

Lorita Leframor Bi-Lingual Questionnaires

Interview Location: Ngoff, Rull, Yap

Age of Interviewee: 55 years

Island of Birth: Asor Island, Ulithi Atoll

Audio Language: Ulithian

Recording afc2022011_012_sr001

00:01 Question 1

1. Thinking back, what are your very earliest memories of, or about, weaving?

A. Ulithian: Hobe luluwal tefal ngo mada mele hochil mem'mangi hare gulayem mo irel yam la Kai mo gula doh deur?

Interviewee in Ulithian: 00:35 Meka ngang ichil mem'mangi mo irel yai ngang bibidah ralakawe le, yathla ngo chil kael yal yarmot ma feur deur mo iril mil yuch mo gulfei. 00:45 Malah ahh cholop yarmat le almost every week ngo hobe werwer yarmat le ro, Yilulap kawe le ramala sopsop yuch. Yuch mo ngo ye-tugil chog tapel yuch kala yarmat rema taptap. 00:58 Ye wol wares yuch, te wulul mele sa cholop bo chil wares yuch. Le rebel la dafdaf yuch ye lamol ngo resa yothlu ngal chog kawe yar rosa buthog irot hare rebidah wol sulbos kawe rebe hamale bo Liliyar ngo rosa... 01:14 Iwe ngo mala mo millal raru el yuch ngo wol tuggul makla hobe taptap iyang ma yor ahh sima feur sew ral gulfei bo loch ngo sima wol for yach raru el. 01:26 Ma yor raru el le sima taptap. Iwe ngo ikla makla ngang iwiri ngo, ngang mo ngo iwol curious irel mala. 01:35 Yathla ngo wares wares mwol bo, yathla ngo Fr. Walter chog mele kekasidoh mwol wol Ulithi. 01:42 Iwe ngang isa, ima daber Yilulap kala irel yar faru fedalei mekla ngo inguch iyang bo pangal yai faru ngo, ibe raru el ngo ima hatawasi fedalei, hatawasi fedalei, tor yai patient irel yai be faru mokawe bo pangal-loh formel irel process iyang ngo sew formel kawe ye delicate yam be faru bo, hobe radu yuch kawe ngo hobe halimdi yam be radu. 02:05 hobe hachuyawei mokawe faral ye lamol, ngo hobe wol hapale ngo hotowe itowei mulwe fal Yal. wululul mulwe ngal yei cholop hames hafarul mo yengangal mo. Le mala chog ibe mol isa harodu tetugul fedalei mokawe isa hatwasi fedalei. 02:20 Ite dipli. Ite dipli bo ye kal hames yengangel. Iwe ngo ngang ikomahoi wululul yar maell ngo ila mala tholpal fafel yothla ngo rema faru le, yemmomai yar faru bo yir ma patient irel yar la mari yuch we rebe taptap, ngo rehasi part kawe ye memmai le rebe taptap mo iyang. Sa radu ye lamol resa hapale, resa bugsu. 02:44 Pangal loh mokawe rebele bugsu ye lamol, resa feur deur mo iyang. Resa chow resa dedeur mo iyang. Ngang tholpalyad ite kai deur le yilasangal bo tomol ngal yei le ibe faru bo tor yai patient iyang. 02:58 Ngang ikai deur mo irel ito. Meka kasefas ito le be yog ngalir makla cholbugtai ralkawe, ngo ikla makla. Ngang ila kai doh deur le isa kai mo irel mwol ito. Sa mol mele ngang ifaru. 03:15 Isa taptap mwol irel chow mo Makala ngo sammomai bo ye machrag bo te ma mosmos lohchog. Makla yir mataptap ralakawe le yekael yal ma mosmos lohchog.

