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Siñot Peter Onedera

Interview conducted by Leiana S.A. Naholowa'a and Kenneth Gofigan Kuper, 2015. Video recording produced by Leonard Leon.

Video interview @ <http://honggamona.com/video/sinot-peter-onedera>

Peter: Okay, my name is Peter R. Onedera and I'm from Sinajana. I am a Chamorro and I have four beautiful children and five handsome grandsons and I'm...I...I think I did say I'm a Chamorro, although currently I am kind of living in San Diego, California but of course I've come home for the time being and will be going back again. But...and my familia, or my also known as names of my family is Familian Balatres yan Chetong and so that's where I'm from.

Peter: Well I've always had as I've mentioned in my talk that night of my book unveiling; I've always had the gift of gab. I love to talk and I love to hear myself talk, but I'm also very inquisitive. I'm very curious. I also have a pension for eavesdropping on conversations. When I was growing up I would get scolded a lot because I'm right in the mist of adult conversation, but I may not be a part of the conversation, but I am forever listening and so forth. And I...I took that and I honed it into a skill as I became an adult. And so many times as I'm...just to give you an example sometimes I'm in a...in an elevator especially if it's a long elevator ride from first floor through the ninth floor and people are just striking up a conversation...gossiping sometimes, especially gossip. Or I could be in a long line at a...paying for the utilities bills or umm...whatever and people just strike up a conversation. And it's...it's fascinating these kinds of stories that do come about. And so as a result of that, I used to...I...I would...I would re...rethink, revisit, rehear these things all over again and I took it to writing and then sometimes I, most often I would get into a plot and give it as much hoopla of drama if anything and that's how I began...I began so involved, intimately involved in talk story. And I began to share that with a lot of people and so I guess from childhood on to now my twilight years of my life I still do those things. And a lot people can't picture me as someone who...who likes to eavesdrop. But of course I don't...I don't...I don't gossip so I don't share what I hear, but instead I take it to paper and write it out and give it a plot of its own. And that's how I came about too with my plays and so forth, and that's what pretty much got me going.

Peter: The first time I published something was *Fafa'ñague yan I Hinengge Siha* and that's ghost stories and superstitious beliefs. And that one was a bilingual book that I wrote and again many of them were stories told to me by people and so I...I decided to...to take pen in hand and I also employed artists who I said can you? Can you illustrate the gist of many of these stories that I've written and



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so forth and so they did, he...actually two artists...they did. They shared the task of twenty-four stories altogether so twelve between the two of them, and my only requirement was that it be black and white and that it has to be the gist of the story of the twelve...of the twenty-four ones that I wrote and so forth. And most of them were true stories, many of them were stories that I remembered from long time ago and so forth, and I just decided to write them down and to share it with the community, and that was well received. So that was pretty much my first work in...in published form of...of stories that I had collected through the years.

Peter: The difficulty pretty much and I can get into a little bit of the publication aspect and so forth. When I first began writing in the Chamorro language, both on-island as well as off-island publishers, if you will. One of the...the most notable one was Bess Press of course from the University of Hawai'i, who I was aware of would write and...or publish books written in the Hawaiian language. And so I...I...in fact I sent the *Fafa'ñague yan I Hinengge* book once it was completed, the manuscript, over to them. And Mr. Benjamin Press himself wrote me back and says, "Peter I'm sorry to let you know, but there's no market for the Chamorro language, so therefore it will behoove me to print something that's not going to sell at all, so why don't you try self-publishing?" and so forth. And I didn't know that there was such a thing as self-publishing so I ventured into that and pretty much those of the...those of my writings that were in the Chamorro language; I had to self-publish and so forth. And then of course when...when *Fafa'ñague yan I Hinengge Siha* came about at that time there was Faith Bookstore, of course, Bestseller, and...and the... the other third bookstore was I Love Books. And so both Bestseller and Faith Bookstore refused to carry it and so forth but I Love Books went ahead through Edie Perez because we were colleagues and board membership for the Guam Council on the Arts and Humanities Agency. She took a gamble on it because it was bilingual and so forth. And little did...little did she know that it was going to sell out the first week that it was on the bookshelf and so forth. So that was my...my test of the waters so to speak. But I know that through the years anything written in the Chamorro language, publishers would just laugh it off and just say forget it, don't...don't bother with us and so forth. So I just stopped pursuing that route but I know that my major task or I...I guess my purpose in life was to inculcate the Chamorro language and so forth and so that's why I started employing the use of Chamorro language in the titles of the plays that I've written, the stories that I've done and so forth because that was my way of...again perpetuating the Chamorro language at best through that. Although, dialogue, the manuscript itself, the contents of it were in English or sometimes English the Chamorro way or sometimes English interspersed with Chamorro and so forth. And so that was my way into or out of that thought that it's not marketable and so forth. And so I...I



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kept...I kept at it and I just said you know if people don't like the Chamorro language well that's their problem, but it won't be my problem. Yeah.

Peter: I've written seventy-five plays and I've produced forty-four of them.

