

Gregoria Tarongodal Bi-Lingual Questionnaires

Interview Location: Taltu, Yap
Age of Interviewee: 58 years
Island of Birth: Mogmog Island, Ulithi Atoll
Audio Language: Ulithian

Recording afc2022011_016_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: 00:32 Ngang ila repiydoh irel milal deur ngo wululul mulwe, ima wirier rochokawe rebelemel resa rareui yuch kawe, iwe ikla meka hamem hama feur, sima feur yach mel iyang, siya kekkai mil el yimokawe. 00:51 Iwe ngo ngang ila repiydoh ngo yarmat resa taptap mmwol ngo ligdi bo chil mechrag chog yengangel fulyach yach fefeur. 01:04 Iwe hamem habele kak, rebele rareui le reb yetet loh mokawe pisil mokawe, ngo siya kapal mil el yuch kawe bo sibe feur yach deur mo iyang.

Interviewee in English: When I began to understand the weaving process, I saw the ladies scraping the banana strips torn from banana bark layers. During this time, people were using commercial thread, but more people were still using local fibers. We usually got the leftover bark of the banana, which they already tore the strips from, and we would dry them and use them to make our mini weavings. That's how we started learning how to weave.

Interviewer in Ulithian: 01:16 Mokawe mil kokom hare mada?

Interviewer in English: By playing with toy looms?

Interviewee in Ulithian: 01:18 Ngo, mokawe mil kokom, ikala Makala sibe sor bo yalwich rema feur, iwe ngo sima wol feur irel padul ka. Sible mel siya feur yach deur mo irel padul ka. Ikla maka yar yalwich ralkawe. Iwe yesa bubudoh hasigsig ye la, ngang isa kekkai yai, echapdah irel chow le ima kai mo irel yarmat, ibele komahoi yarmat ngo rowol rowol kangal yei. Hamafeur yamem mael (chow) le chifel kawe mele hamasusdi wol pap hasa hamala le sibe chow iyang. 01:58 Iwe yir chog mele rowol ahh... rebele kangalugmem wululul yamem habe feuru iwe has fefeuru.

Interviewee in English: Yes, we would learn by playing. We also made weavings from coconut leaves. That is what little girls used for play weaving, but that's how we started to learn to weave. But as for myself, I started learning from watching people and learning from what they told me. I would get nails and nail them into a piece of board, and I would use that as my warping board. The ladies would tell me what to do, then I would do it.

Interviewer in Ulithian: 02:08 Itey imakala yir chog, itey imakala rema kekkangalugmi meka habe feuru?

Interviewer in English: Who was teaching you?

Interviewee in Ulithian: 02:12 Ngang ila kaidah le irel Makala wulyegigiy mele ye chap yai kai mo iyang. Rochokala rehasiyei. Iwe isa budoh yai kai irel yai mel hasigsig ye mulwe hasa peppai Falalop, ima pai irel mokawe ahh... itey imulwe... grandparents kala yai, iwe ngo mel Yichog (uncle) and Leigtawas (aunt), yiy mele la haskuna ngalyei milél deur. 02:53 Iwe ngo ngang ila kai dah milél deur... milél chow le, chowl meradah (Woleai). Ila mele ila chapdah mo iyang ye isa moch kai ika yach le ma hal fau mulwe lol iwe ngo mokawe yar remradah le ma Imow. Yiy mele la m'moch yai dedeur, yila gula deur mo irel le yiy mele ye kangal yei wululul chow mo dedeur. 03:20 Yor yai pap le resa faru, yiy mo mokawe wulyetigiy, ahh grandfather la yai sa faru, iwe isma dedeur iyang. Ima chow, ye musloh mala yewachig, yai maliyel le yewachich mo yai papel deur. Iwe isa kaidah mo mo irel Makala ye... yath we isa lefechig, ngo yiy mele sa haskuna ngal yei holngol melal deur ka sa palingling. Iwe sa chap yai ma dedeur ngo yi chow.

