

Katielyne Nianugmwar Bi-Lingual Questionnaires

Interview Location: Tamuning, Guam

Age of Interviewee: 35 years

Island of Birth: Satawal Island

Audio Language: Satawalese

Recording afc2022011_023_sr001

00:01 **Question 1**

1. Thinking back, what are your very earliest memories of, or about, weaving?

A. Satawalese: Arre iga wopwe niuniuwaen sefaeni nge mera minne o rhiuwen maengi ren wuununun yoam kapwung to me repiyaegni teor?

Interviewee in Satawalese: 00:13 Ren ai kapwung tog teor nge iy rhapitag won ai kapwung fetan teor ren teor goaar, eh feor sangi maang ngare painiu, ese tiwagin mineka ai gane ahseiy fetan iwe aiya gaene ahpartag tibwan, 00:35 iwe maneka re tiugfai sengi gemam ra bwan ngan apuwungu ngeni gemam ifa meneka itan tibw iwe me sesarin tibw me feorin ifaa, iwe aiya gan ukur fetan won, iwe iy kabwung sengi rhag teor goaar.

Interviewee in English: When I began learning to weave, I started learning by making a “teor goaar”, or a little toy loom. It is made of either pandanas leaves, palm fronds, or other fibers, and we strip them into thinner fibers and insert “tibwan” (sticks and other parts of a loom). The older girls taught us the names of the different parts of a loom and lavalava, and they also taught us how to alternate the fibers from top to bottom, and repeat. This was what we played with growing up, and it was my introduction to weaving – which was to play and learn on the toy loom.

00:55 **Question 2**

2. In your mind, who is the one person you most associate with weaving in your life and why?

A. Satawalese: Noan yoam niuniuwan nge iyo erhaiy ne egin naap yoam kapwung saengi ren wuununun me afeorin teor?

Interviewee in Satawalese: 01:08 Egin townap roka iy kabwung teor sangir, roka mwongeyan semai ka re noe fetan aroi, nge enap sangi kabwung me rer Inemangtag me Rose Maginmai, pwe ir minne re noe fetan aroi nan aton yai rapitag ai kabwung ter. 01:32 Iwe ipwe gane mano me skuun, itoh neimw iwe ra gane ainganiyei pwe ipwe row. Ra gane apwungeyei ifa usun row, itan eweh me eweh tapin row, me ren minan ngaren row, nginiwar me yeon me nigiron. 02:03 Iwe egus me egus ai kapwung, mwirin aiwa no ngani teor. Nap sangi guneyei nge mani guneyei me ren Inemangtag, pwe iy

minne egane ssaw atemagin pwe ipwe kapwung, ipwe kukunei. ^{02:23} Iwe iy minne egan mwot aroi a kapwung nganiyei sesarin ngiung, itan ewhe me eweh tibw, me pwe ifa usun ai pwe goyiui ai teor epwe ngit, iwe pwan itan eweh me eweh saapw, paniuwan saapw, ^{02:46} me metta minne, amatefa nganiyei metta fan me gin auchea menne feorin ter.

Interviewee in English:

I learned from many women, including my father's sisters, who were around me at the time I began learning the steps of weaving. But, I mostly learned from Inemangtag and Rose Manginmai, as they were the ones who were constantly around me at the time. I would return from school and they would tell me to sit and put a pattern on the warping board, and they would guide me. They taught me the right ways to make a pattern of thread on the warping board. They also taught me the different names of the different parts of the warp and parts of the lavalava as I tried to put together the pattern. After learning to put together the pattern on the warping board, they then taught me how to weave on the loom. They taught me the different patterns and the names of each. Little by little, I learned, and most of what I learned was from Inemangtag, because she really tried her best to teach me and was patient and clear in her instructions. She taught me how to weave in a way that is neat and tight, and she taught me how to do it correctly. She also taught me the names of the different supplemental weft patterns stitched into the ends of the "peg" style lavalava, and she explained the importance of lavalava and why we should know and continue to weave, and why it is important to always have lavalava readily available for future occasions unbeknownst to us.

03:00 **Question 3**

3. Why is weaving so important to you?

A. Satawalese: Meta minne teor egin kaeyin yan yor epitan ngaeniug ren?

Interviewee in Satawalese: ^{03:05} Minne eor apitan minne teor nganiyei ren, pwe iga inna mine kon faniuwar, nge egin townap yayan minne teor, ina minna si pisaginiy, gir ropwut, sipwan ani nifang ngani mareyarer, sipwan naini senapiy, ren peigin minnan ariya. ^{03:32} Iwe egin or apitan mine teor pwe iga si anni ren anongan agiyag.