So...and even that was a very daunting thing because thea...let's face it, theater is not a favorite pastime in the Chamorros and so forth, but I was looking for a medium where I can present my stories and so forth, but rather than it be in a reading form like a book or a novella or what have you, decided to do theater and, which I did. So I...I...I just dwelled you know I...I dwelled on subjects that were pertaining to the Chamorro culture and so forth, issues, things of that nature and that's how I was able to do all that. But I maintained the fact that the titl...the titles all have to be in Chamorro and so forth. And believe it or not those were conversation starters, a lot people would maul over the trans...the use of the title of the play and so forth, and it worked because like I said you know...and theater as a new medium as a certain medium in the Chamorro community sold quite well at least audience wise and so forth. It took awhile of prodding to entice people to come and watch my play and so forth and when they did, they just said oh my gosh theater is beautiful and all that. But you know it still hasn't caught on yet and...and of course my Masters thesis here under Micronesian Studies was theater in a Chamorro sense and I wrote that entirely in the Chamorro language, and I defended it in the Chamorro language too with my...with a committee like Robert Underwood, Dr. Mary Spencer, Dr. Rebecca Stephenson, Anne Hattori, and so...and so I kind of made history, I guess for the University of Guam, but also for the region of the Marianas of Micronesia and so forth. And so, uhh yeah, in fact it's still down there in MARC, you know on the shelf there with Masters thesis under Micronesian Studies Program.

Peter: The true to life story of a Chamorro comfort woman and that became I should say my most controversial play perhaps. I don't know whether I should say it like that, but it became the most meaningful one to me because by accident it came to me by way of another project that I was working on when I used to be with the...the Director of the Chamorro Language Commission at the time. Madeleine Bordallo as a senator at the time introduced legislation in the...in the Guam legislature to address the spelling. Remember that Ch-A-M-O-R-U and Ch-A-M-O-R-R-O, but at the same time village names were...also came into play so we were tasked to do some research as to the meanings behind every village and so forth. And...and we also brought up to the community, at the time, Guam versus Guåhan and so forth, so that was an issue that went through all the villages and so forth, in a public hearing forum so people came out to...to either testify or to share the information about the villages of the housing area or the...the outskirts of the village that it falls under as a municipality. And...and they gave us that kind of information so from that public...series of public hearings we produced or at least I wrote the book Guam's Place Names and so forth, that



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was my project, which I also wrote in Chamorro as well as in English and so forth but that's owned now by the Guam Humanities Council because that was...they were the ones who gave us the funding. Now in one of the village community centers where we were having these public hearings and so forth of course being that I was the person in charge of the public hearings and so forth I was setting up much like Leon was doing earlier and so forth. I was in one of the community centers and it was early because you know the public hearings was suppose to take place at 6:30 that night and so there was this one woman who was there early. And...and at first I thought she was just...well for one thing she was in the SPIMA program so she kind of stayed behind after the SPIMA senior citizens were already dismissed to go home so she stayed behind to just listen or to participate in the...in the public hearing for that particular village. And so what started out as a casu...casual conversation you know say hi, how are you?, you know things like that, who are you. So she asked me my name and my family roots, which village am I from, you know, things like that and so forth. And I said...you know and then our conversation just shifted to the war years and so forth and then she finally said, "Do you know that I am a palao'an gera?" You know and everything like that and I said, "What do you mean?" And of course a palao'an gera means "a woman of the war" and I...I had no idea what that was. So she went into this detail and everything like that. I was really fascinated by that and I says "Wow, I...I wasn't aware of that, you know and all that." And she says, "Yeah, I...I can tell you a lot more stories about all these other stuff." You know about the truckload of Japanese servicemen that she had to service and so forth and the barracks, and meeting other Chamorro comfort women and so forth. So I became really fascinated so I said you know what I have a task here to do, we're here for this public hearing for the...for the names of village where you're from and so forth, but may I take your contact information and maybe we can get together at least for coffee, you know. And of course, nai, she's a...an elderly already and a nicely groomed elderly woman and I said you know and all that. So she gave me her contact information you know her name, her number, even her phone number, so she was living in a modest cottage all by herself you know and so as soon as all the village hearings ended and so forth. One day I just happened to be thinking about it and says hey that's an unfinished business that I'd like to pursue. So I took her up on that and made her...made her...paid her a phone call and I visited her and then what turned out to be a one afternoon sitting turned into a series of meetings that were believe me were very emotional, even I myself, I found myself crying at times and so forth. And then I...I finally said to her, "Is it okay, saina, you know, this I...me addressing, is it okay saina if I...if I write this...turn this into a play?" and of course she said "A play? Wow, you know." You know of course you know what a play was and so forth but she said, "You're going to use my name, and all these peoples' information I'm giving?" I