Interviewee in English: What I remember from growing up was that ladies were still making local lavalava from banana and hibiscus. Almost every week, you would find old ladies cutting banana stalks. The kind of bananas used for weaving were not plentiful at that time because not every kind of banana is used for weaving. These old ladies would cut the stalk of the banana, strip the layers, put them in their baskets, and come home or find a good place to sit and scrape the inner portion of the banana strips. Scraping the inner portion of the banana strips requires a tool, which is a piece of hibiscus wood about 2-1/2' to 3' in length and a about 3-1/2" to 4" diameter, and a bean shaped clam shell. I was curious about what I saw them doing back then. At that time, thread would seldomly be in your possession. Father Walter was the only person who brought us thread. I joined the old ladies in scraping the banana strips, and they kept breaking on me because I didn't know how to do it, and it tired me easily. How you scrape takes a lot of patience because it's very delicate, and I didn't have the patience. After you scrape off the inner portion, then you must dry them – not under the sun, but in the shade where the breeze will blow the fibers dry. All these preparations were too much work, and I didn't like doing it. But those ladies had patience. They would go look for the right kind of banana, they tore the strips that were good to use, they scraped and dried them, and then they connected the fibers together until they had enough to weave. I did not learn because I didn't have the patience. I learned to weave using the little bit of thread that a relative had. I was able to learn to weave with the thread, and it was good because the string does not break.

03:27 **Question 2**

2. In your mind, who is the one person you most associate with weaving in your life and why?

A. Ulithian: Lol yam luluwal, itei semal le ye kael yam fel ngali irel yam fefaru doh deur hare yam deduer doh? Bo mada fal?

Interviewee in Ulithian: 03:45 Ngang ye kal yai fel ibe, fel ngal meka bisi le ibe kai deur irer mimol mokawe wulyetigmem bo, mokawe wulyetigmem ma wodu fedalei meka gumchumem mo meka hathumem le be machei yamem be faru sew formel. Iwe ngo habe mem'mal le be tafel chog sew formel ngo reble kasigsig ngalugmem. Iwe sa wu'lulul bo mokawe bisiy mele ngang ifel ngalir irel yai kai. Yir rema patient yar kangal yei mokawe ma machei ngo yir resa tipingiyei ibe habngu. yir mele ngang, ibe luluwalei tefali ngo yir mele ye mommai yai memory irer irel yar kangaluyei deur. 04:20 Wululul mulwe rekangal ye ingo so moch lol chemei wululul yar kangal yei mokawe isa dadaber irel kai ye la mol ngal yei le ngang ibe dedeur.

Interviewee in English: I associate weaving lavalava more with my sisters than my parents. My parents scolded me and spanked my hands when I made mistakes. So, I learned more from my sisters because

they were patient with me, and when I made mistakes they took their time to correct me and show me how to do it right. When I think back, memories of what my sisters taught me about weaving are what I hold on to.

04:34 **Question 3**

3. Why is weaving so important to you?

A. Ulithi: Mada mele dedeur ye kael yal palengpelal ngalug iyang?

Interviewee in Ulithian: 04:47 Ngang yepaling fal deur ngal yei bo ifasul la repiy doh ngo lwe ngo deur sew feurmel kala yarmat ye kalkal yar value igle mo lulul formel irel lubus kala si grow up mo iyang. Bo ilas chog mala sitaptap le si yaya, iwe ngo ila mele sitaptap le sidugmi ngal wulyetigich, ila mele sitaptat irel ah mil yach sibe 05:17 kawraloh yam hasorow, hare yam dipli hobe fang le sew fang hare mada ngo wululul bo ila mele sew peteg le ye paling le hobe fang. Ila mala ye palign pelal mala ngal yei, most especially mala ila mala si kapalpal. Towe mol le be tor hapalech. Bo ila mele Siyaya sew formel le Siyaya doh. Be hola chog sew part irel gel semal fafel, be hola chog sew yath 05:50 le hobele la teureng, ngo hobele need le hobele yaya gow. Sew form irel respect le gel hosa lefechig le hobele hasorow. Pangal wulfului, irot mangam, especially mengam mo chol bugtam irot. Taifel le hobe te yaya gow hosa buthog sulbos le yor yarmat iyang. Hobla loh irel gathering ka yal yarmat ngo ho need le hobele yaya gow bo hosa paling le hobe yaya gow. 06:20 Iwe, ngang isor bo ye kal yal value igli mala bo sew furmel le, te kawriloh chog, te hamngagug chog hare yefang hapalom bo hobe yaya bo ye wol kawraloh respect ngo ye kawraloh pangal mitmetal meka gich sibe luwalei ngo lwe ngo yemel irel mala yemel irel deur. Ila mala ngang isor bo ye kal yamem, yal important ngalugmem gow iyang, Ngalyei as, ngang semal fafel, ila fal le ye kal yal important gow.

