

Maria Legap Bi-Lingual Questionnaires

Interview Location: Tanguw, Yap
Age of Interviewee: 72 years
Island of Birth: Yap Island
Audio Language: Ulithian

Recording afc2022011_002_sr001

00:17 **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 Ulithian: 00:33 Matamol ngo yodla ngang yi chil wachich, ewe ngo ima rongrong kaptal, le rama sor bo sima chow, sima k'kai chow, ewe ngo iwiri, isma wiri, ibe dabe dii mala seley ipol isa wiri fafel le re cho'chow ngo re de'deur, ngo re dafdaf yengang, ngo re bugbug yengang, gulfei mo makawe mil yuch mo. Ikla meka ima wirir le rema fefaru. Hasigsig e la mulwe isa paleng, isa taureng, ewe ngo mala seley, yi sor chog bo isa taureng, ngo mala seley sa hasi sew hapas, sa kangalu mala bisei bo be paluyeidi epol. iwe sa pali yei dii epol sa ngaleyeyi yi hapas la bo yai bo isa... ibele fafel. Ibele chap yai kai dafdafal yengang mo bugbugul yengang. Ewe ila imala yechap yai dafdaf yengang, isa bugsu fangali, hasigsig ela wolmiril, ewe ngo ibele moch ahh... rebele kangal yei, ima wirir le rema color igli.

02:21 Rema hasi sew raw resa itet long ngel, roma sor bo ngel, resa itolong lol yi raw kawe, resa hamada, resa itidi yi yengang we iyang, resa hamada, iwe yadla ngo resa kangal yei ibe faru. Isa talguchigiy yi yengang we. Isa taboi taboi yengang we ee la lallai, sa kangal yei ibe hamataranga loh meka hadui bo ibe talguchigiy. Isa talguchigiy ye lamol. Isa hasi sew yal yengang isa fadli ngali, iwe ibele hasi woi isla itli long lol yi rawla ye pai wol yaf, yor chael iyang. Isa yitet dii ngel iyang. Iwe ibele itallong yi yengang we iyang la color loh imulwe, isa halangadah isa hasi dii isla hadudui lited. Hasigsig ye la chuiloh, color we sap ach irel yengang we, iwe ngo chael kawe yetuturdi tai color. Iwe isa hasidah, ngo resor ibe changgili faldadar. Iwe isa changgili, isa yuchgu fadalei, isa changgili dah imelwe, sappai ye fedbong mo iyang ngo sapal, iwe, ila yadwe rebele kangal yei bo ibe chow. Iwe resa hasidoh yi maliyel we.

04:03 Petra mele sabudoh kangalayeiy wulul yai ibe hadubu maliyel we, iwe ngo isa harag lahoi lol yi maliyel we, iwe sa chap yai holu yal yengang we isa halgiloh mo tab we stub ye ila halgidoh mo tab we stub. Ila yodla bele chap yai gula chow. Hasigsig ye lamol chow we yai.

4:36 Ngo ila yodla rebel kangal yei deur, ibe dedeur. Iwe ngo ngang isa kekalngali chog, iwe ngo yir resa yitli dah wol pop

