

A Study of Emotional Paradigm in Kunzang Choden's *Folktales of Bhutan*



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ABSTRACT: This research examines the emotional paradigm in Kunzang Chode's *Folktales of Bhutan* to bring about self-realization of the impacts of positive and negative emotions. The poetic and imaginative essence of folktales reflects the need for a plural consciousness as it is only through a plural consciousness that their perspectives, belief systems and experiential grids can be comprehended. Folktales and folklore have been transmitted orally for generations to date.

These folktales and folklore are important media to transmit and communicate social, cultural, ethical, and spiritual values across the globe. In Bhutan, these tales have been a source of entertainment. Although the tradition of the narration is slowly diminishing in modern times, the trend is still alive, particularly in the rural regions of the country. Bhutanese folktales revolve mostly around Buddhist philosophy on values and virtues of righteousness. Choden's *Folktales of Bhutan* portrays the various forms of emotion that every individual experience in their day to day lives. The research adopts the psychoanalysis theories to explore all these aspects of emotions through a mixed-mode method.

KEYWORDS: Folktales, emotional paradigm, perspectives, plural consciousness, experiential grids

CHAPTER I: INTRODUCTION

Folktales and folklores have been a popular subject of literary study due to their existence in oral form and subsequent translation into different languages. Many researchers have explored various aspects of folktales, such as their retreating tradition and dissenting voices in Bhutanese folklore. This research focuses on studying the emotional themes in Kunzang Choden's *Folktales of Bhutan*.

A paradigm is a pattern or model that serves as an example (Collins English Dictionary, 2016). Subsequently, it is a working theory that aids research and study (Kumar, 2016). When there is a paradigm shift in literature towards emotion, it can have a significant impact. Literary works such as short stories, drama, and poetry depict emotions experienced by characters, and even folktales convey emotions through dialogues or narrative form (Kumar, 2016). Oral texts like Gelong Sumdhar Tashi, Ballad of Pemi Tshewang Tashi, and Gelong Ma Pelmo are written in Dzongkha and often feature themes of war, divinity, and the pursuit of happiness (Gyeltshen, 2018). While these texts were previously limited to monastic and higher-class individuals, this also helped preserve them as sacred relics for future generations (Gyeltshen, 2018).

Kunzang Choden, a folklorist, translates oral stories she heard in her childhood in her village into English while preserving their essence. Benjamin suggests that storytelling is an artisan form of communication that conveys ethical values rather than pure information (as cited in Arendt, p. 91). Bhutanese grew up listening to folktales at home and in schools, and these stories reflect the traditional beliefs and stories of the community. According to Newell, folktales are transmitted orally from ancestors to younger generations (1906, p.5). These stories usually convey ethical themes such as good triumphing over evil, and the rich conceding to the poor.

Folktales are designed to be read for pleasure first and to experience their aesthetic beauty that the readers feel and comprehend the enigmatic nature of the stories. They pervade childhood, families, and communities as the symbolic language of the non-literate parts of the people and the culture (2002, p. xiv). Kusugal validates:

The study of folk culture and oral tradition may contribute to our understanding of culture and its functioning in human societies. It may be of some help in understanding human psychology ... every phase of life in traditional or folk society can be studied with the interrelationship and functions of a part to whole. (2014, p. 70)

The most interesting part of studying folktales is that they are complete in themselves. It covers everything; myth, legends, the portrayal of emotions, different forms of qualities that human possesses, and honorific terms for elderly people. Besides, it also imparts the way to co-exist not only within an individual and the society but also to build the relationship between the human and non-humans.

Bhutanese folktales have a variety of themes, including stories of superhuman physical strength, demons, stupidity and wit, poor and rich men's sons, talking animals, and ghost stories (Dorji, 2010, as cited in Penjore, 2009, p. 18). These tales serve

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multiple functions for individuals, families, societies, and communities. According to Penjore (2009), folktales transport listeners, mostly children, to a different world, and later reflection connects the folktale world to the real world they will face as adults (p. 54). Children learn values, experiences, morals, customs, and beliefs that they are supposed to live through from these tales. For example, the tale "Meme Helay Helay" teaches that happiness is more valuable than wealth. Kunzang Choden, a folklorist, confirms that folk stories had moral lessons for the listeners, and people's judgments were influenced by the stories they heard (K. Choden, personal communication, 2018). Besides folktales prepare children to face unseen problems, it instills universal values such as compassion, generosity, and honesty in their daily lives. Additionally, these tales encompass various forms of emotions experienced in daily life.

Kunzang Choden's *Folktales of Bhutan* are abundant with emotional tales that use literary devices such as imagery to convey various emotional paradigms. While some imagery, such as the ocean and forests, contribute to the thematic aspects of emotion, Bhutanese folktales do not typically feature oceanic imagery due to the lack of exposure of previous intellectuals. However, tales like "Acho La La" utilize imagery of rivers and lakes to express emotions. Kumar (2016) refers the moon to be personified as a bright and stainless object, representing kind and helpful emotions (p. 30). Similarly, in the story 'Acho La La',

...with the last bit of her strength, she climbed it as Acho La La began to pull up the chain... When the *sinpo* (demon) was halfway up to the moon, Acho La La took out a huge knife, which was blunt and rusty from disuse and began to saw away the woolen ladder for a long time until it broke...(Choden, 2002, pp. 39-40)

Thus, images and other devices such as similes and metaphors also strengthen the mood of the story and help to create emotive imagination in one's mind.

Bhutanese folktales were selected merely for its rational and humorous language. Every bit of line and word, no doubt, has a typical Bhutanese flavor and reflects its unique environment. The similes, metaphors, setting, and plot meticulously define Bhutanese and are very close to the particular objects and process of life in the valley. Moreover, each tale portrays various common emotions to underscore different aspects of human experiences and make them reflect upon their own actions. In her digital interview, the author reasons out about the emotions such as love, hatred, anger, and jealousy being prominent ones in folktales by saying "because these are the common emotions that human beings have" (K. Choden, personal communication, 2018). Besides these emotions, this research also focuses on Buddhist philosophies to educate and remind the readers about the noble way of living.

Literature Review

Folktales not only serve as a source of entertainment but also play a significant role in bringing social change, preserving age-old traditions, and fostering empathy among readers. Dharwadkar (2004) clarifies, "Folktales create a textual community held together by oral and written traditions, with the text and author being interwoven and inseparable". It vividly illustrates Dorji's thought; folktales are tied to the collective memory of Bhutanese society and represent their identity (2002). Folktales exhibit values essential for peaceful coexistence between humans and the environment, and among human beings.

Additionally, Penjore (2009) argues that folktales serve as a medium for expressing dissent and lampooning the follies and foibles of the ruling classes. Folktales also transmit ethical and moral values to readers to ensure the preservation of customs and traditions. Through the story of "Meme Heylay Heylay," he tries to depict the futility of finding happiness through the accumulation of wealth and highlights the importance of being content. Bhutanese folktales serve multiple functions, including educating children about values to prepare for adult life, entertainment, communication, repositories of culture and values, and spiritual needs.

Moreover, a western writer, A. Steven Evans, attempts to analyze the tale of "Meme Helay Heylay and His Turquoise" by using Joseph Campbell's Model of the Hero's Journey through symbolic interpretation (as cited in *Journal of Bhutan Studies*, 2006, p. 84). Every character in the tale is seen through the symbolic significance such as the old man, road, and song which signify happiness and the field signifies the sphere of action or opportunities. Unlike in other tales where the hero goes through a series of struggles and achieves his goal, Meme Helay Helay does not face such an ordeal despite being physically disabled. Instead, the story exposes his journey which comes to an end with a song in exchange for priceless turquoise after several exchanges with different animals. The turquoise symbolizes wealth and the song implies happiness. Understanding the story symbolically conveys that inner happiness is greater than wealth. Thus, every tale depicts certain symbolic references, be it, human or non-human in nature.

