

## Florentina Tefalelmar Bi-Lingual Questionnaires

**Interview Location:** Talguw, Yap  
**Age of Interviewee:** 45 years  
**Island of Birth:** Fais Island  
**Audio Language:** Ulithian

**Recording** afc2022011\_013\_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:** 00:33 Mala ngang igula mo irel yai ichil luluwalei le yathkawe yarmat rema bidiy mel ipol, mokawer yimar fafel rebelela feur deur mo iyang iwe isa pai isa k'komahoy wululul yar feuru deur mo lol yipol. Mo yar chow, mo , haperet mo Hosasow, resa feur, isa k'komahoi hasigsig ye lamol ibelela tefal ngal yilim. Ye la sew yad ngo yibidiy ngo yimasa chog wululul yar fefeur deur ye lamol. 01:08 Isa loh isla pungulu ngal yai feuru ngal paiyi. Iwe isla gula wululul sangsang yai be chow, irel yai feru chow.iwe ngo irel ahh deur, ila iwol masha chog wululul yar feur deur. Isa loh isla feru ngal paiyi. Isa luluwalei makla yiwire irel yar fefeuru, ngo isa feur yai deur. Sa mol ngalyei bo ngang ibe ibe dedeur irel yai deur. 01:39 Yor makla temomma mo irel yai feuru iwe ibelela chu ngalir rochaka yir rema fasul dedeur ibele k'kmahoi wululul yar faru, isa wol log isa wol la hosomala mulwe igegal mor irel rechokawe refeur iwe salal mol ngal yei tot mo irel Makala milel deur.

**Interviewee in English:** What I still remember is that the ladies used to go down to the women's house during their menstrual cycle. They would weave there. When they did their weaving, I would be there watching them make their warps and then weaving them. I kept going back to the women's house to observe the weaving techniques, until one day I felt like I could do one. So, I started a warp, applying what I learned from my observations in the women's house. I was able to finish the warp, and then I started weaving. There were still some techniques that I didn't really know how to do, so I didn't do it right. I would ask people who knew how to weave, and I watched how they did those weaving techniques and asked them questions. After I learned what I needed to know, I would go back and apply it to my weaving.

### 02:04 **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: <sup>02:20</sup> Ahh ila, yaramtala yekel yai fel ngali irel milel deur ngao fal yai felngali irel mil deur ila, Agatha Lungwemar. Ifel ngali ngo yugula wululul, yai be. Ifel ngali irel dedeur yagel mala yei semal chocola yai cousin iwe ngo hafasul pepai wol sew bugat, Iwe ngo hafasul foholdah sew iwe ngo hafel fengal.

Interviewee in English: Agatha Lungwemar is one person that I associate weaving with most because she is my cousin, we grew up together, and we lived at the same house.

Interviewer in Ulithian: <sup>02:59</sup> Iwe yiy mele... yami chog fel fangal ngo gel ho kai loh chog deur lufulyem hare?

Interviewer in English: So, you associate weaving with her, but you learned how to weave on your own?

Interviewee in Ulithian: <sup>03:06</sup> Yiy ye ma feur deur kala yal ngo ngang isma komahoi mo irel iwe ngo yor makla ye kal yai tamadfagli mo irel makla ngang yikai mo irel yai wiri, iwe isa question igli ngo yesa kangalyei chog iwe ngo ngang isa loh isla feuru.

Interviewee in English: When she would weave, I would watch her. And when there were things that I didn't understand, then I would ask her and she would explain it to me, then I would go and try it.

<sup>03:21</sup> **Question 3**

3. Why is weaving so important to you?

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

Interviewee in Ulithian: <sup>03:32</sup> Ila mala paling pelal deur ngal yei le ngang idipli ibe kai le, ye paling pelal ngal yei bo yagel mala sitaptap irel mengaguch, ngo sitaptap irel mil mes, ngo sitapatap irel tapel wenig, irel meka be hapos formel, ngo si tapatap irel yach sibe fang mil yach chuwai be yoh ngalgic slapi mo iyang bo hamalech.  
<sup>04:05</sup> Cholop, mo luwul pangal formel ngo sew formel le ye paling pelal le ibe kai bo idiple ibe kai bo ye paling pelal ngal yei irel hamalei mo hamalel yarmetai iwe mo chol faluyei iwe mo semal mo semal.

Interviewee in English: Lavalava is very important to me, and that's why I wanted to learn. It's very important to me because that is the clothing I wear. I also use it when someone has died. I use it to ask for forgiveness if someone in my family has caused something bad to another. We also sell it for money. It's one of the things that I wanted to learn and do for me, my relatives, and my island.

04:24 **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: <sup>04:46</sup> Ahh... cholop Makala isa wiri le yesa yesuwel mo irel sangsangal doh deur. Bo ral ahh... yath kawe ngo yemusloh Makala gow le sifaru, deur le sifaru le mil yach sibe yaya, ngo yemusloh gow le sifaru le mil mala sibe halili, ngo yemus loh gow kala sifaru le gowl, remasor bo gowl pepe loh. <sup>05:13</sup> Igala sa paling paling mala yiwiri le change miyang, ye suwil moyang bo lapal deur ka isa wiwiri ngo wochog bo tai yigegel deur le sibe yaya bo sa wochog bo wululul mulwe mengage hare mada yach wiri. Ngo irel ralakawe ye musloh chog Makala ye hasorow le sibe yaya, iwe mo yikala situwe yaya, ikala sibe halili mo ikala sibi yitili bo mil Makala sibe fangloh bo mil formel. <sup>05:46</sup> Igala sa daroh fangal pangal mitmatal mele deur ahh... mil deur le siwiri. Tai tapel ralakawe, sapling paling yal suwel irel sangsangal deur. Sa samat mo samat color kala siwiri le tai yigegel ahh deur ka ye fasul mel le igegel deur irel yath kawe.

Interviewee in English: I have seen a lot of changes in weaving these days. Some lavalava that I see are not like the lavalava that we wear. They look more like cloth. In the past, the lavalava we made for clothing had certain patterns that we considered respectful to wear in public. These patterns are usually 2 to 3 colors, in which the wider stripe is dark and the narrow stripe is white or a light color. There are lavalava that we also weave for "pepeloh" -- these are lavalava that we give away when someone has died, for peacemaking, etc. There are lavalava that we make for our parents, or for special events in the family, as well. These days, the lavalava are all mixed up with patterns and colors that do not look appropriate to wear in the community.

06:15 **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 in Ulithian: <sup>06:33</sup> Yila mala ngang iluwalei ngo idipli ibe kangalur Makala lol laiyi fafel. bo yir ro need rebe kai mele feurul deur. Bo deur sew formel le ye paling pelal ngal gich yarmat. Yo... robe mel le rebe gula sangsangal feurul mengagur. Irel mil deur, yar mil yaya, mo gowur, mo gowl wulyutigir, iwe mo hafelfe le sew mo sew akala yir rebe bulong luwul. Ila ila mala idipli ibe kangalur

Makala lol laiyi bo yir rebe pai rebe gula mele deur le sew  
formel le ye paling pelal ngal gich yarmat.

Interviewee in English: I think I would like to tell my great-great granddaughters that they need to learn how to weave because lavalava is something that is very important to us in our culture. They need to learn so they can make their clothing, and so they can make lavalava for their parents and to have on hand in case something happens that requires giving a lavalava.