Interviewee in English: Lavalava is very important to me because, when I grew up and began to understand our culture, I understood that lavalava is one of the most valuable things for our people. That is what we wear, and we then give to our parents. It is something that we use to show respect. And, if there's something that you really like and you want to give something in exchange, lavalava is the appropriate thing to give. That's why lavalava is very important to me, especially because it is what we wear. When a girl reaches puberty, she must wear lavalava. And when the first lavalava is placed on you, then you are "lefechig" (young women wearing lavalava), and it's a form of respect. You wear it out of respect for the people on the island and respect for your home, especially your brothers and relatives. Once a lavalava is placed on you, you cannot go to where people are without wearing it. It is not good if an older girl still doesn't wear lavalava but is around where people are. So, for me, the reason I value lavalava the most is because it not only serves the purpose of clothing but also serves as a form of

respectfulness. Lavalava is involved in almost all the things that you could think of that happen in the daily lives of our culture. Therefore, lavalava is very important to me.

06:57 **Question 4**

4. How has weaving or woven skirts changed over your lifetime, or since the lifetime of those who taught you?

A. Ulithi: Ifa sangal yal deur mo dedeur susuwel doh irel yam bubudoh yesa holadoh igla? Hare sa change tangi yathkawe ho k'kai mor irel sensei kala yam?

Interviewee in Ulithian: 07:11 Ngo isor bo irel yathwe ngang igula doh deur e iye ngo sa paling paling yal ahh sa dil yal yarmat feur deur. Ralkawe ngang igula bo, wululul mulwe hare igla ngo gich sibe sor bo ye simple feurel feurmel. ye plain colors ngo ye plain, yo wululul mulwe yarmat refefeur malgur yar fafel, guluch yar mal. le sew chog mala farul. 07:47 Haramo la yor padal ngo yetugul chog le sigula bo gurul mo padal. Igla sa palingpaling, lwe mo wol yalyarmat yaya meka, iwe ngo ralakawe sibe kalngali chog ngachel deur mo puel ngachel deur, siya gula, hawulyal deur siya gula hare yar chol fulu fa? Yar chol ahh... riy-ya remradah, hare reulithi hare refais hare yar riya deur. 08:17 Igla sa paling paling yal sa dil ahh... milal deur bo hawul yal chog duer, hawulyal chog deur ngo sa paling yal change. Sa wululul mulwe sa cholop colors le resa add igli dah iyang, ngo sama mol le be off colors ka re taptap, tai hafedeg. lwe ngo ralakawe le ye wululul sew pattern. Ye feur deur le sew pattern. Hobe kalngali chog mulwe ngo hosa wiri pattern we yebuyui mo iyang. Igla tai ila sangal sa wululul mulwe, 08:49 sama yog le be sera deur samat ngo sera deur samat. lwe ngo yar mo... yelal mo yal yarmat deur ngo sa wululul bo samat. Sa thulpal deur igla ngo sa palingling tang mala hamem ha fasul taptap doh ralakawe. Generation le igla sa samat yar taste irel farul patterns ka yar mo farul meka. 09:17 Sa wululul mulwe, ngalugmem, sa wululul mulwe hamem, hare ngang ibe kaltefali, irel yathla ngo wululul mulwe, cholop meka resa faru irel deur igla le sa wululul bo tai hasorow. Taifel lol yach koloh le sibe pai sulbos sa budoh semal. Bo ralakawe, ye kalkal hasorow irel farul deur especially meka mel yaya le yehafelfel farul bo te respectful le be tafel sew formel le hobe yaya iyang hosa budoh luwul yarmat. 09:48 lwe ngo igla, tholpal meka resa feferu igla irel ferul deur ka yar sa wululul bo tai appropriate le rebe yaya iyang rosa buthog lol ahh... luluwul yarmat, lol public places mom eka, especially irel yimach, le yetafel le sibe rol tei fangal ngo resa yaya tapel makla yar pepai fadal. Ngang ila mala yi wiri le te sew chog changes irel deur igla bo sa cholop. lwe ngo sa hadidil fadal wululul yal yarmat ahh feur yar ngach, 10:20 ngachel deur mo pol deur mo hawulyal deur. Sa change colors ngo ye change wululul hawwului, ngo sa wol change wululul yal yarmat faru yar deur. Sa wululul mulwe resor bo sa mechrage bo sa sew mokawe mechrage farul deur kawe sa mechrage bo change ngali yimele yar fal mo-le le rosa

moch faru. Ila mele ngang yiwiri le palingel change le sa budoh irel deur igla.