The studies state that Kunzang Choden's interest in folktales and her concerns about the dissipating cultural heritage persuaded her to translate oral tradition into written form. *Folktales of Bhutan* (1994) and *Bhutanese Tales of the Yeti* (1997) are the first folktales that she authored. In her preface in *Folktales of Bhutan* (2002), she writes, "Memories of the stories helped me to keep a link to my roots and, therefore, gave me my identity." The stories that she had heard in her village provided her a sense of belongingness and identity as most of them discuss her hometown.

However, the gradual decline of oral tradition emphasizes the loss of identity and the essence of folktales. Choden asserts that the importance of the stories is not merely to entertain but also to build some "cultural related values among the younger generations to make them better understand and appreciate their lives" (p. xiii). Looking at the various components of the folktales, some prominent writers such as Tandin Dorji and Dorji Penjore deliberately discuss the social issues, moral values, and functions of the folktales along with other important issues.

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In addition, folktales also highlight the different forms of emotion that individuals experience in their daily walks of life. According to Ramanujan, "Psychologists such as Freud and Jung have attended mostly to myths: but folktales are a potent source of psychoanalytic insights for they concentrate on close family ties and childhood fantasies. For instance, ambivalence towards parents is expressed in a few symbolic ways" (2009, p. xxix).

Similarly, Bhutanese folktales are also embedded abundantly with positive emotions such as unconditional love and loyalty between husband and wife, among siblings and other negative vibes such as jealousy, hatred, anger and so on. The tales depict not just the social tensions but illuminate the psychological traumas that one experiences and their impacts.

However, not much research has been carried out on the topic under study so far as Bhutanese literary texts are less assessable to research. Some Bhutanese writers have attempted to carry out research on different subject matters except on the emotional paradigm. Psychoanalysts such as Carl Jung and Sigmund Freud stress the theory and concept of psychology relating to various types of emotions. Considering this, this research will discuss applying emotional paradigms to emphasize the psychological phases that each individual experience in their life in relation to the text.

Paradigm presents a complex organization of thought that theoretically interprets the world through cultural and individual perspectives. Similarly, Cherry states "an emotion is a complex psychological state that involves three distinct components: a subjective experience, a physiological response, and a behavioral or expressive response" (2018, para. 1). She further elaborates Psychologist Paul Eckman's (1972) six basic emotions that encircle human culture: fear, disgust, anger, surprise, happiness, and sadness, and later (1999) he added some more such as embarrassment, excitement, contempt, shame, pride, satisfaction, and amusement. An emotion determines the presence of one's mind and can be often used as an indicator to highlight behavioral changes that an individual exhibit. An individual reacts depending upon the swing of one's mood and tries to reciprocate simultaneously.

Moreover, the behavioral response is mainly associated with the actual expression of emotions. The understanding of these emotional expressions is called emotional intelligence by psychologists and help to comprehend overall body language. Many expressions are universal such as "smile" can be interpreted to show joy or pleasure and "frown" to show displeasure or sadness (2018, para 7).

Nevertheless, folktales from different nations are undoubtedly richly laden with these various forms of emotion without the exception of Bhutanese folktales. The writer recalls (2002), "There were tears in silence for the tragedies, peals of laughter at the comical episodes, anger at the injustice, and feelings of triumph at the victories of the heroes" (p. xii). Likewise, Kunzang Choden's folktales too expose such emotional repressions and excitements that all mankind faces through the characters of the stories. Choden states in one of her interviews, "I used the landscape; I used the realities of how far the hermitages are and what is happening in the valleys, so different to what the monk is experiencing up there. So, I'm thinking of, it is growing it's a seed and it is growing every day a little bit" (K. Choden. personal communication. April, 2018). Using the realities of human behavior in her writing, she creates realistic fiction to show the implication of such behaviors to the world.

There are stories that speak voluminously of senseless cruelty, crude, and deceptions. The characters in the stories are talking animals, humans, demons, and even inanimate objects such as trees and stones. These characters are personified either to portray humans' good intentions or their follies. Usually, such stories help to draw children's attention and assist them to analyze goodness from the badness, and focusing on the positive energies. For instance, the story "The Cuckoo and The Frog" depicts the contradictory nature of the two creatures. The conjugal life of the frog and the cuckoo might sound queer and funny but the strong social message of the story captures the heart of the readers. In the story, the cuckoo tries to find her husband's love for her and pretends to go away to her parental house. Instead of going to her parental house, she hides in the tree and is totally shocked to hear her husband's repeated derogatory remarks;

"Cuckoo, cuckoo, my cuckoo

She must now be climbing over the Monlakar chung Her front must be soaked in chabsang (stool),

And her back must be rotting with her sweat." (Choden, 2002, p. 13)

The story points, "She shakes her head in shame and humiliation, her eyes well up with tear" (p. 14). Through such humiliating experiences, the author tries to confirm the bitter reality of painful emotional trauma that one has to undergo in life. Moreover, it also suggests Freud's theory of Psychoanalysis of the "Unconscious mind". McLeod cites Freud's (1915) statement, "The unconscious mind is the primary source of human behavior" (2009). Thus, behavior is different from emotions but is very strongly influenced by them.

Here in the tale, the frog could no longer hold his repressed desire to tell his feelings about his wife to the world so he shouts at the top of his voice unconsciously. At times, such a slip of the tongue is also termed a "Freudian slip". The degree of impact depends upon the nature of emotional outcry. For instance, in the tale; the negative annotations broke the wife's heart and brought an abrupt end to their married life. The painful connotation, in fact, causes deeper psychological ordeal to the parties, husband, and wife. She flies away saying, "It's not been a whole day since we parted and this is how you ridicule and disgrace me. From now on I shall have nothing to do with you"(Choden, 2002, p. 15). Such psychological stresses that the character faces in the story mirrors one's pains and sufferings. Casey states, "Feelings exist more on the surface, while emotions tend to run deeper" (2011, p.42). Similarly, other stories emphasize different kinds of emotional paradigms to assert the different moods that every individual undergoes during

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their life.

Some folktales try to incorporate songs to show varieties of emotional paradigms that the characters experience. For instance, in the story "The Hoopoe" in Choden's *Folktales of Bhutan*, the author has integrated a song to depict the emotion of the character to express his guilt and repentance for his thoughtless deed: "The plain is vast, It's where the path a thousand travelers meet and dangers abound. The mice are waiting eagerly to devour my wife will not leave her here" (Choden, 2002, p. 18). When he finds one of the peas missing, he becomes angry. Out of frustration, he pecks his wife to death and regrets later. With full of remorse, he searches for a clean place to cremate her. He flies to the mountain, plains, and river with her dead body but finds none. So, he returns to the nest sadly after one month. He is shocked to see a single pea plant grown out of crevice and flowering. This becomes too much for him that he too dies out of remorse and exhaustion. The song tries to portray the fear of a male hoopoe to leave his dear wife at the mercy of the mice. So, to exhibit the degree of fear, the author employs song as well to communicate emotions and intensify its effect on the readers. Aristotle suggested, "Humans and animals can make sensory evaluations of things as being good or bad than where the evaluation involves the arousal of emotions" (as cited in Roeckelien, 1998, p.100). Through this story, the readers, not only muse on the songs but also take away the moral lesson that is exposed through emotions such as a feeling of guilt and regret, and the consequences of anger.

Choden's *Folktales of Bhutan* largely discusses the deeds of each character which, in fact, were stimulated by the various emotions that they experienced. Aristotle maintained a scientific emphasis and felt that certain distinct emotional states including joy, fear, anger, and courage affected the functioning of the human body (as cited in Dursun et.al. 2016, p. 207).