Interviewee in English:

Weaving is of great importance to me because it is an integral part of our culture and our islands, and the uses for lavalava are countless in our society. Lavalava are what we wear and give as gifts to our friends and family. We use it

as money in exchange for food and land and other things, and we use it in asking for pardons for disagreements, and more. Lavalava and weaving is very important to us and our culture, and it is something that we must always have readily available.

03:45 **Question 4**

4. How has weaving or woven skirts changed over your lifetime, or since the lifetime of those who taught you?

A. Satawalese: E ifa usun an teor are apwungiun teor e niuniuwento are wenigaeg saengi yoaton yoam teoteor are kekapwung minne a feoriun teor igiwe a sipegin torito igina? Meta ka e niuwen saengi yoatokawe o kapwung to me wenmweoiyur rhoakewe o kapung me rer?

Interviewee in Satawalese: 04:04 Ren ai kapwung tog teor nge agin wonegag sangi wonemwoiu, pwe mwoiu we ren rokewe re kapwung nganyai teor, ren mwoiur, egin fitoe fetan rag ar inno, ngare tiunan inno ka re gan yaya, manni pwe ruwow rag tapin meka regan yaya ren teor. 04:30 Iwe igawe nge inigat re gan nganer rag teor goaar per repwe kapwung me ren, rese gan nganer inno pwe rete asonopa. Iwe wonomoiu agin townap ewe me ewe tiunan inno ka sipwe mwen sipwe yaya iwe ya marerag pwe maneka re nan onegat ta repwe rapta rag ar kapwung teor ra nag ngeni minna anongan teor. 05:01 Nge pwan igiwe imwen noe rag feor ewe me ewe teor, onunun ar feoriu, rowu, ununun ar teorngiu, si tabwey ngeni rag miinika fasun afeoriun mine teor pwe or fan. Wonemwoiu ye soar noe pwe ya ito minnan kon apisar, ya ito niwenino wonunun yar atin wonemoiu feor teor. 05:39 Ra feorta rag ese tiwengin tiunan teor ka ir re tipani resan tabweino minna anongan feorin teor.

Interviewee in English: Looking back to the time when I began learning to weave and comparing that time to today, I would say that we had limited thread and colors of thread. The people I learned from had only about four colors of thread which they treasured because it was hard to come by. Today the younger girls are more privileged in that they have more thread and various colors readily available to them, and so they learn using real thread and not from the pandanas and banana fibers, which we grew up practicing with. Today the ladies are coming up with different patterns and various colors of weaving as there are many more colors and different sizes of thread sold in the stores. The sad thing is that the girls today are losing the meaning and the original patterns and respect and appreciation for weaving*, not to mention the significance of weaving, which is the coming of age from girl to womanhood, and all that it entails culturally.

*Interviewer's Note: Up to the 1980's, it was known by all island women that there are set and acceptable patterns of weaving and lavalava, and it was only these that were acceptable for wearing in public. Anything different was an insult to elders and the culture, as the

different styles of weaving was not considered authentic weaving, and just considered something haphazardly thrown together and outside the norm. The introduction of various colors of thread in the latter part of the 80's into the early 90's brought about a vast change in the patterns of weaving and lavalava that people slowly started to wear in public and which slowly became acceptable. Still, women encourage and teach their daughters the original patterns and encouraged them to retain the knowledge and make the original patterns of weaving.

05:54 **Question 5**

5. If you could talk to your great-granddaughter about weaving, what would you want to tell her?

A. Satawalese: Arre iga wopwe yaenganir nayiun nayiun noumw rhoaput teor nge meta minne o mwerhaen wopwe yaengaenir?

Interviewee in Satawalese: 06:04 Arre ika ipwe kepas ngeni naiun naiun naiy at ropwut ren mine kofan teor, iy moran pwe ipwe angani metta minne teor yegin yor epitan ngenigir ren, ngeni fan, metta kena guneyei ren minne yor reni epitan teor, 06:29 pwe iga si pisakini si anni nifang si naini senapiy, min peigin minan ariya, iwe me esetiwegin nepan minne repiyai ren minne teor nge e moran pwe ipwe kapwung ngali, ipwe angani ununun afeorin ngare kapwung ngani row ngare teor ka ngang e repiyagini.

Interviewee in English: If I were to talk to my great granddaughter about weaving, I would like to first tell her the importance of lavalava in our culture and to us as individual island women. Then, I would teach her as much as I know about weaving. I would tell her all the uses of a lavalava in our culture. All that I know about weaving I would teach it to my great granddaughter so that she would have my knowledge of "teor" (weaving/lavalava).