we, iwe resa itel long thib mo ngung mo tapang. Resa hamadraloh melwe ye lamol, resa faru deur we ye lamol resakanguluyei ibe harahdoh iyang. ^{05:08} Ila yathla ibele moch harahdoh chul deur we, yir resa kangaluyei Wululul yai ibe halangadoh yii ngung, ngo isa itolong ifah we. Iwe ngo isa hamala hopop we. Iwe ibele hakelalong hopop we ngo yelutloh yi hopop we mo lol paiyi, yo lutloh mo sulbos itefal ngali ngo yila hasi. Isa farufaru mulwe, resa punglu ngaliyei, "sima chongudii, ngo sihalangadoh, ngo sihakela paoch, hasigsig ye lamol ngalyei bo ibe dedeur. Iwe, sa ngang chog yai ma feor yai. Ila yodla isa gula feorul yai iyang. Ngo yenangal fulyach. ^{06:07} Yathla ngo ted cholop mol. Yathla ngo taor yai mol bo ima wirir yarmat le rema chuwai mol ngal Padre, Father Walter, Hasigsig ye sulai loh itugla hare be yog sew raeg hare mada ngo sa moch yor yai mol. ^{06:34} Sa moch mol ibe chuwai yai mwol iwe isma moch dedeur le mwol. Mala ngo ngang isa gula le be ngang chog isa chapii yai chow, isa itli doh wol pap, isa hamadraloh bo isa gula fareol. ^{06:56} Iwe isma feor yai, ngo ifaru makla emataptap, irel farul formel, Makala ibe fangal semal, ima ngalei mala seley. Ibe durngu sew ngo mala seley sa haliliy bo bala budoh semal ngo isa ngaley hare budoh semal meas ngo yor mele yefang iyang. Metalpol. Ila mala idal sima sorb o be yor metal paiy. Iwe ila mele yululap la seley, mangalei emakala. Hare ibe te yali, ilang ibele ngalei bo metal pol.

Interviewee English:

First, when I was still little, I was hearing from the old ladies that we weave lavalava, and I saw them doing the weaving. At times, I went down to the women's house with my mom and I saw them weaving lavalava. The women gathered and preparing local threads, like banana and hibiscus fibers, for the weaving. Those were the things I saw them doing during those days.

When I became a little bigger and had my first period, my mother gave me and my sister a basket (hapas) and told my older sister to take me down to the women's house. At the women house, she gave me the basket (hapas) now that I was a grown lady. Now, I could start learning how to split and connect fibers. That's when I started splitting and tying the fibers. Afterwards, they also showed me how they dyed the fibers. They took a pot and put dye in it, and they boiled it with water and then put the fibers into the pot. They boiled the fiber together with the dye, and they told me to do it. After dyeing the fiber, they told me to take it to the ocean and rinse it off and bring back to the women's house and hang it up to dry. After a few days of drying the colored fiber, they told me to weave, and they gave me a warping board. I started putting the fiber around the warping board pegs from one end of the warping board to the other end. This is when I learned how to weave, and to complete the weaving.

Petra is the one who told me how to use the warping board by putting down the sticks. Petra came and taught me how to install the sticks on the warping board.

So, they showed me how to weave. I watched and observed when they put the warp on the loom (pap) and they started putting in the loom gears (thib – pattern sticks, ngung – heddle stick, tapang – shed rod). They spread out the fibers on the loom and they told me to sit down at the loom.

That is when I sat at the loom. They started to teach me how to weave by teaching me all the movements of the different pieces of the loom. In doing so, I kept making mistakes, but they were there correcting my mistakes. At times I dropped the weaving sword (hopop) and it fell, but I kept on learning how to weave with their help until I was able to do it by myself. That is when I learned how to do it and start weaving.

During those times, the thread was hard to come by. In those times, I didn't have thread, and I saw people buying it from Father Walter (a catholic priest) that lived on the island. It took about a year or so before I got my first thread. Now I can buy thread, so now I'm weaving using thread.

Now, I know how to make the warp by myself from the beginning to the end, to start the warp, put it on the warping board, and spread the fiber out. So, knowing how to warp and weave, I continue to weave and I give lavalava to my mom to keep and give to others when they need and to have if there is a funeral. Having lavalava on hand to keep and give when there is a need is what we refer to as "Matel Paiyi". That is what my mom does. If she doesn't use them, she will keep them for when something comes up.

07:45 **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:

08:08 Hamem mo Petra Lemag mele hafel fangal. Yii mele makengalyei deur. Iwe ngo ma mommai yal ahh, ibe kasiya sew ngo ma mommai yal kangalyei. Iwe ngo, hama dedeur sew.

08:31 Ibe taigula loh mele ibe faru ngal yai deur iwe isa kasiya ngo yii sa sor bo iye hobe hasi iye hosa itol loh mo igea, bele hawri ngalyei lebosle ibe hadariloh seyal yalengang hare sa mos loh yalyangang we.

