

Maregrita Eyoeth Bi-Lingual Questionnaires

Interview Location: Ruu, Yap
Age of Interviewee: 54 years
Island of Birth: Fais Island
Audio Language: Ulithian

Recording afc2022011_014_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: 00:35 Ila, irel chapdohol yai kai deur ngo ila ikekomahoi yal yarmat dedeur. Iwe isa loh isla feur fadal yai wuch kawe isa feur ahhh hassomal fadal yai deur iyang ye yadwe isa rippiy loh sugfed ngo isa kai, kai chow, ye lam'mol ngal yei, iwe isa kai deur. Ye lamol ngo isa 01:13 chap yai dedeur loh ahh mol kaw ye, iswol kai mil fulyach, isa kai Machi. Isa kai mo irel mala seley wululul feurel machi. Yor Makala ye m'mol ngali yei ngo yor makala ted m'mol Iwe ngo mala seley sa mes tangyei Iwe isa kai fadal mo irel yarmat. Iwe sa chap sew haskunal machi wol Fais iwe isa dabe. 01:48 Iwe ngo isa luluwalei tefali makala mala seley ye kangal yei. ila ye tipingyei irel yai kai irel sukun la. Iwe sa m'mol ngal yei loh igla iwe sa chap yai feur yai machi mo meka mil fulyach. deur ka ye buthog mo irel wuch mo gulfei. 02:13 Iwe sa m'mol ngal yei loh iwe sa chap yai kek'kangal makala wol bisiy mo wol laiye Iwe sa wol m'mol ngalir le yir rebe wol feur machi. Iwe igala ngo sa paling yai gula ngo wol paling yar rochokala gula wululul feruel machi mo meka mil fulyach le gich sima tapeli irel deur.

Interviewee in English: From the beginning, when I was learning to weave and observing people, I went and got banana layers and imitated what I saw the other ladies do when they were weaving their lavalava. When I got a little older, I started learning how to make a real warp. After I learned how to make the warp, I started learning how to weave with commercial thread. After I learned how to weave, I then started to learn how weave using local fibers, and how to make "Machi" (a style of lavalava with supplemental weft patterning throughout that is reserved for chiefs). I started learning Machi from my mom. I learned how to do many things from her, but there were still some things that I hadn't yet learned before my mom passed away. So, I learned whatever I could from other people, and then a school opened that taught people how to make Machi. I attended that school. When we learned some of the techniques of how to do the designs for the Machi, I recalled some that I learned with my mom, and I realized that she helped me a lot. Now, I am making my own Machi. I taught my sisters and my daughters, and they also know how to weave Machi. We all can do the Machi and can make local lavalava out of local fibers.

02:56 **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: 03:18 Ila matala yekal yai fel ngali irel yamem dedeur, irel yai kai deur ila Rita Thoyur. Ila yaramtala yekel yai fel ngali bo iyoru thog bo bisiy mo seley. 03:48 Yi yalwichdah ngo ila yaramtala ima wiri loh chog pangal yath. Ila mele ye kal yai fel ngali le ibe kai deur ngo Ila chog.

Interviewee in English: There is one person named Rita Thoyur that I associate more with weaving lavalava (deur). I was close to her because she is my close relative, and I grew up with her, and we did things together.

04:07 **Question 3**

3. Why is weaving so important to you?

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

Interviewee in Ulithian: 04:21 Ila ye paling pelal ngal yei deur bo ifeur mengagui, ngo ifeur mangul makala layi iyang, ngo ifeur yai chuwai iwe mo millal ahhh... sew feurmel le be budoh irey ngo yemal bo ibe, ila mala ibe fang bo yai wenig ngalir rechokala 04:53 yor yar song ngal yei. Iwe ngo ifeur dugdugur Makala chol bugtai bo rebla mes ngo yor dugdugur. Mo pangalal log... Iwe ngo irel yai molow ngo ye paling pelal mele deur ngal yei bo cholop meka yitapeli ngali.

Interviewee in English: Lavalava is very important to me because that is what I make to use as clothing for me and my daughters. I also weave and sell them for money. And, it's also something that I use if something happens in my family and I need to give a lavalava for peace making, or funerals, or anything that might require a lavalava. So, for me, lavalava is something that is very important because I use it for so many things.

05:24 **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: ^{05:47} Ila igla ka, sapling yal suwel. Suwel deur. Ralakawe ngo ye hatuwgil chog deur ka gich Siyaya iyang. sitaptap loh luwul yarmat. Ye la igla ka ngo yesa yusuwel bo yor makla siya hadili fedalei mo iyang, sa samat mo samat. Sa wochog mengag kawe le siyaya iyang le yetab le sibe yali doh luwul yarmat. Ngo ralkawe ye hatuwgil chog ngo yehasorow deur mo ngo ye hasorow yach be yali loh lulul yarmat.

Interviewee in English: There have been big changes in lavalava these days. In the past, there were certain colors and patterns used for womenswear and certain colors and styles used for menswear. These days, there's so many different colors and patterns that this new generation has created, and they are not appropriate to wear in public, but people are wearing them anyway. Wearing lavalava (deur) in public is respectful.

^{06:25} **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: ^{06:46} Ila sibe kangalu loch wulul'lul deur, ngo sikangalur le ye paling pelal mele deur. Bo yir rebe kai bo yor meka gich sima tapeli deur iyang. Ikala mele sefeur mengaguch mo iyang. Ngo sefaru irel meka loch be liy semal ngo ilang sima fang deur bo hamayol depar rechokala siya hawas layur. ^{07:18} iwe mo irel yach mes le ikala Makala sima dugmi ngalir. Yecholop makla siya, ahh... deur ye tipingi ngalgich le sibe haskuna ngal loch bo yir rebe gula ngo sihamadfa ngalir kofal ahh paling pelal mele sima kai deur iyang bo cholop Makala sitaptap ngal meka kuch irel meka fulyach. Hare teyagel deur ilang ngo tor mele sigula. Ila paling pelal deur sibe hamadfa ngal loch bo rebe kai ngo sikangalur wullulul makla gich sima tapeli iyang hare meka yewewel ngal gich.

Interviewee in English: We need to tell our kids about lavalava and the importance of it. We need to tell them what we use lavalava for and why they need to learn how to weave. Lavalava (deur) is what we use for clothing. If one of our kids beats up somebody, we use deur to give to the victim's family as an apology and for peace making. When somebody dies, we lay the body on a deur and put a deur over them as a shroud. There are lots of things in our culture that we use lavalava for. So, that's why we need to explain everything that involves lavalava to our daughters. They need to learn how to weave and know what we use it for.