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said “No, I’ll protect your identity you know, I’ll change the characters names and everything like that.” Which I did, but it took maybe about a dozen times because every time I would finish a chapter or a...a scene, act one into act two into act three like that, I would have her read it. I would go over it with her and so forth, and many times she’d say things like, “Oh my god, that’s too obvious. People are going to know it’s me. Uhh, no let’s change it a little bit and don’t use this name use that name.” And you know all these, and so I would bring it back to her the next time around and then she’d say, oh can you go ahead and rewrite that thing about this person and that, you know like that, so it went through a series of changes. And finally when...when...when I produced...when I finished the script I made her read it for the...for the...for the final time and then I presented the same script to...to... what’s...the two university professors here, the university of theater and they read it and they liked it. They said, “Peter, let’s do it. Let’s do it and so forth. So I said, “Okay and so forth.” So I sat with them and I, you know, went through the whole process of all these other stuff and then of course the publicity went out and everything like that and then...towards the...I would...I told the woman says. “Tan, you know her name right, I would like for you to watch the play.” She goes, “Oh no, no, no, no, it’s too much for me.” and everything like that. So if you ever...if you’ve gone into the Fine Arts theater you see upstairs there’s the...like the...like the...like the projection room or something like that where the...where the spotlight can be, so I talked to Chris Matthews at the time said Chris can...can my guest although I didn’t tell them who it was. I...I said, “Can a certain guest of mine sit up there and watch the play through there?” Because you know apparently this person prefers to be... not to be seen and everything like that right. And so, Chris said yeah sure, why not, you know and everything like that, and so, you know, in fact I ended up cleaning up that...you know everything was in shambles, clutter and everything like that and I did make arrangements for her to come up there, and even provided a small refrigerator for her so that she could have refreshments and everything like that and towards the last minute she just chickened out and she goes no I can’t do it...I can’t do it. But get this Leah, the day before the opening night and everything like that I get this irate phone call from a man an elderly man and he began first by cussing at me on the phone, “Håyi hao? Diablo na kuksika, you know and everything like that right, was cussing me out. “What business do you have writing about... about something you know nothing about?” And the thing that got to me that...it gave me an idea he knew of me is because of my last name. You see I’m Japanese. My last name is Japanese and I am a third generation Japanese. And he goes, “You have no business you freaking Jap!” You know, like that he...he called me that. And so I finally I just said, there I was listening on the phone I said “I’m sorry sir, but...” He goes, “Who’s...who’s...what’s the name of the woman that you’re writing about? And who gave you the permission to do all this? All this...all this



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stuff?" And I said, "Sir, I'm not at liberty to share that information with you, but if you...if you really are, if you want to see the play just tell me, if you want to bring your family members with you just tell me. I'll give you free complimentary tickets for the performance, maybe whichever night you want, and the play is going to run for two weekends and so forth. Just tell me and if you say the number then I'll just leave it in the front when...and I'll tell the people in the ticket office to set that aside for you and just say Peter, from Peter Onedera or something like that. And you can pick up the ticket and just go watch the play and see for yourself." But in the interim of the conversation he started to calm down. And finally he said to me, he goes, "The reason why I..." I finally asked him, "Sir because you know your curiosity has really struck me, why does this play mean something to you?" and then he goes, "Well my sister was one of those comfort women and she is dying and she wants to come home to Guam and die here and I...this play quite interestingly, coincidentally is timed with her arrival so I want to know if she's mentioned in the play or she...or it is about her that you're writing about and all this." And I said, "Sir, I don't know who you are talking about and that's okay because I'm not going to ask you for that." I said I'm already too forgone for the life of this woman who's story I'm presenting, but you come and watch the play and see for yourself and so forth because believe me, names have been changed over and over again so if you think of somebody's that's in that play or maybe your sister's story is a part of this and so forth, then it is by coincidence. But I don't know who you're talking about and I'm not going to ask you." And so sure enough he...he asked for tickets for a...for a party of seven, so I just made the tickets available at the window. And I was just too busy anyway to even bother trying to figure out whether he or she came until I think after the second weekend or something like that finally asked a ticket person I said, "Were those tickets ever picked up?" Goes, "Oh yeah, a man came and picked it." I said, "Oh okay, that's all I want to know. Now even prior to that right I met the Archbishop at the a...at the a...at one of the masses...Sunday masses at the Cathedral and he says to me, "Peter, what are the names of the characters in your play?" and as I started running you know...running over names. His eyebrow of his kept going up, "Aww...oohh...really?" You know like that and I said you don't know that. Sure enough he came one night with his housekeeper, and I think...I think the kitchen lady or something like that. The next night there was a row of penguins who came in from the Dominican community, and then the Mercy sisters all came that other night and then the Notre Dame nuns. So apparently, he told all the convent nuns to come and watch the play or something like that. So...so every night was a full house, it was packed to the...to the rafts and everything like that, people were actually being turned away. And of course Chris Matthews, and oh god what's his name, Brian Reynolds, they told me, they go that's the first time they've ever seen audiences of that nature, you know