However, an individual does not experience this emotion singly but experiences mixed feelings generally in common. Ekman (1993) asserts that there is "no single expression for each expression" (as cited in Dursun et. al. 2016, p. 215). It is understood that negative emotions bring suffering and pain in one's life. Through the liberation of negative emotions, the relationship with one another and society will be enhanced drastically, and a harmonious atmosphere will be created as well. Thus, through folktales, the readers will be exposed to various emotions which will help them to connect with their daily life and, perhaps, bring some positive changes as well.

Besides entertaining the readers, it also underscores the culture that is preserved through the stories. Each tale exposes the culture of different regions but with a common goal at the end. Hence, the folktale acts as a vehicle to transmit certain moral values and impart the consequences of positive and negative emotions as well.

Aim

The aim of this research is to explore emotional paradigm in Kunzang Choden's *Folktales of Bhutan* with relation to deeper insights of psychoanalysis and Buddhist philosophies.

Objectives

- To analyze the text under study to identify various emotions in the text.
- To apply the theory of psychoanalysis to examine the emotional paradigm in the folktale and its impacts.
- To underline the reflection of Buddhist philosophies in select folktales to show their importance in one's life.

Research questions

1. What are the different types of emotional paradigms portrayed in the folktales?
2. How do the folktales project psychoanalytic insights to show the common human experiences and their impacts on our daily performances?
3. What Buddhist philosophies are discussed in the folktales to prove their influences on emotions?

Research Methodology

This research uses a mixed-mode method to analyze selected tales from Kunzang Choden's *Folktales of Bhutan*, focusing on emotional paradigms and relating them to Freud's psychoanalytical theory. The study aims to critically analyze twenty-seven tales from the collection and explore various theories from secondary sources to support the presence of different emotions in each tale. The researchers will also interview the author to gain further insights. The study will synthesize primary and secondary information to establish links and support findings.

CHAPTER II: IDENTIFYING EMOTIONAL PARADIGMS IN FOLKTALES OF BHUTAN

Folktales evoke varied emotions to draw the moral ethics and values along with the purpose of reading. It functions as an effective mode of transmission that allows readers to shape their behavior within the social values and moral ethics that the stories carry. Choden states, "The stories touched our lives so deeply that a good storyteller could evoke every kind of emotion from the listeners" (2002, p. xii). Each tale discloses different forms of emotions that touch the feelings and alter irrational perspectives into rational of the readers or the listeners. In addition, according to Eklund (2008), "Emotion has been defined as a particular psychological state of feeling, such as fear, anger, joy and sorrow". In a similar manner, through these tales, readers are exposed to these psychological states of feelings that enable them to relate to his/her own life experiences and assist to convert negative thoughts into positive

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energies. Choden's *Folktales of Bhutan* is not an exception. Most importantly, folktales don't restrict themselves to the limitation of humans' behaviors and experiences but also through the means of animal characters, they try to depict the reality and truth of life through signs that widely emphasize leading a meaningful life.

The folktales also exhibit human culture and signify human thoughts and behaviors in the form of text and represent human beings as the producers of signs. Similarly, other literary genres such as short stories, poetry, or drama also attempt to present human culture consciously or unconsciously to show human thoughts and actions as a sign. According to Philips (n.d.), de Saussure explains that the sign is the basic element of language and the meaning is explained through the relationship between signs and their referents. Further, Phillips states that for Saussure:

Audible and visible signs have priority because they are the types of sign that make up most of our known languages. Such signs are called "verbal" signs (from the Latin verb a meaning "word"). The sensible part of a verbal sign (the part accessible to the senses) is the part you see or hear. This is its signifier. (n.d.)

The signified is what these visible/audible aspects mean to the readers. Thus, he concludes that the signified is always something of an interpretation that is added to the signifier.

Even anthropologist such as Levi-Strauss argues that human activity serves as a sign and must stimulate it in accordance with semiosis (as cited in Kumar, 2016, p. 2). The concept of a sign is drawn from semiotics. Likewise, a reader comes across various signs that render the meaning of the context and helps to comprehend the intrinsic values of the message that it tries to reach the larger part of the community. de Saussure states that "each sign was to be seen as being made up of a signifier [a sound image, or its graphic equivalent] and a signified [the concept]" (Kumar, p. 4). For instance, in the tale "The Hoopoe", the husband utters "One pea is missing. You must have eaten it, you ungrateful morningmo," he accused her (Choden, 2002, p. 17). The readers can estimate the gravity of the tone that stands as a signifier of his mood rather than proves his aggressive behavior (signified) and his angry temperament. The language that the author uses also acts as a sign to foreshadow the result of the story. The tale, "Bum Sing Sing Yangdonma", exposes the articulation of the language to highlight the event that is probably going to happen. In the story, the author writes, "as Sing Sing Yangdonma watched him go after he had helped her, she thought: "He is surely the kindest of them all" (Choden, p. 105). The thought of the girl stands as a signifier whereas her marriage with the prince at the end is signified. On a similar note, every tale unveils the mode of signifier and signified which renders "symbolic or indexical signs" (as cited in Philips, n. d.). The signs can be further distinguished into two different types, paradigmatic and syntagmatic. According to Kumar, de Saussure explains:

While paradigm is a set of signs that are interchangeable and it gains meaning from contrast with all other possible signs, syntagm is a chain of signs which are combined or organized in a meaningful order from a paradigmatic set of choices and its gains meaning from the signs combined in order to form it. (2016, p. 4)

Thus, language also helps to examine human thoughts and actions as a part of the sign and it is the signs that play a crucial role to impart various forms of contextual meanings.

A meaning is always attributed to a sign as a signature is always a thing as well as a meaning. Moreover, a similar claim is mentioned in *Research Paradigms on Emotion* (Chapter 2):

It is only when emotion forms are exclusively used as a sign for the person herself or himself that person can feel bodily or expressive signs in their subjective feelings that are inaccessible to an observer. This is because signs, unlike instrumental acts, can drop their material form without impairing their intrapersonal function for regulating actions. (Holodyski, & Freidlmeier, 2005, p.23)

Hence, the human signs act as a conveyer of the meaning of the context that also implies displaying different forms of emotion. Among the different forms of paradigms, the emotional paradigm especially needs justification as it is an attempt to derive the emotional paradigm in Kunzang Choden's *Folktales of Bhutan*.

The emotional paradigm is an idea employed in semiotics. According to Kumar, "... hence serving as a pattern or simply speaking, example, it has the quality of associative relations between linguistic elements that may occupy the same structural pattern and can be substituted for one another depending on the context" (p.12). When a paradigm shifts into the dominion of emotion, it has a significant impact on literature and art. It alters the theme, conventions, and ideas and new forms emerge that express new ways of seeing. Through this involvement in the tales, a new dimension of thoughts and interpretations is created that heightens the cognitive level of the readers. Any object or feelings highlighted in "art or literature that is equivalent or parallel can be paradigmatic" (Berger, p.17, as cited in Kumar, p.19). Consequently, the emotional paradigm is equivalent to emotion; which can also be taken as meaningfully substituting emotion. Further, a paradigm that serves an emotive function of something can be termed an emotional paradigm. The subjective feelings dominate the context and the object in emotive function: "Words, images, colors, characters and even settings chosen from a potential set will be highly significant" (Kumar, p. 26). Choden has magnificently employed these aspects in her writing to capture the imaginative world of the readers and make them experience the emotional journey of the characters as their own. The tales such as "The Cuckoo and the Frog" and "The Hoopoe" reveal similar kinds of emotions such as despair and repentance. In the first tale, the wife, cuckoo is completely shattered and humiliated to know her husband's perception of her which makes her leave him forever. In the same light, the hoopoe regrets his thoughtless action and dies at the end with excessive despair and depression. Thus, folktales bring out such emotional paradigms in the forefront that function as the subjective

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feeling of or responses to objectified sentiments, or context.

