

Alodia Paul Bi-Lingual Questionnaires

Interview Location: Talguw, Yap
Age of Interviewee: 73 years
Island of Birth: Lothow Island, Ulithi Atoll
Audio Language: Ulithian

Recording afc2022011_004_sr001

00:14 **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: 0:27 Mada mele ichil memmangi irel yai kai deur hare?

Interviewee in English: What do I still remember from learning how to weave?

Interviewer in Ulithian: 0:32 Yam kai doh deur wulul yam gula deur yal bubudoh yal yarmat ffeur deur.

Interviewer in English: Yes, how you learn weaving, how you see or know people doing weaving those days to date?

Interviewee in Ulithian: 0:38 Wulul yai kai deur le, yathwe mulwe sichil wechich ngo sima komahoi wulyetigich, yarmat mo wulyetigimi irel dedeur.
0:50 Ngo yir rebele faru deur kala... yor makla rebele taptap ahh... mada mulwe, rebele faru wulul deur le yar yalwich kai. Sangsangal wulul makla sisor bo wulul kai le rebe kangalur yalwich. 1:11 Tapel igege pitgil deur. Pap, ahh... meka pitgil deur, idal meka pitgil deur, ikla meka matamol le hobe kai. Maliyel wululul yam be chow irel yothla hochil, ahh... mada mulwe. Yothla hoted, ahhh... widyei bo itai gula sangal le ibesor. 1:49 Wolmol mala hobe faru sew deur, meka holngol deur ngo ikla meka hobe chapi dah yam hobe kai iyang. Be ifa sangal le sibe sor mala.

Interviewee in English: When we were still young, I learned weaving by watching and observing my parents and the ladies when they wove lavalava. Our parents made mini looms as our toys, and that's how we learned the weaving and the names of loom parts. They would show you how to use the warping board. Those are the first things that we needed to learn before we could do real lavalava weaving.

Interviewer in Ulithian: 2:01 Yathla mala hochil tarfefel? Hote yaya gow? Mokawe rema faru bo mil yar tapel pathul deur kawe? Bo ila mala yalwich rebe kokom iyang ngo rekai iyang?

Interviewer in English: When you were still a little girl? Not wearing lavalava yet? Those mini looms made out of coconut leaves for the little girls to play with and learn from?

Interviewee in Ulithian: ^{2:13} Ngo, rekai iyang iwe ngo rekai irel makla pitgel deur kala. Pap mo Maliyel kala. ^{2:19} Bo bala hola yathla mala rebele faru mala holngol deur la ngo resa fasul gula idel makla pitgil deur. ^{2:29} Tapang, ngung, pap, mililel maliyal. Iwe mo mada. ^{2:38} Iwe hobe la, yathla hobe tareng ngo ila mele sibe sor bo bele chap yam faru mekla holngol deur. Bele chogu sew deur le be. ^{2:53} Motamol mala hobe chow ngo hobe halaplap mo yangtam yela lap ngo hosa chow, ngo hosa deurngu. ^{3:06} Wolmol mala hobe yaya gow ngo hobe complete igle sew deur le be gel chog le hobe halpa ngo hosa chogu hosa deurngu. Hobala yaya chog gow ngo pangal makla ngo gel chog wol holngom ngo bele mol hobe faru. ^{3:30} Sibe sor bo ila mala aim irel mala ... mada mulwe, rema kangalu taper chokla bo rebe yathmagel rebe gula bo rebetugla ilang tor mele rebe yaya iyang. Iwe ila sangal ngang wulul yai kai doh deur. Deur le ye musla loh, meka, te mil chog meka yar yarmat yaya..fafel mele hobe kai bo your guluch le yar mal le gel hobe wol kai farul.

