

Gina Ilemangit Bi-Lingual Questionnaires

Interview Location: Tumon, Guam
Age of Interviewee: 40 years
Island of Birth: Lamotrek Atoll
Audio Language: Woleaian (Lamotrekese Dialect)

Recording afc2022011_021_sr001

00:01 **Question 1**

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

A. Woleaian: Hare hobwe liwaney tefaliy igawe mmwal yamw kabung teor iwe nge metta menne ho shuiyel mangiy me reli wonunul yam kabung tog me giula teor?

Interviewee in Woleaian: 00:15 ly shuiyel mangiy wonunul shapetagel yai bwe kabung teor. ly kabung bugubug, me buloigela ye gale gilgil, mwoimwoi me iyang. ly mato tiw pipiy siley, mekela ye fori, iy ya kekabung ngaliyei. Ila menne ye farigit pilal ibwe komwal giula, bugubug.

Interviewee in English: I still remember how I began learning how to weave. I learned to tie the local fibers and threads together, where one thread ends and the next begins. I would sit with my mother and watch her, and watch what she did, and she was teaching me in the process. The very first of many processes of weaving is to learn to tie the fibers and threads, and that is the important thing I first learned to do before proceeding further.

00:50 **Question 2**

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

A. Woleaian: Lan yamw niniwan nge iteoiu semal ye kail yamw fil ngali reli yamw kabung/feftog teor? Iwe nge yebwe mwel hobwe hamatefa fal?

Interviewee in Woleaian: 01:05 Mmwal yai kabung nge e fil ngali siley bwe iye menne iy fil ibwe hasiy ngali mekela itagiula, wonunul haforil teor, iwe siley menne iy hasiy ngali.

Interviewee in English: When I started learning to weave, I felt most comfortable learning with and from my mother. My mother is who I felt most comfortable with, and I was able to ask her what I did not know or understand in the process of making lavalava, so my mother is who I asked when I was unsure about something as I was learning to weave.

01:40 **Question 3**

3. Why is weaving so important to you?

A. Woleaian: Metta menne teor ye kail yal farigit pilal ngalug iyang?

Interviewee in Woleaian: ^{01:45} Farikitgit pilal teor ngaliyei/ngaligish bwe ila menne mwengagush, me sew faurimil iye si yang wol. Si yatemagiliy bwe yebwe yor teor, hare gangiu e yatemagiliy yebwe yor yai teor bwe yebwe yor maas, me hariya, yai liffang ngali yaremat, ^{02:16} nge teor menne ibwe fang. Me rei ngo halongal faikitgit pilal menne teor.

Interviewee in English: Weaving is important because that is our clothing. It is what we wear, and it is something that we use in many instances, as it also has monetary value in the traditional sense. We use it as burial shrouds and such at funerals, we use it to give in exchange for pardons if and when there is a disagreement or fight between people or families, and I also use it as gifts for friends and people I know and wish to give gifts of lavalava to. In my opinion, weaving and the products of weaving are essential in the society I live in, and it is most valuable to me.

^{02:28} **Question 4**

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

A. Woleaian: Ifa senegal yal teor me kabungul teor niniwel tog reli yamw giula me kabungtog ye holatog igela? Hare ya liwe tangi yatokawe ho kabung me yatol malewar me lan malewar reshokela ho kabung tangier.

Interviewee in Woleaian: ^{02:49} Ununnul yal liwel, menne gang e giula nge yatoye ila kabung teor iwe nge siley ye haingaliyei bwe ir re gogo nge minal faluiyas. Re spegil hafori gilifeo me wiish. ^{03:12} Ra log tog ya yor tog teres, ra gogo teres nge yetai towlap matemetal color ye butog bwe black and white menne ir re gogo. ^{03:30} Iwe ununnul yal liwel, me rei gang nge e sor bwe ya masherag bwe ya towlap matemetal color ka ya yor resh.

Interviewee in English: My mother has told me of the changes in weaving and in lavalava in her lifetime. I've seen some of these changes, and others I've heard about. My mother's generation prepared, wove, and wore lavalava made only of local fibers, which were from certain kinds of banana and hibiscus specifically planted for use in weaving. The introduction of thread came, and so they started making lavalava using thread, although at the time they only had black and white, and so it is what they wove and wore and alternated with their banana and hibiscus fiber lavalava. The changes that I have witnessed and saw over time, I would say it has become easier today as we do not have to cut hibiscus and bananas and process them, and instead we have thread in various colors which we use today to make lavalava.

03:50 **Question 5**

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

A. Woleaian: Hare iga hobwe haingali laiun laiul laum sari shobut kofal teor/foril teor, metta menne ho tipeli hobwe haingali?

Interviewee in Woleaian: ^{04:02} Ibwe haingali me haskula ngali mekela gangiu e fasiul fori. Yebwe kabung haforil teor bwe ila yebwe fasiul log lagoon bwe rer shobut yebwe gogo teor. Ilal menne yash yengang shobut, teor. ^{04:28} Ir rebwe fasiul giula bwe yor mekela yebwe wel nge ikela meka ir rebwe yang wol, bwe teor ye farikitgit pilal ngaligish shobut bwe sibwe giula foril. Ila fal menne sibwe haskula ngalir laiush me laiun laiush.

Interviewee in English: I would tell her and teach her the way I learned, and teach her how I make my lavalava. I would teach her so she knows how to weave and produce lavalava because it is expected that all island women wear lavalava, and she will wear hers when she reaches adolescence. Weaving and producing lavalava, or “teor”, is a woman’s task.