An analysis of emotion is not a new thing in relation to performing art and literature. According to Freud, the "preconscious state of mind contains thoughts and feelings that a person is not currently aware of, but which can easily be brought to consciousness" and the subconscious state of mind "governs behavior to a greater degree than people suspect" (Freud, 1915, as cited in McLeod). The writers attempt to express the different forms of emotions through their gestural expressions to communicate with the audiences or readers as well as exhibit a different state of mind in the stories, such emotions are expressed through the dialogue, images, or actions to show the sub-conscious or unconscious state of the characters. The tale, 'Ashi Dungli Dolma' unveils the conscious state of mind when the protagonist, Sai Jangchub Dorji, pretends to profess surprise and says, "Ashi, the milk you offered... shallow it or spit out?" (Choden, 2002, p.64). On the contrary, the princess inability to know the reality asserts Freud's "pre-conscious state of mind" which she realizes at the end. Thus, language, as a mode of communication, in art and folktales depict emotions but through the different modes of expression such as gesture of the characters, sign and dialogue, to intensify the degree of emotions.

A tale such as "Gyalpo Migkarla" exposes the intense angry tone of the protagonist to the opposition in order to show her love and caring attitude toward her husband:

The old woman caught its hind legs before it could hop away and, dangling it in the air, she said, "So you were the cause of all my old man's problems! Now, if I don't kill you, who will I kill?" (Choden, 2002, p.93)

The author uses language that vividly replicates the image of a woman with an expression of wrath on her face using intense tenor in the dialogue to articulate the emotion of anger. In connection to this, the researcher Kumar states "Just as language does not merely mirror the world of experience but constructs it, the image or metaphor of emotion is constructed rather than reflected" (2016, p.26). The language assists to construct the image to express the context meaningfully as well as to reach out to readers' emotions. Moreover, the varied tone in dialogues magnifies various emotions that allow the readers to experience the same emotion through the process of "de-individualization or universalization" (Baburaj, 2015). In the story "AchoLaLa", the author writes "I can feel the sinpo's breath, hurry up, please, please," cried the girl, now growing quite faint with fatigue and fear (Choden, p.39). The dialogue in the story does not merely show the defenselessness and plight of a helpless girl but rather deepens the magnitude of fearful emotion that one experiences at that moment, "faint with fatigue and fear". Such expression accentuates the effect of the story as it allows the readers to visualize and recollect one's experiences to empathize with the character which unconsciously helps to retain the beauty of the narration.

Furthermore, Choden's *Folktales of Bhutan* encompasses and magnifies these various emotions through the different tales to show the impacts of positive and negative emotions and their consequences. Heath explains that there are different types of emotions such as the emotion of anxiety, an emotion of envy, an emotion of guilt, emotion of hate and emotion of jealousy, an emotion of patriotism (love for one's nation) which she elaborates:

- i. Anxiety is a cerebral emotion: when it is intense it fogs the mind, producing mental tiredness and the incapacity for intellectual work.
- ii. Envy is behind the worst forms of destructiveness. Envy prefers to destroy; jealousy prefers to control.
- iii. Guilt prevents me from seeing life as good, as worthwhile; it neutralizes aesthetic enjoyment of the world.
- iv. Hate as a mode of guilt or pride generates destructive thoughts. Antithetical thoughts, when directed to other people, represent pride; when directed to oneself, represent guilt.
- v. Jealousy can be called a combination of self-pity and seeking love. (2002)

Psychologically, the emotion of love can also be termed as mystical love or just pure love whereas "love mode of narcissism is directed to oneself, and the love mode of jealousy is directed to another person, love by itself has no object. It is just a flux, just a flow of enchanting emotion to everything" (Heath, 2002). In the same way, the folktales present this form of love as compassion which is also one of the components of Buddhist doctrines and values. For instance, the tale Tsongpon Dawa Zangpo vividly depicts the compassionate quality of the protagonist for all the sentient beings:

Dawa Zangpo was overcome with compassion for the fish, so he begged them to spare its life in exchange for his clothes... when they realized how serious he was, they sheepishly took the fish and released it into the water and walked away with his clothes. (Choden, 2002, p. 9)

Buddhist philosophy usually emphasizes the simple way of living to accumulate good merits for the next life through practicing charitable actions, loving everyone irrespective of their form or caste, creed, color, or social status, and being truthful. In fact, the folktales advocate the eight noble paths of Lord Buddha to remind and educate the people about leading a noble life. Further, the tale, "The Shepherd" expands the concept of compassion to show the impact of such actions when the story unfolds, "being a compassionate man he picked the white rat... that the subterranean king was pleased with the shepherd and wanted to reward him"(Choden, p. 45). In light with this instance, the story attempts to advocate the apt consequences of such actions and to remind the readers about good and bad deeds. Besides promoting such Buddhist philosophies, it also highlights the mental trauma that an individual undergoes as a result of an excessive emotion of love. For instance, the story "The Cuckoo and the Frog" portrays the feeling of sadness and humiliation that a wife faces after knowing the true feelings of her husband towards her, "...suddenly she

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flew out from her hiding place and confronted him, quivering with emotion" (Choden, p.15).

Readers are made aware and informed about the actions which are committed without thinking and their consequences. Ahmed (2004) believed that rather than "ask what emotions are, a researcher ought to observe what emotions do" (as cited in Eklund, 2008, p. 97). So, such a tale also attempts to remind the readers about the impact of emotions, be they positive or negative, and allow the researchers or readers to identify the problems and resolutions to refrain from unfit results.

Similarly, another story, "The Hoopoe", also discloses the parallel theme where the protagonist dies at the end due to immense remorse which was the result of his unruly behavior and fit of anger:

He was overcome with remorse and exhaustion and fell dead beside the body of his wife. (Choden, p.19)

Moreover, Pillsbury (1918) insists that all emotions are instinctive basis; movements in emotional expressions are the outcome of instinct (as cited in Roeckelien, 1998, p. 101). It is the instinct that leads to various forms of consequences. The story reveals the repentance of a husband about his foolish behavior and presents its consequences. Through this story, an individual realizes the adverse effects of negative emotions such as anger and perhaps, tries to refrain to act immorally and monstrously. Thus, the story does not merely tell the conflict between husband and wife, it is an attempt to remind the readers to be cautious about actions that are usually committed during a fit of anger.

Further, Nankani (2017) states "in our interconnected world, folktales can take on an even more crucial role. They are a powerful way to build global literacy and to foster social-emotional learning." Folktales not only communicate the essential attribution of noble thoughts and beliefs but also express the impact on emotions by social behaviors. The story such as "The Hen and The Monkey" tells an unusual pairing of husband and wife but the theme still reflects the undying love of a wife that fades away the moment the husband, Monkey suspects and becomes the victim of his own follies:

Then she went into the house and deftly flapped her wings and swept the floors. Then she rekindled the fire from the embers... she got down and picked out the shell with her beak and let the egg fry to crispy golden color. (Choden, 2002, p. 27)

The tale opens with the duty and responsibilities of a wife, and the intensity of her love for her husband, the monkey. In such a way, the story acts as an agent of integrating a study of emotion of love and the consequences of foolish behavior, thereby providing a space for social-emotional learning. Hence, in such ways, the folktale helps to extend and build the understanding of the emotion of love globally with better insights about it as an individual reads the tale.

Furthermore, some tales also disclose undying expressions of love despite having multiple obstacles and problems in one's life. For instance, the story "Bum Dolay Penzom and Bo Serba Tung Tung" talks about the existence of eternal love between the girl, Dolay Penzom and the boy, Serba Tung Tung. As in William Shakespeare's play, *Romeo and Juliet*, the protagonist also faces a similar fate where his love for the girl was badly rejected by the girl's family for being a son of rival unlike the protagonist in the story is rejected for being a poor man. The girl's brother immediately murders him in a cold blood. The girl cannot bear to see her beloved death the girl also jumps into the pyre and dies. However, they get another human life and reunite after lots of difficulties: As she was selecting the pots and negotiating the price, she suddenly had a vivid collection of her lover and the various lives they had lived together. She was so overcome with excitement that she swooned and fell to the ground. (Choden, 2002, p. 61)

Such a tale shows the great impact of emotion such as love and attempts to immortalize it in the form of stories to impart positive results to the readers. So, art, especially literature can serve a related function. They involve mental simulations of emotionally important situations that allow for learning by feeling vicarious emotions, rather than by having to experience full-blown emotions in real-time (Mar & et al., 2006, as cited in Clore, n.d). Thus, through the tales, the readers experience various emotions such as eternal love although one might not have experienced it.