Interviewee in English: From the time I started learning about lavalava until now, there have been big changes. If I think back to those days, the colors we used were very simple, we would say. Just plain colors. People were weaving lavalava for women (malgur) and lavalava for men (guluch), but just one style for each. The lavalava are made with a pattern that, when you looked at it, you could immediately see what kind of lavalava it was. When you looked at the edge of the lavalava, you would know which island the lavalava was made on. Nowadays, people add more colors to decorate the edge, and they use different colors. They can make the peg-style lavalava one color on one side and a different color on the other side. Even the size of the lavalava is different now. There is a certain width of lavalava that is acceptable in the eyes of the people which, when worn, is just over your knees. And when you wear your lavalava, there is a certain way it must be folded so that the ends lay in the center front. The new weavings these days are not appropriate to be worn in public, and they are especially not appropriate to wear at home where all the family members are gathered. Those are the big changes I see.

10:51 **Question 5**

5. If you could talk to your great-granddaughter about weaving, what would you want to tell her?

A. Ulithian: Hare wochog bo hobe malili ngal lol lom tarfefel irel deur, mada mele hobe kangalur hare hodipli hobe kangalur?

Interviewee in Ulithian: ^{11:12} Hare ngang ibe malili ngal layi irel ahh..lol layi hare lol lol layi, lwe ngo mala palingel mala ngang ibe dipli le yir rebe madfagli mo irel makla ngang ibe kangalur irel deur le lapal yal important deur. mala value le ye pai irel deur. Bo deur te semakala chog be ahh hamngagur bo respect la ye pai irel deur le ye buthog, mo irel, ye chap mo irel yim, sa loh ngal fului sa loh ngali pangal lubus ka yarmat ro mem'mel iyang. ^{11:48} Bo yir rebe gula lapal yal paling pelal mala. Bo ilang yir be wowol yarmat yar bibidah. Bo respect la pai irel ahh irel deur le ye play igli sew important role irel yach feur formel irel yimach mo luwul yarmat mo ilang yir be mel ahh medagel ahh... hasorow la lol depar le tetugul sulbos le rebe loh iyang, ^{12:18} iwe ngo deur la mala ye pach uwor be hapaslagirdi wototal, be hamangyardi wototal. bo pangar, deur la le semal fafel be yaya deur ngo temomma le yiy be sufadal luwul yarmat, temomma le yiy yebe dar lol yalap, te-momma le yebe hachrong le be paling le yarmat rebla kalngali le yiy ye-yaya deur. bo ila mala yar fafel bidiy wototal bo rebe hasorow ngali yarmat chol yimar mo chol bugtar, mo chol fulyar mo chol sew mo sew fului le rebe buthog. ^{12:56} lwe ila mala ngang ibe dipli le ibe kangalu lol laiyi mo lol, layi, mo lol lol layi le yir rebe carry out igli value la

yepai irel deur bo yir rebe, mel hasorow la. Hasorow la mele hartal paling yal ahh... yal ahh... hasi doh ahh poss, mo rrai y mo ahhh... mada mulwe, yal hafele yal chol sew mo sew community robe rol pai mo chol sew mo sew hailing mel irel bugtar. Ila mala ngang ibe kangalur layi.

Interviewee in English: If I talked to my great granddaughters, or great-great-granddaughters, the main thing I would like them to understand is how important lavalava is. I would want them to know of the high value that is associated with the lavalava. Lavalava is not something that will only clothe you, but it is also something that has a value and respect to its name that starts at home, and extends to the community and to anywhere that we are living. When they know the importance of lavalava, then they will be humble and will grow up respectfully. The lavalava they are wearing is holding them down to a respectful level where they respect the people, their relatives, and other people coming from other islands. The respect associated with lavalava plays an important role in how we do things at home, in the community, and in public. It's this respect that also brings peace, happiness, and togetherness between families, communities, and the islands. These are the things I would like to tell my great-granddaughters.