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these are older Chamorros who came to watch and experience and so forth. And many of them, you know, there was...there was not a dry eye so to speak as they were watching the play. And so...so that play became very meaningful to me but I also wrote about...about the leprosy situation on Guam, a lot of people don't know that leprosy existed on Guam. And so this story came to me too because the person...the...the... Makia Malo from Hawai'i who...who lived in Moloka'i at the...at the Kalaupapa Leprosy Colony there came to Guam as a guest of the...of the Guam Humanities Council and spoke about his plight being diagnosed with Hansen's disease and coming down with leprosy and so forth. And so he shared that experience with me, and unbeknownst to me; I didn't know that leprosy was a problem here. But, years before then, I remember...I remember my grand aunt telling me that she remembered watching a spectacle in Hagåtña as the supposed lepers were being...being walked; it was like a parade, a human parade of some sort, as they were making their way to the ship in a...in a Piti Harbor. And people were wailing and screaming and crying and it was the ship that took them to Culion island. And so many of these people were...were...were...forcibly taken from their homes and so forth and...and the more Makia talked about that, I said, wait a minute, hmm? I...you know and...and got me to thinking and so forth and so I did my own research, but I interviewed people who had family members taken to the Culion island. And died of leprosy there, and their bodies were never recovered, or brought back home and so forth. And so I wrote about so that also became very...very meaningful for me. And Hope Alvarez Cristobal was there the other night, was the star of that show and everything like that. And...and it was presented here at the Lecture Hall. I presented it at the Lecture Hall and so forth. So I've done...so each one to me means a lot and I also did a Romeo and Juliet version, yeah a Chamorro version of Romeo and Juliet. Shame and scandal in the family you know and everything like that, where the sodality and the alter boy were cous...were actually siblings, but they didn't know and they fell in love and so forth. So we staged that at Tiyan theater and so that...that also received quite a ...quite a response that was overwhelming, you know. And it borrowed Johnny Sablan's song, "Shame and Scandal in the Family" and so forth. So those are examples of putting to the stage a slice of life, often about Guam and so forth. I've also written about cancer, about diabetes. I even did a Chamorro version of Jerry Springer, you know where ...where the adulterous young Chamorro man and had mistresses and so forth, so that they'll argue. Now that play was entirely in the Chamorro language, so I presented that too at the Lecture Hall and so forth. You know, so it was...so I touched upon many different subject areas, you know. And of course I did a musical on the... of the...the...rail and the monitor lizard you know so...so that legend was over at Tamuning Elementary; it was a musical. Of course the legend of the Duendes here at the Fieldhouse that was



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perform...produced by the Endowment Foundation and so forth. And so I touched upon a lot of stuff and so forth. From one act plays, to musicals, to skits, to dramas, to tragedies, things of that nature.

Peter: I...I...there's no I guess easy way of...of a...of encouraging. All I can do is encourage and have them just go out and do it and so forth. Then of course, myself, I've had my share of naysayers, people who have come out of the woodwork and said "Lachi hao, ti denanchi enao. This is not correct; this is not accurate. This is..." And so my...my response to that is "Okay I'm mistaken, whatever, do it. If you feel that you'll have something better than what I've presented, do it yourself. There's nothing wrong with you doing it, let's see you do it and so forth." And so many times that stops people from saying further comments to me and so forth. And like I said I'm not out to please everybody, but I do have a story to tell and my story may not be accurate, but it's certainly worth everybody's while to know it or to hear about it and...and I've...I've gotten away this far to be known that heck Peter will tell you a story if you want, so.

Peter: I started a Chamorro language school there too, so you know I started last...last October and the second cycle just finished, and now I'm preparing for the third cycle and so forth. So I'm teaching Chamorro language 101 in our...Chamorro language 1, Chamorro language 2, Chamorro language 3, and I'm going to be offering Culture and Heritage class, you know, at the same time I'm doing Chamorro language 1 and 2 courses and so forth. But yeah I came from the University of Guam; I taught here and I gave it also my best shot and I...

Peter: Well even if I was to answer in Chamorro or in English or whatever, it's there. I don't know how...because I'm not that, how should I say that...I'm not that exposed to the Department of Education's Chamorro Studies division and how that program is...is taught or presented and so forth. Yes, there is discord there and so forth and...and to me what's problematic is that it's very lax on their requirements for teaching the Chamorro language at least with the public schools, the way I see it. I know that if they have accumulated 30 semester hours as a part-time...as a student here, something like that and then they go and they seek certification with the certification office here for the teaching of the Chamorro language and they pass it and so forth, then that makes them certified for the next two years and so forth, but many of the students who go into the system of teaching the language really have no basis of pedagogical approach to the lang... the teaching of the language and to me that's important because anybody can speak Chamorro, anybody can write Chamorro, anybody can read Chamorro and so forth but not everybody can teach the Chamorro language. You know...knowing full well that there is a grammatical structure, there's orthography, there's a...there's different rules from...from reduplication to morphophonemic changes to syntax to all these other stuff and so forth to me that takes time and that requires that kind of commitment to do it and so forth.