Moreover, Bryce (2016) points out that another common therapeutic method called Emotionally Focused Therapy that "focuses on interpersonal relationships in order to transform difficult relationships into ones that feel safe and secure." Similarly, the tale Bum Sing Sing Yangdonma exposes the emotional bond between the father and the daughter. Despite knowing the danger enforced upon his life, the father still risks his life to protect the father-daughter relationship:

The father said, "My daughter, this is not an ordinary fruit. It is a mandarin which grows only in the sinpo's orchard." But the daughter pleaded and begged... The poor father, unable to deny anything to his daughter, reluctantly but eventually agreed to go and steal some fruits from the sinpo's orchard. (Choden, 2002, p. 99)

The tale portrays a firm interpersonal relationship and the strong emotional bond between the father and the daughter that assist to form a safe and secure relationship. The father's acceptance is an indication of a firm and secure relationship that the father and the daughter share. This kind of therapy mostly tends to work unintentionally at times and helps to create a harmonious relationship among siblings, friends and between parents and children. Besides, the tales also serve as a medium to educate the readers to foster and mold the emotion of love that assists to build strong and more secure relationships.

Furthermore, the folktales also powerfully project the emotional conflict between the husband and wife such as love, anger, sadness, jealousy, feeling of betrayal, hatred, feeling of revenge and laughter. For instance, the story "The Hoopoe" unfolds the aggressive nature of the husband:

"He ruffled up his feathers and scolded her, and as if that was not enough, he began to peck at her and push her around until she was dead". (Choden, 2002, p. 17)

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The story reveals that the husband's anger was triggered merely due to the loss of a single pea but the outcome of his anger was devastating and beyond the reach of mending. Such stories do not simply narrate the tales of emotional conflicts; it also attempts to advocate the negative consequences of these kinds of harmful emotions, not only to an individual but also to the community at large. Mills states "anger is a social emotion... feelings of pain, combined with anger-triggering thoughts motivates you to take action, face threats and defend yourself by striking out against the target you think is causing you pain" (2018). The tale, however, does not present anger to inflict pain to defend or threaten someone but an outcome of own behavior that leads to one's own loss. Therefore, through such tales, people as readers would analysis the adverse effects of such negative emotions and control anger to avoid unhealthy actions that further make life complex and complicated.

Besides, folktales also highlight the other aspects of emotions such as compassion (feeling of pity). As per *Dhammapada* (Verse 270), Buddha states, "one is not called noble who harms living beings. By not harming living beings one is called noble" (n.d.). Nobility does not lie in harming others but in showing compassion and loving others which Buddhist philosophy also teaches to the world. The tale "Ashi Dunglidolma" exposes the three sisters' desire to marry the protagonist, Jangchu Dorji, the most handsome prince of the northern kingdom but reveals that the fruitful outcome comes at cost of being a good-natured person. The story revolves around the sympathetic and emphatic nature of humankind. It deliberately presents the outcome of ill manners and crude behavior through the two elder sisters:

"The rich milk has made me thirsty, Ashi Yulidolma. Please let me drink a cupful," begged Sai Jangchu Dorji. "I will not waste milk on a dirty beggar," was the reply. (Choden, 2002, p. 64)

On the contrary, the youngest one, Ashi Dunglidolma, is kind and benevolent. She says, "if it has fallen into your mouth it must be for the good reason. Swallow it by all means" (Choden, p.65). The story discloses that through her considerate and sympathetic nature, she was able to win the heart of Sai Jangchu Dorji and became the queen of the majestic kingdom. In this light, the folktale narrates not only the positive outcome of social behavior but also tries to underscore the variation created by the various emotions. For instance, anger begets regret, love begets love.

On the contrary instance, the tale "The Phob that Provided Food" displays the danger of being too ambitious and greedy, an inescapable evil that would lead to one's own downfall and destruction. The woman's greed to possess other possession never reaches the level of satisfaction despite getting some through her unfair means, "the woman decided at once that she had to have magical phob... was full of feigned concern..." (Choden, 2002, p. 138). She rather becomes more ruthless and materialistic that she cannot control herself the repressed desire to own the boy's every magical object until she is punished by her own silly desire:

Before the woman realized what was happening the stick came towards her and began to beat her up mercilessly. She ran out of the house but the stick chased her wherever she went... The woman ran to her house and brought back the stolen goods and with folded hands begged the poor boy never to set the stick after her again. (Choden, p. 139)

Freud asserts (2015), "...information is locked in the unconscious mind through the process of repression" (as cited in McLeod). The story reveals that the woman's desire to possess other's property was preconceived in her unconscious mind through the process of repression, which results in the emotion of envy. Further, Heath (2002) underlines "envy is behind the worst forms of destructiveness". It is her emotion of envy and greed that leads her to suffer in the end.

Moreover, it is the natural instinctive behavior of every individual that leads to forming of various forms of emotions that are inevitable. All emotions that every individual experiences is the outcome of instinct. Negative emotions such as anger, jealousy, greed, and hatred are the one that causes the imbalance in human moods that ultimately lead to destruction and disharmonious relationship in the long run. Casey states "only through accurately understanding our feeling, can we learn to free ourselves from negative emotions, which provides more creative energy, as well as, the opportunity for limited personal growth, and ultimately connects us to our higher selves" (2011, p.13). Thus, "The Phob that Provided Food" unfailingly depicts the destructive outcome of negative emotions such as envy and greediness, and its effects on an individual socially and emotionally.

The researcher, Penjore asserts that oral transmission and listening provide "psychological escapes from the repression and exploitation of social or state power" (2009). For instance, the story Bum Doley Penzom and Bum Serba Tung Tung, reveals the social issues such as the consequences of being pregnant without proper marriage and emotions such as frustration and anxieties, "What shame you have brought upon this family," they all accused Bum Doley Penzom" (Choden, 2002, p. 59). The emotions mentioned in the story are the result of the social construct as Doley is a daughter of a rich family whereas the boy happens to be very poor. The parents don't want the boy to be their son-in-law, and as a result, the girl's brother attacks him. The folktales tend to educate the readers on the result of the sudden outburst of destructive emotions besides portraying the social problem such as the gap between the poor and rich. The story unfolds the result of harmful emotion when it mentions, "Bum Doley Penzom's brother attacked her lover and stabbed him several times with his dagger...she found him lying in the bed, mortally wounded" (p. 59). However, listening to such tale, at times, helps one to escape psychologically from repressed desire and refrain from doing such undesirable actions.

Moreover, Casey also explains, "when intellect and reasoning become disconnected from feelings, they lead us to inhuman and self-destructive lifestyle" (2011, p.43). In the story too, the brother's intense anger overcomes his reasoning power which leads to the murder of the protagonist. Nevertheless, the folktales, mostly end with positive notes how much ever it portrays destructive

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emotions at the beginning, such as here in the same story, "Their fate had freed them to live together, and their love had prevailed" (Choden, p. 61). As a reader, an individual undergoes the journey of the characters and feels a sense of fulfillment if the story happens to end with affirmative intention. The happy ending tales always evoke a ray of hope for a better life despite having to undergo innumerable turbulences accompanied by different forms of deleterious emotions.

