-twister

Dzongkha:

- *Si si sha mu | ka sha tsa za sho*
- *Thab ki jab ki tsha ja zi | ka sha tsha za sho*
- *Thab ki jab ki ja zi nyim di tsha ja zi*
- *Gu mai shom da tu pag pa | se se shom da sab ke ke*
- *Nya rui li nya | li rui li li* (Nya means arrow and li means bow)
- *Pha gi lo gi ja; jai gu to tsha za sho.*

1.3.5.2. Longer Tongue-twister

In the longer tongue-twister, one goes on repeating the sentence as long as one's breath lasts without missing the order and clarity of the words.

Dzongkha:

- *Pchi me thang gi poen lop le | ji li ka thra chi da ma -thra nyi | ji li chi lu jum chi | ji li nyi lu jum nyi | ji li sum lu jum sum | ji li zhi lu jum zhi | ji li nga lu jum nga | ji li dru lu jum dru | ji li duen lu jum duen | ji li gye lu jum gye | bjili gu lu jum gu | bji li chu tham lu jum chu tham | (and so on)*
- *Ta chi ga chi sab chi thiw chi | ta nyi ga nyi sab nyi thiw nyi | ta sum ga sum sab sum thiw sum | ta zhi ga zhi sab zhi thiw zhi | ta nga ga nga sab nga thiw nga | ta dru ga dru sab dru thiw dru | ta duen ga duen sab duen thiw duen | ta gye ga gye sab gye thiw gye | ta gu ga gu sab gu thew gu | ta chu tham ga chu tham sab chu tham thew chu tham | (and so on)*

1.3.6. Childlore

Popularly known as *aloi lu* in Dzongkha, childlore is the folklore or folk culture of children and young people. It is concerned with activities which are learned and passed on by children to one another, through games, songs, chants and so forth. Childlore chants of western Bhutan have no tune so it is no more than just a recitation as a poem. Childlore in Kheng and eastern Bhutan comprises chants sung or recited without melody. There are a large number of childlore chants and songs in Bhutan with similar styles but in different language. Almost all childlore chanting contains rhyming words and lines linking from one to the other.

1.3.6.1. Western Region

Let the children play;
They need a small basket to play;
The basket needs canes to weave;
The cane needs a knife to cut;
But the knife is with the blacksmith;
You need *la-tsi* (musk) to please the blacksmith.
But, *la tsi* is with the brokpa;
You need *bangchang* to please the brokpa;
You need a chang sho to sieve the chang.

So, you want a mare;
And you want a foal from a mare;
You want to send the foal to India;
And bring money from India;
So you want to take money to Tibet;
And bring flag clothes from Tibetan;
And hoist a flag on the roof of your home.

