

Report on the field trip to Kongthong Village (The Whistling Village)

On the 3rd May, 2022, the Department of Sociology, St. Edmund's College organized a field trip to Kongthong village, to learn with experience and do a field observing study about this village. The distance we covered from the College to the village was of 53 km. During the journey witnessed the narrow roads in the hilly regions where one needed to keenly drive and complete the journey. The purpose of this visit is to enhance knowledge in data collection from field observation of the life patterns, culture, language and the unique cultural practices of the people.

The fourth semesters were given three objectives:

1. To provide with a theoretical interpretation of the cultural practice;
2. To interpret the cultural encounter; and
3. To provide an insights into folklore.

The sixth semesters were given three different objectives:

1. To determine how data can be collected through the various research techniques;
2. To interpret the language of culture; and
3. To give a methodical interpretation to cultural encounter.

Kongthong Village is located in the East Khasi hills of Meghalaya state in the North-east hilly regions India. It is also known as the Whistling Village because the inhabitants have a unique tradition of assigning a name and also a hymn to newborns. This melody emerges, stays and expires with that individual. The village had a traveler's nest, constructed in the year 2013, where people mainly tourist where allowed to visit and experience the beauty the village.

With further study with the locals, the women here explained about the Whistling culture that continued from generations. The song, tune or melody is given to the child after a month of their birth, which is the time a mother requires to recover and get stronger to nurture the child; the tune or the melody comes from the heart of the mother to their child.

There is one specific tune for every single child or a person the village and no tune is ever repeated again. Presently there are approximately 700 tunes in the village. Further the locals also explained that the song or melody given is a short version to call them and the longer version is sung in the fields while they work.

The tune is used to call someone instead of their names, as they believed that spirits could easily catch their names or imitate it which could make them ill or cause my kind of sickness. So, the tune that was given to them was also a protection against the evil spirits lingering in the wild. This is why each tune is considered to be sacred. They used these tunes to call their friends to play or call them for food. As there is a specific tune of each individual, there is also a specific response that the people have. It is different for both male and female.

The tune is a sign or sound of urgency and not used as a medium of conversation. Before they leave the village they inform their family members about their leave so that there is no need to call them with the tune during urgency. The mothers know each and every tune in the village as for them their child & tune is unique and sacred as they gave it from their heart.

Unfortunately, if the mother die before giving a tune to her child, the sisters of the mother give the tune as they also take the responsibility of the child. Now there was this question that whether the father is permitted to hum a tune? The answer is that, it is not about the permission but about the ability to, as the tune is sacred and a mother gives it to their child while breastfeeding them, the father will not have the same ability to do so. Eventually it is the mothers or the sisters who later adopt the child do it.

As it is 2022, the modern generation with technology and advancement, question also came with regards to that, if technology as affected this culture? Definitely not was the respond, because it is not just a normal tradition which they follow but a form of tradition which will continue till the further generations to come.

These beautiful cultures and traditions teach us how diverse, symbolic and important each and every practice is . Their continuity shows how significant it is to each individual that follows it.

As anticipated the students acquired enormous insights into the folklore and legends associated with the exclusive practice of naming using a whistling sound.

Outcomes:

1. The students were able to learn this renowned village for its natural beauty and unique tradition of assigning a unique singing whistling tune, called the *jingrwai Iawbei*, as the unique name to each inhabitant. .
2. They were able to understand the importance of these names as part of the tradition in the cultural context.
3. They were able to identify the important roles played by the parents, especially the mother who whistle her children's name as part of her lullaby.