Interviewee in English: For myself, I started learning from my parents. I moved to Falalop Island with my grandparents, and Laigtawas, the wife of my uncle Yichog, taught me how to weave. I learned how to warp the string on the Woleaian warping board first. Woleaian warping boards have 5 pegs, while Ulithian warping boards have only 4 pegs. My grandfather made a small loom and a small warping board for me, so I learned how to weave. When I reached womanhood, Laigtawas made me weave on the regular loom, and I learned from her. So, I started warping and weaving.

04:02 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: 04:21 Ila ahhh... mada mulwe, yaremtala yekalkal yai fel ngali irel yai feur doh deur le yiy Laigtawas. Bo yiy mele motamol chog ahhh, te motamol bo yi kai mo mo irel grandmother la yai ngo yela m'moch yai dedeur le yiy mele ye haskuna ngalyei

Interviewee in English: The one person I was close to when weaving was Laigtawas. I learned from my grandmother first, but it was Laigtawas who taught me weaving after my grandmother and made me get into the weaving routine.

Interviewee in Ulithian: 04:45 Itei imala Laigtawas?

Interviewer in English: Who is Laigtawas?

Interviewee in Ulithian: 04:48 Ahh... semal ahhh, semal remradah, semal re Wolai, ila mala ril Yichog.

Interviewee in English: She is from Woleai. She is the wife of Yichog.

Interviewee in Ulithian: 04:56 Defam iy Yichog?

Interviewer in English: How is Yichog related to you?

Interviewee in Ulithian: 04:57 Yichog le...

Interviewee in English: Yichog is...

Interviewer in Ulithian: 05:00 Yam uncle hare?

Interviewer in English: Your uncle?

Interviewee in Ulithian: 05:02 Ngo yai uncle. Bo Makala wulyetigil mele rehasiyei bo hang layur.

Interviewee in English: Yes, my uncle, because his parents adopted me.

Interviewer in Ulithian: 05:07 Iwe hosa hachigchig bo isa madaf.

Interviewer in English: Thank you, now I understand.

Interviewee in Ulithian: 05:11 Iwe, ila kai doh wulullul ahh ila yaramtala ye haskuna ngaliyei wulullul deur iwe ngo ibla tapel chow hare dedeur le ibla mael le be machei iwe ngo tema maligliyei hare yekaftorai ngalyei hare mal bo, makangaleyei ibe feuru tefali mulwe bo be bung. Bele kangalyei wulullul ngo ngang isa feuru tefali. Infact, irel peig le remradah mele yemachrag yar ma feur peig. 05:45 Iwe ngo yiy ye kangal yei bo tor fasew le be fang yai peig. Ibe tugla mulwe fichil tabol peig we, iwe ngo tor falsew le ibe yaya peig. Iwe sa haskuna haskuna ngalyei hasigsig ye ila, yiy mele ila gula milel ahh. Milel fichil tabol peg mo irel, ila yodla yechap yai bele, motamol chog yai feur yai peg le hamem mele ha faru, hamem mo yiy ngo ila mele motamol yai peig le ila yaya iyang.

Interviewee in English: So, she was the one who taught me the details of how to warp the thread, and how to weave. When I made mistakes, she did not laugh at me or scold me, but she took her time and patiently showed me how to fix the problem. For one style of lavalava called peig, which is usually woven by the Woleaians, she told me I had to learn how to make it before she would give me one to wear. So, she taught me how to make the peig

pattern and how to make the designs at the ends of the lavalava. The first peig I wore was woven by us, together.

Interviewer in Ulithian: 06:17 Ila fal le ye kal yam felngali iyang?

Interviewer in Ulithian: So, that's why you associate weaving with her?

Interviewee in Ulithian: 06:19 Ngo, iwe ngo sabudoh sa wulullul mulwe... te... daber irel tapel rochoka roma waichee, rema tei fangal resa dedeur mo farul mokawe yar... ahh, mada mulwe, mokawe yebidah sew yad we yarmat rededeur fangal ngo rechow fangal. Iwe ngo, wulullul mulwe yach rol teifangal chog, ngo tor semal rochokala le ye wulullul yal yehola yaramtal, yamem felfel fangal irel ahh... 06:52 Iwe mo lefechig ka tapel Meek mo machwe Clary irel yamem ma rol dedeur sew. Wulullul mulwe yemommai yemem rol dedeur fangal, te wulullul

Interviewee in English: Yes. So, ladies would get together to weave. One time, the ladies got together and made warps and wove, but I didn't feel close to any of those ladies like I was to her. Yes, Meek, Clary, and I wove together, but we were just weaving together.

