

Conchita Leyangrow Bi-Lingual Questionnaires

Interview Location: Talguw, Yap
Age of Interviewee: 82 years
Island of Birth: Lamotrek Island
Audio Language: Ulithian

Recording afc2022011_001_sr001

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?

Interviewer English: 00:01 Ok, I am interviewing Conchita Leyangrow.

Interviewer Ulithian: 00:09 Con, Leyangrow, hobe lulual tefal ngo mada mele hochil memangi mo irel yam la gula doh deur. Makala Wulul yami fufeur doh deur mo ralkawe?

Interviewer English: Thinking back, what are your very earliest memories of, or about, weaving?

Interviewee Ulithian: 00:29 Wulul farol deur?

Interviewee English: How did we weave?

Interviewer Ulithian: 00:31 Ngo, hare ifa sangal, hama feur deur mo iya? Ha feur di chog deur wototal hare?

Interviewer English: Yes how and where did you weave? Did you use a warping board to make the warp, or did you just make it on the ground?

Interviewee Ulithian: 00:41 Sew si feur di chog deur wototal, ngo sew si feur wol meka (Maliyel).

Interviewee English: We make the warp on the ground and we also make it on the warping board.

Interviewer Ulithian: 00:45 Yath kala ngo sa your maliyel?

Interviewer English: Did you have a warping board before?

Interviewee Ulithian: 00:46 Iglā yor maliyel.

Interviewee English: Yes, now we have a warping board.

Interviewer Ulithian: 00:47 Yab yad kawē.

Interviewer English: I mean, in the past.

Interviewee Ulithian: 00:48 Yath kawe tor maliyel bo si fod fadal chog wototal siya chow. Sibe chowu le be igla chog siya ha maloi. Si towe ligdalog bo walsu bo yarmat rede hatwasi.

Interviewee English: In the past, a warping board was still hard to get. So we just put sticks in the ground and we made the warp, but we would have to finish it because it was in the open and kids and people around might break it.

Interviewer Ulithian: 01:05 Yok ila sangal? Sibe chowu chog siya yathmagli bo be mol, irel makala ye fod dii chog wototal?

Interviewer English: Oh yeah, so you would start and finish it in one session because it was just made on the ground and also in an open area?

Interviewee Ulithian: 01:10 Ngo bo sari, rede hatwasi bo ila ye fod di chog wototal. Te wochog iye yemel wol maliyel le be t'mol ngalgich siya haliliyal log sulbos.

Interviewee English: The kids could break it because it's on the ground in an open area. It's not like when it's on the warping board when, if you don't finish it, you can put it somewhere safe, out of the reach of children.

Interviewer Ulithian: 01:22 Ewe ngo mada meka hama feur cho (deur) mo iyang? Thread hare?

Interviewer English: What do you weave from? Thread, or...?

Interviewee Ulithian: 01:31 Yengangel fulyach mele ha kai iyang. Yath kala ngo ted yor thread. Ted tapel igla le sa cholop doh thread. Yengangel fulyach le yuch mo gulfui.

Interviewee English: We learned how to weave with local fibers because, in those days, we hardly had thread. We used banana fibers and hibiscus fibers.

Interviewer Ulithian: 01:48 Gulfui mulwe... Ifa sangal yach faru gulfui?

Interviewer English: How did you get the fibers from the hibiscus?

Interviewee Ulithian: 01:53 Si tolu, si tolu di lited hare lu'chol. Si tayutie mo wol mokawe raal siya yisin nog lu'chol hare si tolu dii hasisig ye la maad ngo siya hamaladah siya hamahla bo sibe muslohoi mulwe lal ewe ye harep ngali mulwe gil mele sitaptap "Marub" makawe lupuwal mele sihasi bo yach mel deur kea. 02:25 Yath la be maad makla irel yach tolu dii ngo bele lahloh mala lal mo mala lupuwal le ila mele sihasi boy yach mil deur kea. Ewe ngo mala lugul le si wol hasi bo yach ifah ewe ngo ila bo ye muchagchog.