Most folktales are comprised of stories about ghosts and demons. These kinds of tales consciously or unconsciously prepare young readers especially children to face difficulties and problems in the future. The Austrian-born American writer and child psychologist Bruno Bettelheim states "the stories are important to children because battling difficulties through stories can help them face real-life troubles. Stories provide role models who show how to face demons and overcome adversity" (as cited in Sherman, 2008). Folktale such as "The Mother and the Ghost" **discloses** the undaunted bravery of a boy who challenges the ghost for dual combat:

This hungry ghost with ash-gray skin and a red gaping mouth looked at him through his dark eyes which had sunk into depths of his sockets and hissed, "I am going to eat you." The boy who was only the strong but remarkably brave as well said, "How can you kill me without a fight? Let's have a fight tomorrow and if you win then you can kill me and eat me." (Choden, 2002, p. 51)

The boy's unwavering valor in the tale proves to be a fundamental model to motivate the children to face danger and overcome adversity. Jean Piaget, a Swiss psychologist, and genetic epistemologist, famously known for the theory of cognitive development explain that in the fourth and final stage of cognitive development, lasting from age 12 and into adulthood, children become much more adept and abstract thought and deductive reasoning (Cherry, 2018). During this stage, the children will be able to reason out abstract ideas and relate them to their daily experiences. Thus, these experiences prepare them to face real-life difficulties and hurdles in the future.

Furthermore, the tales such as "Mekhay Doma" and "Acho Tsagye" express the same instant of bravery and courage. The tale "Mekhay Doma" uncovers the daring act of a girl who outwits her predators, a malicious leopard, monkey, and pig by displaying her serene composure and fearless attitude. It not only depicts her fearless trait but also portrays her intelligence in the world of men to escape from being a victim of an unfortunate situation as reflected in the tale:

"No, no, not yet. Look at me. My skin is stuck to my bones. I am thin and full of sinews. You can eat me when I come back from my parents. At that time I'll be fat and tasty." (Choden, 2002, p. 79)

Thus, through this dialogue in the tale, as suggested by Jean Piaget, a 12 years child becomes more adaptable to the reasoning power and understands the core value or message that the tale exactly trying to disseminate. After analyzing this concept, the child can distinguish the emotion that he/she experiences and make the right decision. Thus, if it is a negative emotion such as fear, it will be replaced by more determined positive thoughts and enable the child to prepare for unseen and unavoidable demanding situations.

In a similar context, the tale "Acho Tsagye" attempts to stress not only the strong bond between two brothers but also the stubborn behavior of a simpleton that allows the readers to contemplate the positive aspects of such a manner sometimes. It also encourages boosting the low self-esteem of young readers as well. For example, the tale discloses his immense strength to throw sinpos (demons) over the mountains one after the other when his bowl of soup was kicked and split:

At this Acho Tsagye became uncontrollably violent and got up saying, "Well, if you can't wrestle without spilling my soup I'll have to join in too." He then began systematically to pick up the sinpos one by one and swung them over his head like slings and threw them across the hills and over the mountains. (Choden, 2002, p.87)

The emotions of an individual also depend upon the social surrounding. So, the product of emotion is determined by the type of emotions that is triggered by the social environment.

Consequently, Tsagye's violent anger in the tale seems to be the product of the social environment. Tsagye's action in this context does not necessarily denote the negative connotation of negative emotion; rather it is a result of external influences that change his temperament. It is a general perception that "the function of emotion is to signal the relationship of a person's motives and significant concerns to his or her (social) environment and to influence subsequent actions in line with these motives" (Campos & Barrett, 1989; Frijda, 1986, as cited on Holodynski, & Freidlmeier, 2005, p. 12). Thus, besides entertaining the readers with the different themes, the tales also assist to change the perception of negative emotions which prove to be beneficial when it is applied to a good cause.

Folktales from different parts of the world somehow bear resemblances pertaining to the culture and context of respective places as well as portraying emotions. Choden states "It is more than likely that many of the stories bear similarities to stories from the world. In fact, in some cases, the likeness is striking as in the story of "The Lame Monkey" and the world-famous fairy tale "Puss in Boots" (2002, p. xiv). The Bhutanese tale, "The Lame Monkey" and the fairy tale "Puss in Boots" share parallel plots as well as display similar kinds of emotions such as fear, love for the master and anger. Similarly, the tale "Bum Sing Sing Yangdon ma" echoes the popular fairytale "Beauty and the Beast" and unfolds a similar kind of emotional bond that father and daughter share in the stories. For instance, "Beauty and the Beast" recount the familial relationship through the emotional bond shared between the father and the daughter. It exposes the father risking his life for the love that he possesses for his daughter. In a similar way, the father of Bum Sing Sing Yangdonma shares the same ordeal and faces the equivalent consequences. The tale reveals, "the poor father, unable to deny anything to his only daughter, reluctantly but eventually agreed to go and steal some fruits from the sinpo's orchard" (Choden, 2002, p.99). Through these tales, one can sense the feelings of the unconditional love of the father toward the daughter. Jung, coined

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the term "Electra complex" equivalent to Freud's "Oedipus complex"- and explains that it is associated with a period of development during which a girl has increasing love for her father and increasing animosity toward her mother, usually between the ages of 3 and 6" (2015, "Electra Complex"). The tales reflect reality by depicting the strong emotional bond shared by the father and the daughter. Thus, almost all folktales disclose such attachment between father and daughter (Electra complex) in different forms to emphasize the "unconditional love" that they share.

Narrative techniques are the strategies to narrate the stories. Solovyeva, states "a typical folktale is characterized by sustainability, stereotyped form, and style which shape up in the telling" (2015). Most folktales use the narrative style by employing literary devices such as motifs which can be understood as an element, subject, idea, or concept that is present repeatedly in the entire body of the folktale. The most common motif in a general sense is the prince testing a suitable bride for him or the girl waiting for the kindest husband. The tale "Ashi Dungalidolma" exposes the prince disguises himself to find out the kindest and humblest wife among the three princesses "... but he wanted to find out which of them was the kindest and humblest. He, therefore, disguised as a beggar and stood..." (Choden, 2002, p. 63). Similarly, the tale "Bum Sing Sing Yangdonma" unfolds the protagonist disguising herself as an old woman and testing the three princes after escaping from the sinpo:

The first prince went right over her and the second prince did the same. The third prince felt sorry for the woman and went off the road so that he would not go over her... As Sing Sing Yangdonma watched him go, after he had helped her, she thought, "He is surely the kindest of them all." (Choden, p. 105)

So, in both tales, a set of number three (three princesses and three princes) is used as a motif to show that one of these three would always be a symbol of kindness and simplicity, either the eldest or the youngest. In the folktales, each following motif heightens the effects of the previous one. Solovyeva concludes that "number symbolism has its specificity depending on the culture" (2015). In Bhutan, number three is an auspicious number as it signifies "Triple Gem" which is colloquially known as *Kenchosum* (Buddha, Dhrama and Sanga). Though such motif has a significant role in the folktales to show the recurring concepts, it also exhibits various forms of emotions such as love, ungratefulness, anger, and kindness. Thus, such tales undoubtedly assist to change the irrational and illogical perspective of the readers as well as aids to bring self-realization most importantly.