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Whereas, many of the teachers who go into the... into the school system are just filling positions because they are needed there at the school and so forth. And I find that many of my...many of the...the teachers who are teaching it, as a matter of fact yesterday when I was a...a guest speaker at Astumbo Middle School, the two teachers that are teaching Chamorro there were my former students, but they are using the lesson guidebook that I had given them and we were using when I was teaching here and so forth. And so forth but...but I've also...I'm also aware that some of my previous students are also using that lesson guidebook and I don't know I...I was headed to the ...headed to the bookstore on my way over here to see if the lesson guidebook is still being used and so forth. And...and because I'm updating that I'm...I'm going to be producing that in a new...new book and so forth, but...but many of the people I have spoken to and are now teaching it are using that pretty much, but they lack what I'm saying is the... the pedagogy of the teaching of the language and so forth. And that to me is disappointing, if anything, but at least the point...the point here is that you know because many other...especially the children when I...when I meet up with children and so forth and you know they say "Katu, hotno, bentana, satge" you know those kinds of stuff, but to...to use a stative sentence, or an intransitive sentence or a transitive sentence, or anything from...from simple to complex, compound complex and all that they just don't have it, you know they don't have what it takes to...to put together a sentence. I mean you know and all that and many of the times it's just a...a... emphatic sentences you know and...and it's really not enough. It's really not enough and a lot of people are...and...and I don't know who to fault here and so forth. But at the same token, the...the...the Chamorro that I was teaching here, I can think of two students who succeeded, of course one of them was Miget Bevacqua and the other one was Kevin James Camacho, who is now a practicing lawyer in New York, you know married to a I think a Brazilian or a Venezuelan, something like that. And of course, Miget Bevacqua is now here, but at least with Miget he just immersed himself and he had the advantage of his late grandfather and grandmother by living with them and so forth. And...and you know that, but overall in my own teaching and so forth it was difficult because like in the public school system you teach...you take the language; you learn it in the classroom then the minute you step out the door, "Hi, how are you? Are you going to the disco tonight? Are you going to the movies tonight? Let's go have a smoothie." You know and all this, but you don't hear the Chamorro language being used. But you know and...and I've done many things in my teaching here to make sure...like...like I would conduct a 24 hour immersion campout, an overnight campout. I mean we've gone to Sigua Falls to Tarague Beach to Hila'an Falls to... I've...I've done all that 24... you know, I've broken them up into cooking shifts and we have to speak in the Chamorro language, and even that you know, many of them avoid me,



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throughout the whole 24 hours they avoid me or sometimes I would say, “Kao esta nu...kao esta un totnge i guafi? Yan uyu, HUNGGAN! Kuantu guaha na...na pilik...kuanto guaha na case hånom, HUNGGAN! You know that’s, it’s either HUNGGAN! And sometimes I would say, uhh...okay. And then like I said I won’t see them the minute we got there until that...and then they stay away from me, but I will walk around and, you know, catch them. You know, håfa bidan-mimiyu and everything like that, and oh my god, I can tell you stories about that too...about all the campouts that I do, but I...the same thing in my classroom, so we also do activities here like the sports and games, the stories and songs that...the Chamorro language competition that I started here and so forth. And that one was... you know, I involved everybody as much as possible, but I also try to expose them to different situations instead of the...and of course we do have...and I don’t know whether they are using the language lab here, but when I was here I enforced it among the Chamorro language teachers. There’s a Chamorro language lab here, use it, use it! And I don’t think I ever saw any of my other colleagues who were adjunct faculty using it and so forth, but I would bring my students in there and we would have the entire two hours of the language lab used and so forth, but I hope that answers your question

Leiana: Yeah

Peter: about the discord and disharmony and so forth because and then of course there’s also and...there’s also the envy, jealousy, professional...professional as well as personal. You know things like that, those things do come into play and for me...and for me I’ve been told that I’ve been a difficult instructor and so forth because I don’t care who you are; you’re gonna learn. I said...I know what I always tell my students look you’re paying me to teach you; I’m obligated to you to te...that you’re going to learn so don’t think this is gonna be an easy A because I don’t give out easy As, you know. I may give you a lot...loads and loads of extra credit work and so forth, but you earn your grade. I don’t just give it to you at random, you know and all that. And so mo...all of my student evaluations have always criticized me; he’s a hard instructor; he’s strict, you know, but for the most part everybody said he may be hard and strict but I learned, you know that kind of stuff. You know, I’d rather hear that and...and believe me I’ve also had my children as my students, and I’m hardest on them in the classroom because I told them, just because your my daughter, hello! Selina for example, the same as Helen; I don’t know if you know my second daughter, Helen. And in fact when I taught them the following...because we don’t see our evaluations right because you’re teaching here right? You don’t see your evaluations until a year later. So I would read and many times the evaluations that are coming from students, Siñot Onedera is too mean on his daughter. He’s very....you know, he embarrasses her...you...you know. I like those kind of... I like those kind of evaluations because it means...it goes to show that I don’t



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favor one over the other, you know, and I've had nieces and nephews, got children, friends, and of course ever since that law was passed here about free tuition for senior citizens I've also taught my former classmates, and grandmothers and grandfathers and so forth. And I would tell them, we were classmates back in high school and so forth and then I was Peter Onedera and here call me Siñot, just like I what I told you earlier, call me whatever you want to call me, just don't call me collect right? So...so I use that line and all that.