07:17 Question 3

3. Why is weaving so important to you?

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

Interviewee in Ulithian: 07:31 Paling pelal le hobe kai dedeur bo deur le ye kal yal importang irech wol meka fulyach. Bo ila sew formul le... mada mulwe... ahhh, especially hare be yor lom fafel, towe mwol le tor, ahh ye need le be yor yal deur, sibe feur yal deur. Iwe ngo sitaptap irel mes, bla yor mes, towe mwol le be tor sew deur le sibe fang irel dugdugul mes. 08:05 Ahh, meka milel ahhh... ahhh... hamemmayel dep, hare bla yor mele be happen ngal ahhh... semal hare, ahh... ho hafoi wol fulyem hare mada, ngo hobe fag ahhh... yam ahhh... yam hamemmayel dep mo hariya mo... pangal mokawe ngo hobe fagli. Iwe mo tapel mele hare hola hawasu, hare lom yehawasu semal, ye habuyoyu cha mo uwol, Iwe ngo hobe fag 08:37 chael metal yeramtawe le wol ikla meka sitaptap. Deur mele sitaptap. Pangal makla ngo sitaptap deur iyang. Le towemol le hobe... hare hobe togla dedeur gel semal fafel, tor mele hobe holu, ila sew makla yach fafel yengang le very important le hobe... hobe gula, haskuna ngal lom be gula bo yiy towe mwol le be tor yal ahh...deur.

Interviewee in English: It's very important to learn how to weave because lavalava is very essential in our culture. If you have daughters, it's a must that she should have the tools for weaving and know how to weave. When there's a death, it's a must that you should give lavalava. If you made some mischief in the community or to

another family, you need to give lavalava to beg for forgiveness and peace. Lavalava is something that we use for almost everything. It's a woman's responsibility to teach her daughter how to weave because it's not good for her to not know how to weave.

09:15 **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: 09:35 Palingpaling difference le sa loloh irel meka ye loloh. Yai wiri wulullul mil el deur. Paling difference le ngang yiwiri. Ralkawe le wulullul mulwe ma... ma hatfa... wulullul mulwe black mo white, te cholop color le sigula. Irel yai repiydoh ye mal, ngo igla bot e cholop yach color iwengo ye wulullul mulwe si kekaffidgiy ngali chog meka mil fulyach. 10:09 Yar mwaal mael le ye musloh chog, ngo yemusloh yar fafel. Iwe... iwe ngo mada mulwe, igla irel yai komahoi wulullul yal yarmat ahh... sa fefeur doh deur le. Iwe ngo gich wol ahh wol makla fulyach, wol Ulithi, le ngang igla bo ma hal fusuw hare wolow padal deur ma. Iwe ngo... mada mulwe... ahhh, iwe ngo ma 10:47 fusuw mulwe gurul, iwe ngo igla sa yor le saloh ye la 10 mulwe mulwe padal. Bo mulwe padal mele ma six ngo seven mulwe gu'rul. Iwe ngo igla, sa-yor mele ma 10 mulwe padal ngo 11 muwe gu'rul. Safar wulullul mulwe sa-pachigchig ahh, iwe ngo gich le black, blue green, purple, ikla meka gur mo irech. le sima taptap. 11:17 Iwe ngo meka light le tapel white mo ngo... ikala maka siiitaptap irel ahhh... mada mulwe, sitaptap irel ahh... ahh... mada mulwe... sitaptap irel ahh mil el ahh, iwe ngo igla, sa-yor color ka resa hasi resa far switch igli. Sa-yor meka rebele hamala tapel ahh... ahh... color we maroon we, 11:50 we gich simataptap chog irel pad hare ngach. Iwe ngo igla resa taptap irel gur. Sa cholop cholop meka ye change irel wulullul yach, yal yarmat dedeur. Iwe mo mada yimulwe, irel wulullul yach yaya dedeur, irel ahh mael, ralkawe le tapel mulwe hobe, sibe yaya deur le yebidi chog irel bugyach. 12:21 Iwe ngo tema bidi loh, iwe ngo igla iye sa-wulullul skato kawe yar ma feur yar, yiy tapel yimakala ma 8 mo 10 mulwe padal, habidiyo yela tapal tangi meka bugyar sa-pai irel mongol pechel hare idfal. Siya skato irel deur ka yar. Ahh... mada imulwe sew, yemel sew deur iwe resa feffaru iwe itugla hare remradah ka hare mada mele. Iwe resma... smat imokawe... wulullul mulwe yefasfus imulwe padal hare.