Choden employs colloquial language in her *Folktales of Bhutan* lavishly to give the taste of Bhutanese essence and retain the beauty of the nation. For the Bhutanese readers, the colloquial language helps to connect an individual deeper culturally and socially with the context of the tale. Choden states, "the reader will notice how freely Dzongkha, Bumthangkha, Kurtoipkha, and Tibetan phrases are interspersed in the stories... I use the phrases as they appear in the original stories" (Choden, 2002, p. xv). For instance, every tale starts with the Bhutanese phrase "Dangbo..o..o..Dingbo..o..o" which means "once upon a time". It is vividly noticeable that even when these phrases are uttered, one needs to produce with a long sound rather than short one to give importance to the precession of time. A Bhutanese researcher, Dorji stresses, "... if the narrator stretches these two words and says "dangbio.o.o...dingbo .o.o..." the audience understands that the story which would be narrated had taken place a long time ago" (2002). This stretching of these two words "dangboo" and "dingboo" shows not only the culture of the nation but also presents the parallel emotions that the readers share. The expression such as "Aye di chi" from "Tsongpon Dawa Zangpo" (Choden, p.7) which means "poor thing" attempts to provide an essence of the emotion of sadness among the readers which otherwise would be impossible. Likewise, the author used other expressive words as well such as "moringmo" meaning "whore" to intensify the degree of husband's wrath in the tale "The Hoopoe", (Choden, 2002, p.17). In the tale "Ashi Dungalidolma", the author deliberately uses Dzongkha phrases to reinforce the effect of the dialogue and arouse emotion among the Bhutanese readers:

So he took a turquoise ring off his finger and tossed it in the air singing, "Ashi Yulidolma, Yuyi zokey thee, tse gang thendiyod naashi cha la zushu, tse gang tsendi med nabokona la log sho." (Choden, p. 64)

Choden uses the colloquial terms to bring more intensified effects on the tales based on the situation that she creates as well as to retain the originality of the narration. The tale "The Shepherd" also depicts the use of Dzongkha terms "Ga lo chap ni, gasedni" (Who shall we strike, who shall we kill?) (2002, p. 50) to emphasize the tone of forceful anger and thirst for the bloodshed of hundred soft-armed men. Thus, fusing this colloquial language in one's writing helps to express the intended message easily among the readers within the boundary and serves to create precise emotion that the narration demands. Choden states "as far as possible, I have given a brief translation... for the convenience of the readers" (2002, xv). The development of these emotions gradually helps to build a better relationship and harmonious communities as it insists to develop a sense of belongingness among every individual. Nevertheless, such colloquial language helps to provide Bhutanese flavor and taste to outsiders while defining Bhutan as it is. Furthermore, the language, in this light, also symbolizes the culture and identity of the country.

The author also uses other literary devices such as metaphors and similes to show the core value of the stories besides taking the minds of the readers to another world of fantasies and imagination. These imaginations help to evoke emotions that each reader or listener can experience and be a part of the stories. Choden states "there were tears in silence for tragedies, peals of laughter at the comical episodes, anger at the injustice..." (2002, xii).

The story of "Mimi Heylay Heylay" can denote extended metaphor for stupidity and making silly business transactions. The protagonist makes a silly deal as he exchanges his turquoise with several things and at last, he exchanges a cock with a song: Mimi Heylay Heylay happily thrust the bird into the arms of the lucky singer and walked away singing to his heart's content, "Shom

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a lay laymo, ow lay pey ow laypey...ow lay pey..” (Choden, p. 6)

The story portrays that the protagonist detaches from the materialistic quest rather seeks a journey in search of self-realization and mental happiness which he gets at the end through a song. A chain of material exchanges in a descending order from a horse to an old bull, then to a ram followed by a rooster until he exchanges with a song signifies his alienation from the materialistic pursuits. The protagonist's act sounds idiotic in nature but to Meme Helay Helay his happiness precedes material wealth. His emotional outburst outwits his silly action. Therefore, the author also uses such metaphor and simile to convey different meanings in contrast to the context and educate the readers at large.

The research attempts to depict imaginative essence of the folktales to reflect the needs for plural consciousness of emotional perspectives, beliefs as well as show the readers experiential grids through their understandings and personal experiences. Further, it extends to expose the folktales as a means of rendering the concepts of Buddhist philosophies that assist the readers to analyze the right ways of living. Choden begins every tale with Bhutanese phrases “danbo..o..odingbo..o..o..” to create the homely scenario and bring out Bhutanese flavor in her writing. It is the colloquial language that assists to retain the emotional bonds among the readers within the country as it reflects the apt emotions that every reader has undergone through the characters in the stories. Thus, the author emphasizes in adopting colloquial language to provide a realistic meaning of the context to the readers.

CHAPTER III: CONCLUSION

The research examines the psychological aspects of emotions portrayed in Kunzang Choden's *Folktales of Bhutan*, which go beyond Buddhist doctrines and values. The folktales provoke various emotions in individuals and emphasize positive values such as compassion, modesty, and uprightness, which help build good relationships within families and communities. The book is divided into two parts, with the first focusing on folktales and the second on legends. The retelling of these stories reiterates the importance of positive emotions and ethical values. Folktales reveal to man's frustrations and his attempts to escape in fantasy from repressions imposed upon him by society as well as from conditions of his geographical environment and his own biological limitations (Bascom, 1954, as cited in Penjore, 2007). The tales of valor and victory of good over evil assist one to overcome the frustration that he or she faces and realize the vicious outcome of such emotions.

Choden attempts to portray various forms of emotions that every individual experience through the medium of these selected tales to the larger audiences. Furthermore, she also tries to take the readers to the other world momentarily as one read and imagine the world of gods, spirits, demons (*sinpo*) and subterranean beings. For instance, in the tale “Tsongpon Dawa Zangpo”, the protagonist is called by the subterranean king for helping his daughter from the fisherman:

“I have been sent to call you by the luyigyalpo, the king of the subterranean world. He would like to reward you for saving his daughter.” (Choden, 2002, p. 9)

This tale describes a subterranean world, giving human qualities to its beings to convey emotional experiences. As a reader, one can experience the emotions the story imparts, such as the happiness of the king and the compassion of the protagonist. “There were stories that extolled the universal virtues of compassion, humility, kindness, and integrity. Yet there were stories that spoke of senseless cruelty, crude, and deceitful acts” (Choden, p. xii). Through the depiction of these positive attributes, the tales also share these Buddhist philosophies and assist to bring some changes in a positive manner among the readers. Thus, Choden brings both philosophical attributes and various emotions into the forefront to stress its presence even among non-human beings by providing human qualities.

The research focused vastly on emotional paradigms that the folktales undoubtedly portray and discuss. These stories, in fact, reflect the pathos, plight, and sufferings as well as those blissful moments that touch the lives of every individual. Such kinds of events appeal to evoke every kind of emotions to the readers or audiences. For instance, the tale “Bum Dolay Penzom and Bo SerbaTungTung” ignites an emotion such as happiness at the end of the story after knowing the reconciliation of two lovers who had to undergo numerous tribulations before achieving their goal. Such story intentionally or unintentionally boosts the self-confidence of an individual and helps to look at the way of life positively and meaningfully.

Moreover, such tales highlight social issues such as discrimination between rich and poor which is very much prevalent in the society. On the other hand, the tale “Bum Sing SingYangdonma” exposes unconditional love of a father who is ever ready to risk his life for the sake of his daughter. The father's fearful encounter with *sinpo*(demon) and reluctantly agreeing the demon's demand “. . .I want your daughter to come as my bride” (Choden, 2002, p. 101) brings the horrific image in one's mind and make one to feel the mixed emotion of fear and pity towards the character. However, the happy ending always brings positive aspect and optimistic perspective of life. Thus, the folktales unswervingly advocate positivity and meaningful way of living at the end although tales might emphasize on negative emotions such as fear, anger, jealousy, and hatred at the beginning of the story.

Most folktales share similar patterns and construction of plot with those of fairy tales. The story “Lame Monkey” resembles the plot line of a fairytale, “Puss in the boot” where both the characters are portrayed sly but clever and loyal to the master. Through the character traits of the character, the folktale highlights an ethical value such as ‘loyal’ so that an individual can analyze and implement in one's day to day life. Furthermore, various emotions on different occasions as experienced by the characters are vividly presented in the folktale. In “Puss in the boot”, Puss was once threatened by his master and was pardoned only when he

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agreed to help his master. Likewise, the Bhutanese folktale "Lame Monkey" too shows the similar catastrophe, "Kuchen la (mercy)," begged the monkey, "I promise you that I will make you a very rich man... Pladong finally agreed to spare the monkey's life..." (Choden, 2002, p. 127). In both the tales, an emotion such as fear has been highlighted to show the pitiful nature of the character. The author, Choden too confessed in her Preface that such inhuman act of an individual activates "anger at the injustice" (p. xii), however, it also allows one to reflect upon one's own behavior and discover 'self'. Freud explains that human beings are great deceivers of others; they are even more adept at self-deception (as cited in McLeod, 2013, p.1). Thus, it indicates that human minds are unstable and bound to change. It solely depends upon how one determines to take the instants.