08:49 Iwe ngo meka... semal yuleulap le idipli bo... yeharep fangal makla yimam, ma mommai yal hapatpat ngalyei. Iwe ibelel loh irel isla wol kasiya; 09:08 "ifa sangal tapel mulwe wochog bo maloh seyal bech mo igea ngo. Seyal rechupong we saloh mo uwol, we yepaleng yirechupong we yeloh mo

uwal, yila mele mada?” ngo yi bele kangalyei idal. “Yila mele rem asor bo pol”.^{09:33} Iwe, ngang isa, “Le be ifasangal chog sa bidah mala... sa mel yi rechupong la?” Iwe ngo yi bele kangal yei. Ma mommai yal hamadfa ngalyei. Hobe hasi iye seyal hosa itol mo igea. Bele kangal yei lobos we ibe hadariloh iyang, fal thib, hare uwol haremada, makla bele kekangalyei. Ima madaf irel.

^{10:00} Yeramtala ngang imamel irel, mala seley, tema ifalapal yal, tapel mulwe ngang ibe kasiya sew, ngo bele “hale hogotla mulwe ikangalug bo iye!” yema kaftarai iwe makaelloh yaitoglaloh yimulwe.

^{10:15} Iwe Patra mele bisiy le ila yarmatla igula bo hamapai sew, yemommai yamem mel, iwe ngo hama yengang sew. Iwe ngo semal hamem ngo habele feur yamem deur, Iwe semal hamem ngo yemel ichul yal deur. Iwe habele dedeur ngo ngang ible k’komahoi ngo idedeur ngo mokawe satowas moirel deur we yai ngo ibele kangalu ngo isa kangalyei mele ibe faru ngali.

Interviewee English:

It was me and Petra Lemag; we were helping each other out. She’s the one who taught me weaving. She was good to me because she explained the weaving clearly and we wove together.

When I came to a point where I couldn’t understand the next step of what to do with the weaving, she would come to explain the next few steps I needed in order to continue weaving in the right way. This was when she explained how I should deal with broken fibers and how to reconnect threads.

There was one lady staying in a house close to us, also. She also talked to me in a good way. At times I went to her and asked her things I needed to know. Like, “why does this white thread go this way, and when the black thread goes that way, what does that mean? And when the black thread crosses over the other thread, what does that mean?”

The lady I was staying with, who was like my mom, when I asked her a question she would not really explain it well but would turn around and say, “you don’t know what I said before to do?” She would scold me, and I ended up being more confused.

So, Petra was my sister that knew how to weave, and we lived together. Staying together was very good and we enjoyed what we were doing together, each one of us would get on her loom (deur). We would weave, and when there was something that went wrong with my weaving, she would tell me what I needed to do.

10:50 **Question 3**

3. Why is weaving so important to you?

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

Interviewee Ulithian: 11:07 Paleng pelal deur ngal yei bo ila mele mangagui, wulul bo mengagui. Ila mele ima yeya iyang. Iwe ngo wol pitgiy, ibehaliliya bo semal le bebudoh irey, ngo hare idipli ibe fang formel ngali, ngo yor mele ibe ngalei.

11:33 Iwe ngo sew peteg le wulul bo ila mele salpii hare ifa sangal. Yi teptap irel mas, yiteptap irel ngang wol holngoi yai, wululuw bo mengagui le ifaru, cholop mekla sima teptap iyang. Dugdugul lai, duguel yaramtai, dugdugul wulyetigiy.

12:12 Wululul bo sew hamama hare ifasangal le bala mes semal wulyetigiy hare layi ngo tor mele ibe yitadah uwol. Hare yebudoh semal lol bisiy hare lol menagai. Especially lol mengai le hare yemel lugulleng, ngo balabudoh ngo wululul mulwe yetugil le ibe ngalei sew formel bo , sew ahh... ibe hasi sew Gow ibe hayayali ngali bo yii moch budoh mo lemdau. Tapel mulwe yiy yela dudu sabudoh iwe yeble change. Wululul, ngang yai kawewe ngo isor bo tapel mala. Ila mala sew peteg paleng. Metal petgich le Gow. Ila mala idal Gow.