Interviewee in English: There have been so many changes in weaving that I see these days. In the old days, our weavings were only black and white because we didn't have that many colors. Using the few colors we did have, we would try to make our thread lavalavas the same style as the local ones. A man's lavalava is different than a woman's lavalava. Deur/gow style lavalava has to be 7 "gur"

(wider background stripes) and 6 “pad” (narrower contrasting stripes), but these days, they make their lavalava with 11 “gur” and 10 “pad”. And, the “gur” has to be a dark color and the “pad” has to be a lighter color. Nowadays, some people switch the colors. They use the lighter color for the “gur” and darker colors for the “pad”. How we wear lavalava has also changed a lot. There’s a certain width that a lavalava must be in order to wear it. It cannot be too short or too wide. The width should be enough that it falls over your knees when worn. A lavalava made from thread should be like one that uses local colors and patterns if it is to be worn. Nowadays, people make lavalava that go down almost to their ankles. They look more like long dresses. There are also some weavings now that look like the weavers used more supplemental warp pattern sticks that make that part of the weaving look different, more like a woven basket or mat.

Interviewer in Ulithian: 12:59 Rarel padal?

Interviewer in Ulithian: The edge design?

Interviewee in Ulithian: 13:00 Ngo hare te padal imulwe wulullul mulwe ye fasfus, lwe yewochog bo you cholop ahh... fadal dib iyang hare mada. Ngang ila le ted, ted yor yai wiri yar... isa wer ahh... deur la ngo ted yor yai wiri yar dedeur le ila sangal.

Interviewee in English: Yes. And the thin stripe is more like basket weaving. It’s like they used a lot of supplemental warp patterning sticks. I have seen lavalava with those patterns, but I have not seen how they are woven.

Interviewer in Ulithian: 13:20 Cholop dib iyang?

Interviewer in Ulithian: So, they used a lot of pattern sticks?

Interviewee in Ulithian: 13:21 Wulullul mulwe ila sangal mele resor ngo ted yor falsew le yiwiri. lwe mo mada mulwe, ifa yi mulwe rema wolsor, chol ahh... yochap we. Sew we rosa wol ahh... le ngang itgula lobe le labudoh mala mo iyang. Ngang ila gula chog le sayor chol yochap la ngo ila mala ngang igula bo, bo be mol le... isma feur. lwe ngo ila komahoi, irel lapal yal budoh le change, change ahh... wulullul yach ma dedeur ahh... yach dedeur 13:54 ralkawe ngal ralake, totally different, sa smat. Itugla hare yaramtal yathka mele sa kal yar smart resa gula wulullul makla rebe faru. lwe ngo gich le, sibil chog yarmat mele wulullul mulwe yikala rochokala resalap irel fareul deur le be tawas yach deur hare mada ngo yir mele sibe kangalur rebe budoh rebe faru. lwe ngo igla sa-wulullul mulwe taisew fermel mala mo irech, irer tapel tarke. 14:24 Yir resagula wulullul mele rebe faru. La yuldeg yam ngung, hogula wulullul yam, meler hobe faru le betir. Yuldeg yam tapang, yetir yar gula wulullul mele rebe faru. Ngo ralkawe le wulullul mulwe kasemal chog yarmat