Interviewee in English: Yes. They would learn from the mini toy looms and warping boards, and by the time they were ready to do the real one, they already know the names and the idea of how to weave. So, when you first reach your menstrual cycle, that's when you will weave a regular lavalava. First, you will make enough fibers for one lavalava. Then, you will do the warping (that's putting together the colors on a warping board). Then, you weave on the loom. The aim here is by the time they make you wear lavalava, you will be able to weave your own lavalava. So, that's how I learned how to weave. We learned to not only weave for women's lavalava, but we learned to weave for men's lavalava (Guluch), too.

04:19 **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: ^{04:35} Ngang isor bo mala wulyetigiy mele isor bo ye kal yai felngali bo yimele matamol yal kangaliey milel deur. Iwe isa kai makla. ^{04:48} Iwe ye kangal yei ngo hare wochog mulwe ralkawe sima yor yach ipol le simabithiy iwe ngo hare wochog mulwe bele la yor sew deur ngo taiyor... yor yai question hare mada, ilang ngo rechokala harol mel sew ^{05:01} ipol mele ibele kasiyor hare rebe tipingiyei irel sew formel le hare ngang itugla.

Interviewee in English: My parent (mother) was the one I more associated with weaving because she was the first person that I learned weaving from. Back in the days that we still went down to the women's house for the duration of our menstrual cycle, the women there are the ones I associated with. When there's

something wrong with my weaving, they are the ones I turned to for help.

05:23 **Question 3**

3. Why is weaving so important to you?

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

Interviewee in Ulithian: 05:38 Deur le ye paling pelal bo yikala meka sima yaya iyang. Yach... sibe sor bo mengaguch gich reulithi. Iwe ngo sima wol taptap irel yach hadugdug irel mas. 06:07 Iwe mo tapel makla bala budoh sew formel wagaga lufulyem le lom hare rebugtam sa hateikofa depal sibi yarmat ngo ikala meka sima taptap sibla hamommayi lol depar. 06:33 Ngo hare wochochog mulwe sawas lol semal, sa buyoi cha mo wol semal, Iwe ngo sima wol taptap le sima sor bo chaal metal yarmat. 06:45 Iwe ngo tapel rochoka sima sor bo tareng, gich le... le rebele moch inter igli sew... reble mel... rebele fafel, ngo ikla makla sible taptap le hagilar le resa, rebele moch rebele yaya gow. 07:14 Iwe ngo hare yor lom tarmal le bele riri iwe ngo sible kafel chalif. Hoble chalfi mulwe ril mulwe lom bo be mommai depal bo be fang yarmatal bugtam iwe ngo ye hamale bugtam. 07:58 Lom le tapel mulwe rebe riri ngo resa loluy ngo hobe fang tapel mulwe sima sor bo dugdug siyal yarmat. Mustangi chalif. Chalif le matomal mala rebe riri le ted yor layur ngo hosa chalfir ngal gow. 08:31 Bala budoh le be loh semal luguleng, iwe ngo ikla meka simafang bo dugdugur le rebe hasi. 09:00 Le ila fal le yepaling pelal le sibe kai deur iyang bo pangal time ngo madal bo your deur le hobe holu bo bala wel doh sew formel ngo yor mele hobe fang. Hare your mangal tomom le moch budoh mosulbos, ngo sima sor bo hachuiyelloi le hobla ngalei sew deur bo be hadiyo le hare moch bala budoh mo sulbos. Iwe ikala chog makla ngang iluwalei le yor fal le sibe gula deur ngo si faerr deur.

Interviewee in English: Weaving is very important because when you weave then you have lavalava. That was our clothing for both men and women those days. It's also very important because we use it for our deaths. We also use it when there is an offense involving your family members that may cause others to be mad, if your family member hurts someone, or even kills somebody. Lavalava is given for making peace between families or clans. Moreover, lavalava is used when your son gets married. You give lavalava to your son's wife as a gift that represents that you are pleading with her to have children for your land and to help clean your land. This event is called "Chalif". Once your daughter in-law is pregnant with her first child, you again give her lavalava as a gift. Furthermore, when your daughter reaches maturity and can weave on her own, it's a special event when you first make your daughter wear lavalava. Her paternal aunties will gather with her mom to give her lavalava to wear for the first time. When your relatives travel afar, it's the culture that you give a lavalava to them. If your paternal

aunt just came from traveling, you would give her a lavalava to change into it. That's why weaving to have lavalava is very important.