Ginen, annai ginen un tiempo nai, annai para annai mama'ná'ná'gue' yu' para bai hu petsigi nai i yo-ku Ph.D lokkue' yan uyu, duru manaplika yu' yan uyu pues annai hu chule' i yo-ku Master's gi Micronesian Studies nai, i dean ha diklára na terminal degree i yo-ku Micronesian Studies. Pues ayu na ti hu petsigi nai i yo-ku Ph.D guihi na tiempo. Lao hekkua' ha' pá'go kao taigueguenao ha' i sa' nuebu pá'go na dean gi you know si James Sellman pá'go dean. Lao annai si Mary Spencer nai guiya **???? (35:13)** estába gi komite-hu si Mary Spencer, si Rebecca Stephenson, si Robert Underwood, si Anne Hattori, singko guihi na membron gi komite-hu yan uyu. Guiya si Mary Spencer ha detetmina na fino' i Micronesian Studies was a terminal degree for the teaching of the Chamorro language, but I don't know how true it is now. And of course Miget Bevacqua and I graduated together with our Micronesian Studies degree so, but he went farther and he's got his Ph.D. so that's what made him I guess qualified to be hired or something like that.

I che'cho'-hu yan i fino'-ta magâhet maolek anakko'-ña yan maolek ha' fineddâ-ña ya nu desde ki hu tutuhon magâhet kalan hu eyak di nuebu Fino' Chamoru sa' hu fakcha'i lokkue' ayu na tiempo annai manmachomma ham mamfino' Chamoru yeah. Ya nu sa' guâhu desde ki annai siette grâdu yu', hu hasso ha', ti bei maleffa nu este planon amerikânu ya i ma'estro-ku ya annai guihi na tiempo annai ma introdusi ayu na kinalâmten fina'ná'gue' i "team teaching," hekkua' kao esta inipos enao sa' lao ma introdusi nai ayu "team teaching" guihi na tiempo annai siette grâdu yu' no ya nu gi estába pá'go Agueda Johnston Middle School lao guihi na tiempo George Washington Junior High School giya Otdot. Pues ai adai gi fa'na'an i fine'nana ha' guihi na diha, ayu ha fine'nana ha'ânen eskuela ni mandanña' todú sitentai singko na siette grâdu na famagu'on mana'fandanña' gi un kuâtto right. Ya manmatâgo' ham an para bai in fanaitai gi lepblo you know and everything like that, put hekkua' háfa ayu ya guâhu fine'nana ma'ayek. Ya ti hu tungo' nai, ti hu tungo' na guaha tonadâ-hu nu gi Chamoru you know yan uyu. Lao pá'go hu chagi ayu na siniente annai ya guihi na tiempo ayu reading language arts i na'ân-ña i klas nai. Pues, matâgo' yu' para bei taitai excerpt from a Mid Summer Night's Dream right, si William Shakespeare, kâksika, whatever his name, whatever, i tinige'-ña nai. Pues



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tumohge yu' nai hulo' gi ya umbe hasso an siette grãdu hit yan esta kalan nu esta todú matulalaika i manmumutung afa'fa'-ta, mañottetteru hit you know what I mean. Ya ai sa' guãhu fine'na tumaitai ayu "Midsummers Nights Dreams" ya un paragrãpha yan ayu. Ya hu taitai ayu pues annai munhãyan yu' nai, ilek-ña i palao'an amerikãnu na ma'estra, ilek-ña, ha bohao gui', "It is so refreshing hearing British Cockney with a Chamorro accent hahahha." Duru chãka' chalek-ña kulan punidera you know and everything like that. Pues duru mañãlek i pumalu ma'estra yan kontudu i estudiãnte no. Pues, guãhu tumohge ha' guihi ya ilek-hu, "My god what did I do wrong?" You know and everything , hãfa bidã-hu, hãfa problemã-hu. She made fun of me for speaking using the Chamorro accent you know to speak a British Cockney. And so that 7th grade year, that first day of class, I just went this, I just went this low that I wanted to bury myself in the thing. So, I swallowed back my tears right out of embarrassment and everything like that, and it intimidated me so much that I stayed away from my friends that I grew up with, that I went to school with because I had so fucking strong Chamorro accent because this English teacher made fun of me you know, and I never knew that I had an accent. So, I stayed away from my friends so I started hanging around the haole kids and all that and I started listening to the radio to the announcement and you know started to pronounce words you know English correctly and everything like that because I wanted to have an English accent. And to the point nai like I said, so I went all the way thru high school and I just stayed away from speaking Chamorro language you know and everything like that and I stayed away from people who spoke Chamorro and so forth and so that was my, that was my reinventing myself I guess, and to the point to when I went to U.O.G. here, I minored in English you know. I majored in Communications, but minored in English, right, so I wanted to be fancy and all that. And then, for a period of time when I was, I was like doing the news you know on KUAM and everything like that, I just wanted to be fancy you know and everything like that right. It wasn't until years later when I was hired at the department, Chamorro Language Commission which is now the frontrunner of the Department of Chamorro Affairs right. And so I went nai to the meeting there and everything like that and oh my god, it was like being born all over again because it was entirely in the Chamorro language and I was starting to pick up and so forth. And it wasn't, okay remember that village public hearings I was telling you about right, this was in Yoña now. When it was in Yoña for that public hearing right, I remember saying to this elder lady, well this elderly lady her name was Tan Rosario right. Her last name was, she was the mother of Sister, did you go to Notre Dame? Did you go to, okay. Well, her, see I don't know if you remember Sister Rosalyn Santos, well I don't know if you remember her, but she's a Notre Dame nun, but her mother her name was Tan Rosario right and everything like that. So I amen her right, ñora Tan Rosario and everything like