mele yar yangang makla. Rebemal, ngo aiy sibe maridoh yaramtale bo yiy mele ye gula wulullul farul. Ye wulullul mulwe sima hatfa bo redesor bo ay yeloholpil rechokalai irel mulwe iye sangal. Wulullul mulwe ikla Makala ngang isa wiri le sa samat, change change wulullul yach fefeurdoh deur raleka.
^{14:58} Paling yar ahh, mo yimeka sibla yaya sa wulullul mulwe sew loh chog color hare mada. Iwe ngo yach custom ralkawe towemol le hobe yaya le be mael bo yetaikof. Iwe ngo igla, tai sew farmel mo irel tarel ahh meka igla. Redipli rebe change igli color irel mokawe yar le be inside out, ^{15:23} resa faru le wulullul mulwe mokawe sitema taptap gur, resa taptap gur. Iwe ngo pad mo ngo resa taptap mulwe yerchupung bo padal yar deur. Hogula? Iwe ngo gich le site ma faru ralkawe bo bech chog mo parangrang, ikala maka pad le sigula. Iwe ngo igla iye ruchupung mo harawraw ngo resa taptap irel pad. Ila samommai lapal?

Interviewee in English: Yes. That's how they say they do it, but I have not seen it done. I don't know where it started from. They also do another way of warping that is different from how it's normally done, and they call it "yochap". It's a big change in weaving. I think people are too smart, and they come up with different ways to weave. In the old days, only a few people knew how to fix the warp if something went wrong during weaving, like if the heddle rod fell out, or if another part of the loom was pulled out while weaving. You would have to look for these ladies and beg them or their families to fix your weaving. Nowadays, it's not a problem anymore. Anybody can fix whatever problem that they have while weaving.

^{15:53} **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: ^{16:08} Ok kangalur rebe yathmagli rebe kai be kai dedeur bo ila sew fermel le yekalkal yal importang irech. Iwe ngo ahh mada mulwe, ye need rebe gula rebegula bo rebetugla dedeur, ilang sew formel le sima wol ahh... Mala le... yok ye hat? ^{16:42} Sibe lohlopel le semel loch be togla dedeur bo ikla makla yach culture, ila mala sibe sor? Ila mala yach culture. Towe mol le hobe te haskuna ngal mulwe lol lom hare mulwe lom bo robe gula mulwe ye need rebe gula bo ikla makla fasul yach custom mo yach culture le sibe kangalu loch bo rebe kai. Iwe mo mada? Yir le mada mulwe? Be ifa sangal yach sur tapli rochoka resa.

- Interviewee in English: I would tell my great-granddaughters to try and learn how to weave because it's something that is very essential in our culture. We must teach our daughters how to weave because it is our culture. We look bad if we don't teach our daughters how to weave. Some are like, how do we say?
- Interviewee in Ulithian: ^{17:32} Tapel mada?
- Interviewer in English: Like what?
- Interviewee in Ulithian: ^{17:34} Tapel mulwe resa luluwal wei chog irel meka milel yepsach so wochog mulwe re-tahchaloh meka keuch le.
- Interviewee in English: Like we are going toward the modern ways and forgetting about our culture.
- Interviewer in Ulithian: ^{17:39} Ngo... ngo te, si need sibe gula hare, irel le bla wel doh sew fermel yor mele sibe taptap ngo yir paling pelal le rebe gula hare mada?
- Interviewer in English: Yes. And we need to know how to weave in case something happens, and then we will have something to use if there is an issue. So, it's important for them to know how to weave, right?
- Interviewee in Ulithian: ^{17:47} Bo, Ikla makla mael, irel milel makla, ila sew fermel le ye Kalkal yal important le be tor gow irem ngo tor mele hobe mal le hobe fang irel milel ahh mas hare mil mokawe motamow, mokawe isa motamol sor motow irel ahh mada mulwe, irel wening mo meka be budoh le, ^{18:18} iwe mo yal. Yi ye need yebugula mulwe bo mil yal yaya. Bala hola yadla be yor ahh be yaya gow iwe ngo yegula feurul yal gow. Towemol le be peloh chog le betogla ferul yal gow. Ila fal le yekel yal paling fal le sibe haskuna ngal loch ahh lol loch ahh, ngang itewol dipli le ibla wiri layi le semal mele be fefeur doh chog yal le tor ah... yiy togla dedeur. Ila. Yila chog.
- Interviewee in English: Yes, it's very essential to have lalvalava available. Like I said earlier, we use it for almost everything, and that's why it's very important to teach our daughters and our great-granddaughters. I wouldn't want other people to have to weave for my great- granddaughter because she doesn't know how to weave her own clothing.