Interviewee English: Weaving is important to me because that is what I wear and it's something that belongs to me. I own and keep the lavalava in the event someone comes who needs them, and I have them to give.

And, it's something that is like money to me. I use them for funerals, and they are also something for me to wear. We use lavalava for a lot of things, like for my kids, relatives, and even my parents.

It's embarrassing when one of my relatives or children die and I have nothing to put on them. Or when a brother of mine comes from outside (off island) and I don't give him a lavalava. Or, if one of my nieces comes from afar and I have nothing to give her to change into. Especially if it is the daughter of my brother. This is something that is very important in our culture. Weaving lavalava is very important in our culture. It's something that we must have. Lavalava is called "Gow".

13:30 **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: 13:53 Ngo yathla ngang igula mekla ngo, igula kofal dedeur mo gow iwe ngo wululul mulwe masew loh chog, ma sew color

ngo siya wol itadah sedep color. Sedep mo sedep fadal color. Iwe ngo igala sawululul mulwe yor meka saliwel fadal. Ngang igula bo your Machi ngo yor Peg, ralkawe, Igula bo sima fichii, rem asor bo fichfich. Rema hasi sew formel, perang le resa tami resa fichi ngali. Yiwe ila mala sibe sor bo yedil. ^{14:46} Iwe la igla, sa cholop metmetal Makala ngang isa wiri le siya gula sibe taftaf idach, siya gula sibe tatafa yongol sew formel, le sa wululul mala sew floras, hare yor makla yii wiri le yongel mael le yal sa paiy wol sew deur, sew Gow le itgula sangal wululul le moch yodle mele isa moch wiri ngo ralkawe yai ngang kai doh makla dedeur ngo tor tapel makla le yii wiri. La igal sa samat mo samat makla isa wiri le yarmat resa faru ngo ngang itugla farul. Muswe le machi chog mo peg mele ngang igula. Yii wiri le sima fichi chog le yetugul chog wulul mala hafarol.

Interviewee English:

What I know is that, back in the day, we used one color for the bigger stripe (the bigger strip is what we called "Gur") and we used another color for the smaller stripe (the smaller stripe is called Poth). Now it's changing. There are more colors that people use these days. I know there's "Machi"* and there is "Peig"* that we weave in supplemental weft designs (fichi). Nowadays, people can weave in their names, or weave in flowers, birds, or other designs. There are lavalava patterns that I see nowadays that are so much different than the old days, and I don't know how to make them.

*(*Interviewer Note: "Machi" is a plain color lavalava that we weave supplemental weft designs (fichi) into with a pointed stick made out of metal or wood. We put designs into the whole length of the Machi, but only certain designs. "Peig" is a plain color lavalava with a stripe of different color in the middle. We also weave designs into this style of lavalava, but only at the ends.)*

16:01 **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:

^{16:20} Yii dipli bo ibe kangalur bo deur... bo yuir rebe tap'pel ngang yai wol gula deur bo hamaler, mo pitgir be yor mele... bala budoh sew formel ngo yor mele yir beyog le rebe faru iyang. Rebe tapli irel sew machluk le yebudoh. Ila mele yidipli bo rebe gula. Ibe kangalur bo yir rebe gula dedeur.

^{17:04} Hare ila mo hare yir resa mengag le retai yaya deur, ngo rebe gula bo milimala be yor furmel, pitgir le rebe itol. Hare yar... sima wol chuwei emakala. Hare bala budoh sew formel ngalir ngo yor mele yir re-itli bo pitgir lerebe taptap iyang. Idipli bo lapal mala gulayei le ibe kangalur bo yuir rebe gula bo hare ngang ibla mes tangir ngo yir regula mele rebe faru ngo sayor pitgir.

Interviewee English:

I would like to tell them that weaving is very important. I would like them to learn weaving so they can be like me and know how to weave. For most of the things that happen here in the community, the woven skirt (deur) is what we give in terms of funerals, to relatives that just came from traveling, for peacemaking, and also they are used as money.

Even if people are not wearing the woven skirt anymore, they still have to know how to weave them so they can have them for other purposes. I would really like them to know how to weave, so in case I die they know how to weave.