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that. And, she goes, “lâhi-hu, hâyi na’ân-mu?” You know, what’s your name and all that. “Si Peter Onedera, saina-hu familiân Chetton Bala Tres.” Ilek-ña, “pues maolek na mangginge hao sa’ sobrinu-hu ha familialin Lincoln.” Ma âgang yu’ Rosarion Lincoln lao familiân Bala Tres yu’ lökkue’.” Pues fangginge’ and all that. Para ilek-hu “Oh pues taotao mânu hao Tan Rosario?” Ilek-ña, “Taotao Yoña yu’.” Ilek-hu, “oh giYeña hao.” Oh she flew off the handle, she goes “giYeña?, cha-mu umâgang yu’ disatento-mu, ti giYeña yu’, taotao Yoña yu’, disatento.” You know, oh my god. I didn’t’ know that it was, it was insulting to be geYeña gi tâtte giLita you know that kind of stuff. So I had to learn that, so that was my first embarrassment you know and everything like that because I was scolded by an old lady and I thought I was respectful you know and everything like that. So I had to kind of relearn the proper way of all these stuff you know and all that. Pues, ayugue nai tutuhon-ña gi fino’-ta you know and everything like that. Pues, sigi ha’ nai lökkue’ umembilikeru yu’ sa’ magâhet na masangâni yu’ na mistet di un hâfa ayu na’ân-ña, un na’potpot i sensen-mu nai. Sa’ yanggen malalâtde hao, makasi hao, maboleha hao, machatge hao yan uyu, debi di un sungon yan pañot yan un faisen taimanu po ma sângan i dinanche. Pues, ayugue ??? **(41:48)** na hu eyak dinuebu nai ta’lo todû. Lao hu tungo’ ha’ nai Fino’ Chamoru yan uyu, lao guihi na tiempo esta nu esta umbe hu tutuhon i familiâ-ku, guaha famagu’on-hu yan uyu yan you know, hu fancy yu’ fumino’ ingles you know and everything like that to the point where I was a keynote speaker at JFK’s graduation, I was the Phi Delta Kâppa, I was the keynote speakr for convention, conferences and all things like that because they said I spoke perfect english, you know. So, I had to relearn my Chamorro all over again and so forth, but ever since then I knew that the Chamorro was still in me. And then of course the Chamorro Langauge Commission was what brought me back to the fact that you are a Chamorro no matter what. You can change everything you know, so that’s when I learned nai that you know I could be Buddhist if I want to, I could be Jewish if I want to, I could be Republican if I want to, I could be Democrat if I want to, I could be gay if I want to, I could be straight if I want to, I could you know change the color of my hair you know, dress, but I could never be anything else but a Chamorro. You know so I just put that in me and I said okay, that, that’s something important to me and I kept that with me ever since. So it’s a choice right, it’s a choice, so when people tell me I’m not a Chamorro, I say, I don’t care what you say but in my heart, I’m a Chamorro, you know.

Yanggen nu fumino’ Chamoru yu’ ya masangâni yu’ nai lachi ti debi di bei sângan ayu, hu faisen pâ’go, ilek-hu, “Pues taimanu nai bei na’dinanche este, kurihi yu’ fan put fâbot yanggen lachi yu’.” Pues ayu ha’ nai, lao magâhet nai desde ayu nu ti mampos nu fotte i linachi-hu nai ni ayu guaha na biâhi na i hinasso osino i nina’setben palâbra guihi na momentu ayu na lachi, Lao pues, hu