Choden has deliberately used colloquial language to intensify the magnitude of emotions that each character in the tales portrays. Although colloquial language makes no sense to non-native speakers, the Bhutanese readers still derive the optimum satisfaction from the readings as it heightens the deeper insights of the context up to the expectations. It projects better expression of emotions which English alone would hardly transmit the same level of contentment. The expressive colloquial language such as "A khai khai" (to show disgusting behavior), "ah chu chuchu" (to show one is feeling cold), and so on, give Bhutanese flavor and help to connect with the context of the tales better. The author used these colloquial languages to add colors and make the tales lively and produce appropriate emotions to make the tales look authentic. Further, language plays a vital role in strengthening national identity and to preserve the culture. Hence, such language in the folktales helps to build closeness as well as to comprehend emotive functions subjectively.

The research examined the emotional paradigms of folktales by associating with the theory of psychoanalysis coined by Sigmund Freud, Carl Jung, and other psychologists. Freud (1920) explains that Thanatos or death instinct is viewed as a set of destructive forces present in all human beings (as cited in McLeod, 2013). It is expressed as aggression or violence when the energy is directed outward onto others. Such aggressive natures are intensely depicted by the characters in the tales. For instance, the story „Acho Tsagye" reveals the elder brother, known as Acho Tsagye is simple-minded, loses his temperament and becomes "uncontrollably violent...began systematically to pick up sinpos one by one and swung them over his head..." (Choden, 2002, p. 87). These violent and aggressive natures are often presented in the folktales by the protagonist, however, to show the defensive mechanism rather than to harm other intentionally. This courageous act of protagonist helps to build self-esteem among the younger children and prepares them to face obstacles without any difficulties in the future. Further, the tales such as "The Shepherd" and "Bum Sing SingYangdonma" also disclose the strong emotional bonds between father and the daughter. Such bond between father and the daughter, according to the psychologist Carl Jung, is known as "Electra complex" which came into existence after Freud's "Oedipus Complex", an attraction between a son and a mother. On the contrary to Freud's understanding of Oedipus complex, the tales do not portray any sexual attraction between father and daughter rather a girl's unconditional love for her father" (2015). In connection to this, the tales expose the untainted form of love that exists between a father and a daughter. Similarly, other psychologists such as Pillsbury and Mills also emphasize various emotional paradigms such as anger, love, jealousy, happiness, hatred and so on to a great extent. Thus, each tale in *Folktales of Bhutan* is comprehensively comprised of varied emotions that educate the readers to change their conventional beliefs into rational and logical thoughts.

The folktales also act as an agent to preserve one's culture and ethics. Culture is an identity of the nation, so these tales become a window to depict the Bhutanese culture to the outside world as well. In the similar note, Choden's *Folktales of Bhutan* has consciously or unconsciously exhibited the culture of Bhutan. Ramanujan states that folktale is a poetic text that carries the cultural context within it which is also a "traveling metaphor" that helps to find "a new meaning with each new telling" (1991, p. iii). The story "The Shepherd" unveils the relationship between the king and the subject who agrees to do anything without questioning the king. Though the story presents the king's villainous purpose which the boy also knows, he submissively carries out the demands of the king. In light to this instance of the story, Bhutanese citizens are also loyal, submissive and law-abiding irrespective of their caste, colors or creed towards their monarch. In the same manner, the king looks after everyone with the same degree of love and care without bias or discrimination unlike the king of the story. The folktales further reveal such kind of other culture and ethics such as respect between elder and younger ones, helpful nature and so on. Thus, the folktales can assist to preserve the culture and ethics.

After the completion of this research, the researcher has made these findings:

- Since the folktales are translated from the oral narrative tradition, the originality of the text is hardly retained as the language has certain limitations. Language is a mental makeup. However, the author employed colloquial language to maintain the true essence of various emotional paradigms in the tales so that the readers can be a part of these emotional experiences and be impressed by the lucid and humorous Bhutanese language.
- Most of the folktales express or show different forms of emotions intentionally or unintentionally through the dialogue, use of metaphors and similes, images or the characters experiences, for instance, emotion such as "fear" is presented quite distinctly in this line "Fear in victims empowers spirits and ghosts, who then are capable of harm and destruction". Likewise, other emotions such as anger, lust, jealousy, happiness, sadness and so on are also beautifully crafted and depicted in different tales that assisted to provide the stories to follow smoothly and present the originality of context.

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- These emotions also illustrate psychological aspects such as mental trauma usually triggered by anxieties and fear, social discrimination such as a gap between poor and rich that inflict indefinable pains and sufferings. For instance, in the story “Bum Dolay Penzom and Bo Serba Tung Tung”, the rejection and denial of girl’s parents to accept the boy as their son-in-law based on his social status depicts the social issues that prevail in the society as well as emotional trauma that the girl undergoes after the death of her beloved.
- The folktales strongly recorded Buddhist doctrines and values such as compassion, empathy, and religious discourses.
- The folktales also promote in preserving one's culture. The author has freely interspersed different dialects (languages) in the stories such as Dzongkha, Bumthangkha, and Kurtoipkha to maintain the originality of the text purposefully and to show the nation is culturally constructed despite having diverse dialects. Thus, the culture binds the mindset of the people to produce as one nation, one people in which folktales act as a medium of transmitting this notion and beliefs. Meanwhile, folktales also enable to share same type of sentiments among the diverse group of people such as emotion of patriotism (oneness) unconsciously.

However, the researcher encountered certain inevitable obstacles while completing the research. First, the course, MA in English, is a progressive program and demands the continuous presence of the learner for the lectures in the classroom. The mandatory presence of an individual in the class drastically affected the smooth flow of the research as it also stressed on interviewing the author personally. Further, it also circumscribed the researcher to travel to access ample of materials and library books in other places.

Second, the college being in its initial state, it narrowed the accessibilities of relevant materials like Bhutanese journals and other suitable secondary sources from the library pertaining to research topic that restricted the researcher to support one’s argument or opinion. Moreover, it does not facilitate online journals as well which assists in acquiring academic materials. However, the supervisor un mindfully renders his supports at the best of his abilities that aids to complete the research successfully irrespective of the burden of having a large group of researchers.

The Bhutanese researchers such as Dorji Penjore and Tandin Dorji have made significant contribution in underlining the diversity of folktale and its position in the present era. The researches such as Oral tradition as alternative literature: Voice of dissents in Bhutanese folktales (2009) and Folktale narration: A retreating tradition (2002) respectively unveiled their works. In these researches, the researchers extravagantly elaborated social issues, ethical and moral values as well as the functions of the folktale. Further, a western writer, A. Steven Evans has analyzed a folktale *Meme HelayHelay and his Turquoise* through the symbolic lens by using Joseph Campbell’s model of the hero's journey. The present research facilitated wider scope to the researcher to expose the undiscovered various emotions encompassed in the Folktales of Bhutan.

Nevertheless, the research is not an end but it is just the beginning of another journey. This research will not only act as a future reference but also allows the future researcher to interpret the folktales of Bhutan with new outlooks and perspectives. Therefore, the research stands as a pillar for the other future researchers to bring out new concept and ideas.

To conclude, this research paper examined the primary text *The Folktales of Bhutan* to explore the emotional paradigms using the theory of psychoanalysis by Sigmund Freud, Carl Jung, and others as secondary sources. The researcher analyzed each tale critically to identify different forms of emotions and its impact on the readers at large. Despite having all these challenges, the research is completed and successful to achieve its aim and objectives.

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