Interviewee English: We cut the branches, take off the bark, and put them in the water (ocean) for some time until the skin layers come apart. There are three layers of the hibiscus skin. We use the first

layer (the closest one to the bark) for a kind of lavalava that is called “Marub”, and it is used for weft as well. The middle layer is the one that is used for weaving the main lavalava that is worn by the women. The last layer, next to the wood, is used for weft because it easily breaks.

- Interviewer Ulithian: 02:45 Mulwe lugul? Mulwe lugulwei?
- Interviewer English: The layer next to the bark?
- Interviewee Ulithian: 02:47 Ngo mele ye katab ngali mla gil mele sihasi bo yach ifah.
- Interviewee English: Yes. The layer next to the bark is also used for the weft.
- Interviewer Ulithian: 02:58 Ila yekatab ngali sifdei?
- Interviewer English: What do we do with the layer next to the first layer?
- Interviewee Ulithian: 03:00 Ewe ngo mala ye katab ngali le ye roh lupuwal, le ila mele sihasi bo yach mil dur, yach luguchol hare yol. Ngo mala katab ngali irea we mele sihasi bo yach ifah.
- Interviewee English: The middle layer is the one we use for the main fibers of the weaving and the next to the wood is the one we use for the weft.
- Interviewer Ulithian: 03:18 Le mulwe harep ngal irea we mo mulwe hartal wei irel mulwe gil mele sihasi bo ifah?
- Interviewer English: So, the layer next to the skin and the layer next to the wood are the ones used for the weft?
- Interviewee Ulithian: 03:25 Mala chog lupuwal mele sihasi bo yach mil cho?
- Interviewee English: So the only middle part is the one we use for the warp?
- Interviewer Ulithian: 03:31 Gulfui mo mada mele sima taptap irel yengang ralkawe?
- Interviewer English: Hibiscus fibers, and what else did we use for weaving in those days?
- Interviewee Ulithian: 03:36 Gulfui chog mo yuch.
- Interviewee English: We use hibiscus fibers and banana fibers only.
- Interviewer Ulithian: 03:40 Pangal metmatal yuch ngo sima taptap hare katot chog.
- Interviewer English: Did we use all the different kinds of varieties of banana plants for fiber weaving?
- Interviewee Ulithian: 03:42 Samat chog yuch mele sitaptap. Ewe ngo mulwe luchul long le ye machining. Mulwe wol ngachel wei, Mulwe katabdi irel mulwe gil mele si hasi bo yach ifah.
- Interviewee English: There's only one variety of banana plant whose fibers we use for weaving. The banana stalk is layered and, in the layers,

there are only certain portions that we take because some portions are easily broken.

Interviewer Ulithian: 04:11 Ifa sangal wulul dedeur ralkawe? Irel ahh... Yor deur le sifaru bo yar mal mo yar fafel?

Interview English: How or what kind of lavalava were you making in those days? Were you weaving lavalava for both women and men?

Interviewee Ulithian: 04:23 Hale ngo...Yar mal si hoho chog yuch. Yuch mele sihoho rel yar mal yar fafel si hoho yuch, si hoho gulfui.

Interviewee English: For men's lavalava, we use banana fibers only. For women's lavalava, we use both banana fibers and hibiscus fibers.

Interviewer Ulithian: 04:35 Beyog be gulfui mo yuch hare gulfui gulfui chog hare?

Interviewer English: Can we make a lavalava out of hibiscus only, or does it have to be hibiscus and banana fiber?

Interviewee Ulithian: 04:40 Ngo...Si hasi mulwe ye katab ngali la we, iwe mo mulwe lugul ewe ngo mulwe puwal mele si hasi bo yach lugchol mo yol. Mulwe katab ngali mulwe gil mele sihasi bo yach ifah mo ewe ye katabngali yerawe.

Interviewee English: Yes, the layers next to the wood and the layer next to the bark are used for weft and the middle layer is used for the warp.

Interviewer Ulithian: 05:04 Ewe ngo ifa meka si taptap marub iyang?

Interviewer English: Which layers do we use for "Marub" (a style/design of lavalava)?

Interviewee Ulithian: 05:07 Mulwe ye katab ngali irea we. Sibe sei loh, siya tolu ewe ngo sa lagloh sedal mo sedal. Iwe lupuwal me sihasi bo yach mil deur ngo mala lugul mele sihasi bo yach marub.