09:55 **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: ^{10:18} Deur ila la liwel ila, wulul deur le ila kai doh le gur le ma fusuw ngo pad ila ma wolow. ^{10:30} Ila sangal wuwlu yai kai deur. Gulfei mo guluch ngo ila sangal. Sa hasigsig ye la mada mulwe... maredoh ketot ngo sa sar change loh wululul deur bo siya wiri samat le yar ahh... itugla hare yar sibi irel number, irel lapal mele sima sor bo gur mo lapal pad. ^{11:05} le sa change sa bidah 7 hare mada gur hare 8 gur hare 7 pad ikla igegel makla sa change. ^{11:14} Iwe mo color. Color bo sa budoh mol, sa cholop color kamoch budoh sa different color. Ikla makala iwiri le design le sa change igla. Different ahh... design irel deur. ^{11:49} Resa taptap color kala sitema fasol taptap ralkawe le tor yach ralkawe igla sa yor. ^{11:56} Ralkawe le irel meka miifulyach le bala cholop yal semal deur le luwul fau hare mada. Mil mala yewares hafarul deur ralkawe. Bala cholop yal semal le luwul suluw hare fau. ^{12:22} Iglā ila milel mele sayor mol ka yarmat resa taptap le sa cholop yal ahh semal. Sa tir wulul yal dedeur yarmat.

Interviewee in English: When I first learned how to weave, I knew that lavalava always had 7 of the bigger stripes called "gur" and 6 of the smaller stipes called "pad". In the old days, weaving the local fibers made from hibiscus and bananas always had 7 gur and 6 pad. Nowadays, I've started seeing lavalava with 8 gur and 7 pad. Back in the days when I was still young, we only had a few colors. Now that we have thread with different kinds of colors, people come up with different colors and designs of lavalava. In the old days, when weaving the hibiscus and banana fibers, people only had about four lavalava to wear. Compare that to these days, now that we have thread, people have more lavalava because it's much faster to make lavalava with thread.

12:57 **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 tafefel irel deur, mada mele hobe kangalur hare hodipli hobe kangalur?

Interviewee in Ulithian: ^{13:15} Mla idipli ibe kangalur ila, yepaling pelal le yir rebe gula wulul mekla, Yar meka yach chapdoh le sima faru. ^{13:34} Rebe

gula fal yal paling pelal deur iyang. Iwe ngo yekal yal important le rebe gula. ^{13:49} Igla change bo hare wochog mulwe gel semal le yor lom salpiy, ngo be mol le hobe la chuway deur mo irel semal bo yam. Ngo hare be tor salpiy, ilang paling pelal le gel hobe gula farul yimakla. ^{14:26} Ngang iwe isor bo wol paling pelal lerebe gula bo rebegula wululul yam ^{14:33} Chapdoh, lobos la hobudoh mo iyang mo wululul makala... wululul yarmat yar bubudoh yela holar yir. Ila mala ngang isor bo paling pelal le rebe gula. ^{14:55} le Ila fal le ye paling pelal le rebe kai makla bo rebe gula. Bo hare yir retai... sa roprop layur salpiy le re tai need le rebe faru ngal payur, ngo at least le yir rebe gula sangal farul makla.

Interviewee in English: I would like to tell them how important weaving is and that they need to know how to weave. It's our culture that we do need to know how to weave. Nowadays, it's a little different than before because if you have money, then you can buy your lavalava. But if you don't have money, you need to know how to weave. It also symbolizes who we are and where we come from. If you have plenty of money, you don't need to weave, but at least you know how to do it.