ROLL NO	NAME	ATTENDANCE	UNDERTAKING	FEE
20/SOCI/201	Aibanshngain Kharshong	✓	✓	✓
20/SOCI/202	Clareen Dariti Mawrie	✓	✓	✓
20/SOCI/203	Chonchui Shaiza	✓	✓	✓
20/SOCI/204	Wanrikyntihun Wahlang	✓	✓	✓
20/SOCI/205	Wansaka Mutyen	✓	✓	✓
20/SOCI/206	Muskan Ahmed	✓	✓	✓
20/SOCI/207	Dikshita Phukan	✓	✓	✓
20/SOCI/209	Fiami Ch Momin			
20/SOCI/210	Betdondor Marwein	✓	✓	✓
20/SOCI/211	Imjungrenla Longchar	✓	✓	✓
20/SOCI/212	P. Khen Lun Lal	✓	✓	✓
20/SOCI/213	Unicy Sorili Syuhlo			
20/SOCI/214	Mindy Laldinpuii		✓	
20/SOCI/216	Naome Lalremkimi	✓	✓	✓
20/SOCI/217	Ropfevieo Pfuno	✓	✓	✓
20/SOCI/219	Zachary P Syiem	✓	✓	✓
20/SOCI/220	V.L Malsawmdawngkimi	✓	✓	✓
20/SOCI/221	Ningthoujam S Meetei			
20/SOCI/222	John Basiawmoit	✓	✓	✓
20/SOCI/223	Wansame Lakiang	✓	✓	✓
20/SOCI/224	Cvl Ventluanga	✓	✓	✓
20/SOCI/225	Lhingnunthieng Haokip	✓	✓	✓
20/SOCI/226	Chingrimung Horam	✓	✓	✓
20/SOCI/227	Lalrinzuala Pachuau	✓	✓	✓
20/SOCI/230	Daisy Kakati	✓	✓	✓
20/SOCI/401	Dawanteinam Khongjoh			
20/SOCI/402	Ginlenlal Chongthu	✓	✓	✓
20/SOCI/403	Sareo Zasoon	✓	✓	✓
20/SOCI/404	Simi Debberma	✓	✓	✓
20/SOCI/405	Karyom Dirchi	✓	✓	✓
20/SOCI/406	Lalsiamthara Sathing		✓	✓
20/SOCI/407	Neipineng Khongsai	✓	✓	✓
20/SOCI/409	Chelsea Anthea Wanniang	✓	✓	✓
20/SOCI/410	Johny Ragmuk			
20/SOCI/411	Dragila Molshoy	✓	✓	✓

20/SOCI/414	Darrius Gilbert Syiemlieh	✓	✓	✓
20/SOCI/415	Amrita Talukdar	✓	✓	✓
20/SOCI/416	Indrani Baishya	✓	✓	✓
20/SOCI/417	Lv Aelly Lamkang		✓	✓
20/SOCI/418	Hathoithiem Gangte		✓	✓
20/SOCI/419	Ilapynshai Marwein	✓	✓	✓
20/SOCI/420	Siddhant Das Senapati			
20/SOCI/421	Sudarshan Dutta			
20/SOCI/422	Saphiiarisa Majaw	✓	✓	✓
20/SOCI/424	Ayushmi Kashyap	✓	✓	✓
20/SOCI/425	Mebashat J Nongsiej	✓	✓	✓
20/SOCI/426	Afia Zaheen Bora	✓	✓	✓
20/SOCI/427	Daenya Wakor Pariat			
20/SOCI/428	Kristi Kashyap	✓	✓	✓