Interviewee English: The layers we used for "Marub" is the one next to the bark.

Interviewer Ulithian: 05:30 Fudow layers irel gufui 3?

Interviewer English: How many layers are there on the hibiscus skin?

Interviewee Ulithian: 05:37 Ngo suldal. Sew ila ye katab ngal irea la, sew ila lupuwal, le ila mele si hasi bo mil deur kea ewe ngo ila lugul mele sihasi bo yach marub. Ikala meka hamem hakia doh muswe, motamol yamem kai.

Interviewee English: There are three layers. One close to the bark, the middle layer, then the last layer (easily breaks) next to the wood.

Interviewer Ulithian: 05:56 Iwe ila ngo sulmat deur le yamat refefeur ralkawe?

Interviewer English: So, there were three different designs that you did in those days?

- Interviewee Ulithian: ^{05:59} Ngo. Guluch, Marub, Gulfe. Yar maal si hoho chog yuch. Si hoho yuch irel lugchol ngo si hoho yuch irel yuelol. Iгла siya mechrag bo so your thread.
- Interviewee English: Yes. Guluch, Marub, and Gulfei. Guluch is the style for men, and we only used banana fibers. It's much easier now that we have (commercial) threads.
- Interviewer Ulithian: ^{06:33} Ewe ngo ifa sangal, sibis ngo re dedeur log chog irel immear hare, sima log irel immar fafel siya dedeur.
- Interviewer English: Do the women do their weaving at their house or do they go to the women's house to do the weaving?
- Interviewee Ulithian: ^{06:47} Sew ila sangal buwa fangal, ay sibe chufangal sibe yengang. Iwe resa bidi buwa fangal ipol fafel resa yengang. Sibe "Habullap" ngo sima yengang fengal. ^{07:13} Tapel mala, hare gich ngo sibe yangang fangal deur. Hare semal chog ngo ye feur yal deur ilang semal ngo depal hare be bidi ipol hare be yagloh.
- Interviewee English: Sometimes women gather at the women's house to do the weaving. Sometimes two or three people like to get together and weave. This is called "Habullap". Or, if an individual like to weave on her own, then it's up to her if she likes to stay home or go to the women's house to weave.
- Interviewer Ulithian: ^{07:31} Iwe ngo ma ifa yodol ngo sa mol sew deur?
- Interviewer English: How long does it take to finish one lavalava?
- Interviewee Ulithian: ^{07:41} Ye fithiy chog yach yangang. Hare yetir yam yangtali hare tapel molwe hote pepai tangi bo ho deur chog. Hare ho maro ngali chog ilang be igla chog ngo ye mol.
- Interviewee English: It depends on each weaver. If the weaver puts the effort into weaving and does not do other stuff, then the lavalava can be finished in one day.

^{08:42} **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 Ulithian: ^{08:58} Ifel ngalir rechoke igula bo re wegdeg ngal yei ngo remomma ngal yei. Mala bisil seley mele ye kael yai fel ngali bo yal teach igli yei doh deur ngo te ma kaftorai ngal yei. Ma mommai chog yal haskuna yei.

Interviewee English: I associate it with those that were good to me, but my maternal aunt is the one I most associate it with and learned weaving from. She was patient with me.

09:45 **Question 3**

3. Why is weaving so important to you?

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

Interviewee Ulithian: 09:52 Ye paling pelal bo e-hapalpal, ngo, pangal meka bela wel ngal yei, mo le be was ngang hare semal meka wol lai hare semal meka yaramtai ngo dur mele si kakasi, siya la dugmi ngali mess we ewe ngo yebe was semal le semal be chongu, ngo siya wol fang deur paiyal yal chongu mulwe yaramtach. Ewe ngo loch le bele taureng le bele sobut ngo siyal wol hapalpale ngali deur. Wol holngoch gich ngo be tor deur ilang tor mele sibe hapalpal iyang. 10:31 Deur chog mele ye paling ngalgich, be tor deur ngo sibe malele fadal. Pangal formel le be budoh ngal gich ngo pangal ngo si fefang chog deur iyang. Ila mele ikangalir pangal makala wol laiy. E hawaresi ngalir chog dedeur ila pangar ngo resalap irel deur.

