

## Floren Mangelfata Bi-Lingual Questionnaires

**Interview Location:** Falalop Island, Ulithi Atoll  
**Age of Interviewee:** 57 years  
**Island of Birth:** Falalop Island, Ulithi Atoll  
**Audio Language:** Ulithian

**Recording** afc2022011\_007\_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:** 00:29 Ngang, yai be kaltefal, igla siya mechrag irel mol. Siya holngol mechragmechrag irel mol. Ngo yathla ngang imotamol kai yengang le tor mol wol Sorol. Sorol tor meka mil yepsach iyang. Ngang ikai meka mil fulyach. Tapel yuch, meka sima radu, siya bugsu, siya cho, siya chogu bo deur. Iwe ngo wululul bo igla irel tapel igla le sa cholop pipe mo tabtabol 01:00 meka le siya taptap bo lol maliyel. Iwe ngo wol fulula fuluyemem le hamem hama, irea le hama chifuludi wol kiliy, hasa chow iyang. Hobe chow le hobe yathmagli be saral chog ngo samol chow we bo milmala de mor maliyel we sala teikof deur we be be lalai sera hare sibe wares irel yach durngu deur we.

**Interviewee in English:** As I look back, it's so much easier now that we have commercial threads. When I first learned how to weave, there was no thread. Sorol is the island I grew up on, and it's remote. It is located outside of where we could get ahold of foreign materials, and we never had thread. I learned how to weave with the banana fibers, in which you scrape the inner portion from each layer until only the fibers are left. I would connect the fibers until there were enough for one lavalava, then I would do the weaving. I put the warping sticks in the ground to do the warping because I didn't have a warping board. When I made the warp, I would have to finish it the same day so the sticks wouldn't lose tension. That would make the warp an uneven length and crooked when weaving.

**Interviewer in Ulithian:** 01:28 Ila chog?

**Interviewer in English:** That's all?

**Interviewee in Ulithian:** 01:29 Ngo.

**Interviewee in English:** Yes.

01:30 **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: <sup>01:45</sup> Ngang yekal yai felngali sibe sor bo mala seley, bisil seley le semal resorol. Ifel ngali bo pangal makla yi-tugla farul ngo ma kasigsig ngalyei iyang mil mala, matamol ngo ngang ima song iyang bo irel mala ma kasigsig ngalyei. Ngo la igla isa madfagili le fal mokawe yeramtawe ma wodgi meka payi mo makawe le mil mala ibe bareg bo ngang ibe faru mokawe yiy ye haskuna ngalyei. Le iwe ngo, yemommai wululul yal hamadfa yei irel fal tapel meka milal <sup>2:15</sup> deur, le gich fafel le towemal le sibe togla deur, bo ila sew formel le, hobe togla deur ngo bala mes doh semal rebugtam, mo pangal formel ngo sitaptap mele deur iyang. Deur le sew formel le important irech wol fuluka. Towe mol le gel semal hobe togla deur. Ila mala pangal... bala wel doh sew mas, ila mala se taptap iyang, sew wehaha gow mele sitaptap.

Interviewee English: I associate weaving with my aunt from the island of Sorol. She taught me everything I needed to know. She scolded me and spanked my fingers so I would pay attention to what I was taught. At the time, I would get mad when she spanked me. Now I realize that I am now a good weaver because of what she was doing to me. She explained that women cannot be left without knowing how to weave because that is what we use for most of the things that happens in our family or community.

02:45 **Question 3**

3. Why is weaving so important to you?

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

Interviewee Ulithian: <sup>03:03</sup> Ye paleng pelal deur bo deur le sitaptap irel milal haposol formel, sitaptap irel mahosol bugtach, sitaptap irel mas. Wululul mulwe ila mele loch salpiy gich refuluka le, ila mele wululul mulwe sichuwai formel irel halach be mol sibe tapli gow. Wululul bo ila mele loch salpi refuluka, gow. towemol le gich refuluka le bala semal fafel le be togla deur, towemal be togla deur. <sup>3:32</sup> Sew must le gich fafel, tor semal fafel le be togula mele deur. Cholop cholop makla sitaptap irel mele. Iwe ngo tapel, sifafang milal bugat iyang. Tapel Yap le be mol le rebefang ngal gich sew bugat hare mada, ngo ikala mekala sitetapeli irel tapel meka sibe fang bugat le paliyal bugat we le be cholop cholop.

Interviewee English: Weaving lavalava is very important because we use them to make peace when there is a dispute between families. We use them for “Mahos”\*, and we use them for when there is a death in the family. It’s also like our money because we can use them to exchange for something that we need or want. It is a must that women should know how to weave because it’s something that we really use it in our culture for lots of different issues.

\* Mahos is when one gives a lavalava to the paternal side of one’s family when a paternal aunt or uncle dies in order to secure paternal familial land for continued use.

03:59 **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 Ulithian: 04:20 Ngo sa change bo ralakawe le gich roulithi le si dedeur ahh...mada mele...si dedeur doh mil fulyach le sima sor bo holpad, ye chap moirel Marub sabudoh irel holpad sabudoh hasigsig ye la, bo peg le te yach mele peg bo yar remradah. Yar remradah mele peg. Machi, Machi yor re ulithi le re ffeur Machi. Machi, Marub, Golpad. Golpad mele yach reulithi.  
4:50 Iwe ngo la yothka, le siya feur peg, meka ma fichfich le te yach bo yar remradah. Cholop cholop meka siya buthoh faru igla le te yach bo siya adopt igle mo irel yar sibis. Siya komahoi, Yothka igla le cholop le sa mommai chemal le rebele kalngali chog tabka mo deur ka resa copy mo wol meka resa loh resala faru.

Interviewee in English: Yes, it changed. Back in the day, we Ulithians wove lavalava patterns called Golpad, Marub, and Machi. “Peg” is a design that we just copied from the Woleaian islands. Nowadays, we are weaving Peg and we do “fichfich”(supplemental weft designs at the edges of certain lavalava), which we didn’t do back in the old days because it wasn’t ours. There are lots of weaving styles we are doing now that are not originally ours. Lots of these young ones are smart in how they can just see patterns and designs from other places and copy them.

05:15 **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 Ulithian: 05:30 Ngang idipli ibe kangalur deur. Yir rebe kai bo rebel gula. Bo fafel, gich wol fuluka, le towe mol le gel semal fafel hobe

togla deur. Bo mele deur le sew formel le cholop cholop mele sitapele mele deur iyang. Bo irel mala hobel haskuna ngal mulwe lom, ngo bele la loloi, le be yor lol fafel ngo yi sawol pass down le be haskuna ngali, haskuna ngali. Ila sangal wululul mala ngang idipli. Idipli le, mele deur towemal le semal be togla mele deur. <sup>5:59</sup> Pangal formel wol fuluka ngo sitaptap mele deur iyang.

Interviewee English:

I would like to teach them how to weave. They should learn and know how because women in our culture must know how to weave. Lavalava is something that we use for so many things in our culture. If I teach them to weave, they can pass this knowledge down to their kids. That's why I want my kids to know how to weave and to pass it down. We use lavalava for almost everything.