STUDY TOUR: SOCIOLOGY 6TH SEM 2022

KONGTHONG VILLAGE 3/05/2022

ROLL NO	NAME	ATTENDANCE	UNDERTAKING	FEE
19/SOCI/202	LARIKYRPANG NONGRUM	P	✓	✓
19/SOCI/203	EURIKA CHOUDHURY		✓	✓
19/SOCI/204	JENNEFER CHIRU	P	✓	✓
19/SOCI/205	PAOKHOSAT HAOKIP			
19/SOCI/208	BENJAMIN R EZRA DKHAR	P	✓	✓
19/SOCI/209	DIBYA DAS	P	✓	✓
19/SOCI/210	ANNISHA ALI SYIEMIONG			
19/SOCI/211	LARISARITY SYIEM			
19/SOCI/212	JAMES D PATHAW	P	✓	✓
19/SOCI/213	ROMI SIPPI		✓	
19/SOCI/214	SHURHOZENUO MIACHIEO			
19/SOCI/215	KENEINGUVUO NAGI	P	✓	✓
19/SOCI/216	C ZONUNPUIA	P	✓	✓
19/SOCI/217	BERLYNIA PHIRA			
19/SOCI/219	JETOLI H YEPTHOMI			
19/SOCI/220	IMTIYALA KICHU	P	✓	✓
19/SOCI/221	ESTHER LONGCHAR			
19/SOCI/222	NIKITA BARMAN	P	✓	✓
19/SOCI/223	KRICHEU KRICHENA	P	✓	✓
19/SOCI/224	MHONRONI HUMTSOE	P	✓	✓
19/SOCI/225	RADHIKA GOGOI	P	✓	✓
19/SOCI/226	BIANSA NORA M SANGMA	P	✓	✓
19/SOCI/227	CLIFFVIAN BEH			
19/SOCI/228	R LALHRIATPUIA	P	✓	✓
19/SOCI/229	LENDIYALA AIER			
19/SOCI/230	F. LALRINPUIA	P	✓	✓

19/SOCI/401	DYUTIMOYEE KALITA	P	✓	✓
19/SOCI/402	GOUMALSAWM HAOKIP			
19/SOCI/403	ILAIASUKLANG KHONGSIT	P	✓	✓
19/SOCI/404	MEWANEHBOK WAR	P	✓	✓
19/SOCI/405	ALEXJOEL NONGRUM	P	✓	✓
19/SOCI/406	RIBADAPBIANG NONGNENG			
19/SOCI/408	ISHIKA BHUYAN	P	✓	✓
19/SOCI/409	PRASTUTI BORA	P	✓	✓
19/SOCI/410	PRACHI BORAH	P	✓	✓
19/SOCI/411	MALSAWMSANGI	P	✓	✓
19/SOCI/412	LALREMKIMI	P	✓	✓
19/SOCI/413	EMBHAH I KA SHULLAI	P	✓	✓
19/SOCI/414	RIGUNPOU GONMEI			
19/SOCI/415	BARAKHARANI GOGOI	P	✓	✓
19/SOCI/416	RIKERDASHISHA WARBAH			
19/SOCI/417	JANGCHIAMA CH MARAK			
19/SOCI/418	CHRISTIDORA POHSNEM	P	✓	✓
19/SOCI/419	BORNINGKHAM KHARTU			
19/SOCI/420	APHIBADA PYRBOT	P	✓	✓
19/SOCI/421	RICHARD NEIKHA	P	✓	✓
19/SOCI/422	YATELO JEMU	P	✓	✓
19/SOCI/423	SUSHMI THAPA			
19/SOCI/424	RIBANDASHISHA MARWEIN	P	✓	✓
19/SOCI/425	TREENABHAA DUTTA	P	✓	✓
19/SOCI/426	OLIVIA TINNEITHEM			
19/SOCI/427	BLESSING JASHA			
19/SOCI/428	JOHNY LALNUNPUIA	P	✓	✓
19/SOCI/429	ZOSANGI SAILO			

19/SOCI/430	MAHAIPAM TUIHUNG		✓	✓
19/SOCI/441	UPASNA DKHAR	P	✓	✓
19/SOCI/442	MEDEMPONG	P	✓	✓
19/SOCI/443	LALLAWMZUALA SAILO			
19/SOCI/444	VANLALRUATPUIA	P	✓	✓
19/SOCI/445	MENIYA JOMOH		✓	
19/SOCI/447	TANUSHREE DEBBARMA	P	✓	✓
19/SOCI/448	SIBINALIN MYLLIEMNGAP	P	✓	✓
19/SOCI/449	ARDAMAN S JYRWA	P	✓	✓
19/SOCI/451	GREGORY G KHARKONGOR	P	✓	✓
19/SOCI/452	RUCHIRA NAG	P	✓	✓
Shafica		P	✓	✓


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