Interviewee English: Weaving lavalava is very important because we use it for clothing. We also used to pay for healing massages when our kids, ourselves, or any of our relatives get hurt. When our girls reach maturity/womanhood, we make them wear woven skirts. That is why I have been teaching my kids how to weave so they know how.

11:51 **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?

Interviewer Ulithian: 11:52 Ifa sangal yal deur sa susuwl doh igla irel yam gel budoh ralkawe hasigsig e-ye, sa hola doh igla.

Interviewer English: How has weaving or woven skirts changed over your lifetime, or since the lifetime of those who taught you?

Interviewee Ulithian: 12:09 Siya ligda loh meka yengangal fulyach. Siya milngali chog thread. Muswe yengangal chog fulyach mele si yathmagli bo sibe gula. Yuch mo gulfe mele siyathmagli bo sibe gula. Igala siya ligdaloh iklala siya thread chog. Thread tor pelal ngal gich, yenagnagal fulyach ke mele yor pelel. Sibe chuwai deur ngo Thread kea ye pal paluyal. Te we yengagnal fulyach le yechow. Mal waires forul. Ila mele si yathmagili sibe kabung. Hami tarkea habe yathmagili meka yengangel muswe habe kabung habe gula Thread kea le tor pelal Tread. Mele chog sibe hapalpal fadal Thread ngo tor peleal ngal gich. meka yengagn fulyach ikla meka yor pelal ngal gich. Pangal yath kea sima hatei peteg hare mada ngo sima sor, "hare yor mil faluyach ilang mommai". Ngang ila meka ema kangal meka wollai rebe yathmagil rebe kai yengangel fulyach ila yir resalap.

Interviewee English: These days, we tend to leave behind the local ways and turn to commercial thread because it's easier. Back then, we only worked with the hibiscus and banana fibers. Thread does not have value compared to the local woven skirts in our culture. With the local fibers, it is us that do all the work to get the fibers from the hibiscus and banana trees. So that is the value of the local lavalava. These days, every time families gather to collect woven skirts for occasions, all are skirts woven out of the thread we bought from the stores, and we always wish for the locally made ones.

13:47 **Question 5**

5. If you could talk to your great-great daughter 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 Ulithian: ^{14:03} Ibe kangalur bo rebe kai. Rebe kai deur, Cho, ye deduer meka yengangal fulyach bo rebe gula. Te tapel rechokea retai gulale resa mil chog thread. Ewe ngo yengangal fulyach mele yor pelal ngal gich, ngo siya ligdaloh. Ila mele ikangalur bo reb kabung yengangal fulyach.

Interviewee English: I will tell my great-granddaughter that they need to learn weaving, especially weaving the local fibers because it's valuable.

Interviewer Ulithian: ^{14:32} Ila chog mele hobe kangalur hare?

Interviewer English: Is that all you want to tell your great-granddaughters?

Interviewee Ulithian: ^{14:36} Ngo, ila mele ikangalur bo rebe kabung meka yengagnal fulyach. Bo rebele dabei chog thread, ngo be tor loch salapi ngo tor mele sibe chuwayi ngali thread kawe. Te we yengangal fulyach le sifaru ngal peuch siya yengang.

Interviewee English: Yes, I want to tell them to learn how to do the local weaving because if we don't have money then we can't buy the thread to weave. For the local fibers, you don't need money to go cut the hibiscus branches and banana trunk to make your fibers for the lavalava.

Interviewer Ulithian: ^{14:56} Hare mo tor salpi ngo be mol hobe feur?

Interviewer English: Even if you don't have money, you can still weave your woven skirt?

Interviewee Ulithian: ^{15:01} Ngo bo siya feur ngal peoch. Si radu yuch, si supi gulfe, ewe ngo gich mele siyengang iyang. Te we tapel salpi le sii chuwayi thread ngo be tor chog salpi, towe yor yach thread.

Interviewee English: Yes, because we can do all the work and weave our skirts without spending money. Not like the thread that we have to

buy. If you have no money, then you don't have a woven skirt when you use thread.