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faisen gui'. Lao, pues hu tutuhon nu rumipâra nai i diferentes klâsen taotao i fino'-ñiha. Pues, ti necessario nai na hâyi dinanche, kumekeilek-ña na dinanche gui' lokkue'. Sa' guaha na guaha gi fino' Chamoru-ta diferencia. Guaha na ayu ilek-mu nu kalan malingu gi hinasso-ku ayu taimanu masangâni gi unu ma sângan ha' lokkue' lao ti parehu gi otro lao parehu ha' hâfa fino'-ña. Ayugue na klâsi hu lili'e' nai. Pues, kalan hu li'e' nai na gi fino' Chamoru na maisa, diferentes, ayu na mappot yan makkat ma'eyak i fino' Chamoru sa' diferentes klâsen taotao umu'usa. Ti parehu yan fino' mâs, mâs nu chaddek mahokka i fino' Chaponés sa' kalan un sistemâ, un sistemâ ha' nai fino' Chaponés. Chaddekña buente i Franses na lengguâhi ma usa sa' un sistemâ-ña ha' nai. Ti parehu yan i Chamoru na meggai dimasiao nu areklo-ña gi nina'setbe-ña yan uyu. Pues ayugue nai hu estudia todû enao siha. Yan nu entre mâs tiempo, mâs hu na'metgot yu' ya hu na'fitme yu' yan uyu. Ayu na gi tinige'-hu guini na lepblo yan uyu, yanggen guaha lachi, yanggen ma sângan i taotao na guaha linachi-hu gi tinige'-hu pues, siha nai lokkue' hu na'setbe mânu mâs ma na'siña. Ya ti kumekeilekña na yanggen lachi yu', ti kumekeilekña yanggen dinanche yu', guâhu ha' dinanche, ti siña ha' you know sa' akseptao yu' nai ni opinion taotao na yanggen ma nâ'i yu' hâfa, ya ilek-ña, "Peter chagi fan este na hinasso pat uyu." You know parehu ha' yan ayu guaha na biâhi na maboleleha ha' yu' nai, lao lokkue' tâya' guaha. Ti ha chu'ot yu' enao. Lao yanggen meggai taotao nai ayu po ma sângan na "Lachi hao, debi di taiguini, debi di taiguini, debi di." Yanggen esta nai mampos taiguenao na klâsen, hu sangâni ha' âlok, hu sangâni ha' tenga, ilek-hu, "Yanggen lachi yu' nai pues hâgu lokkue' nai cho'gue mânu un na'siña ya na'dinanche, ya ta li'e' nai i kapisidât-mu lokkue' kao chilong ya hâfa esta hu cho'gue." Ilek-hu, "ti ilelek-hu na gof dinanche yu' osino mâtto chi-hu di minaolek-hu yan uyu." Ilek-hu sa' mambula siha nu umafakchacha'i mohon yan i masangâgâni yu' ni difekto-ku. Lao mângge siha nai? Kao ma chocho'gue hâfa bidâdâ-hu? Ayu ha' hu gagaogao giya siha. Ilek-hu sa' didide' ha' hit nai manmâmângge'gi fino' Chamoru, didide' ha' hit manmanaiaitai gi fino' Chamoru. Hunggan, maolek sa' si Pâle' Roman De Vera yan si San Vitores mângge' put fino' Chamoru. Lao ti Chamoru nai enao siha, pues guâhu nai ni Chamoru bei cho'gue mânu nina'siña-hu tatkomu Chamoru yu'. Pues ayugue nai na you know man, mankontento i taotao, ayu na hu chocho'gue i luchâ-hu giya PDN kâda mâttes yan kâda mina'dos, fine'nana, I mean fine'nana yan mina'tres na mâttes kâda mes hu tutuge' ayu. Hu cho'gue i lepblo-ku ayugue sa' ayugue nai kontribusion-hu put i, i taotao-hu yan i kotturâ-hu todû. Pues, parehu ha' nai yan hâgu na esta un tungo' i estorian Guâhan no yan uyu. Pues, na'setbe mânu mâs un na'siña nai para un pikura i nina'setben Chamoru. Ya enague na fifino' Chamoru hao, pues put fâbot chonnek mo'na yan un kalâmtini sa' didide' ha' hit nai, mandidide' hit dimasiao ya olahe mohon ya you know i pribilehu para hâgu, hobenña hao ki guâhu na meggai, ti kumekeilek-hu na para bei lâ'la' unos



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kuántos años ta'lo, siña mátai yu' agupa', agupá'-ña ya you know lao guaha nai bidá-hu ni hu kontribuyi guátu i kotturá-hu na gaige esta gi fino' Chamoru ginen guáhu. Sa' para i manatátte ha' nai i henerasion, para u ma estudia ya u ma tungo' na siña ma tuge' gi fino' Chamoru, ma taitai i fino' Chamoru, manguentos gi fino' Chamoru yan enao na klási. Pues ayugue put guáhu nu legásio ginen guáhu nai para bei cho'gue enao siha.

Pues guáhu nai, guáhu nai, ti para bei nangga enao na sinisedi gi, giya hita tatkomu kotturá-ta, sa' para guáhu nai nina'en yu'os este no. Ya ayu na hu chocho'gue este put para bei hu pikura na ihemplo yu' para i manatátte siha ya kosaki u ma hokka, you know. Ilek-ta, siña buente bei hu pega si Doktor Miget Bevacqua na ihemplo, i hemplo-ku poddong giya guiya yan ayugue pá'go ni guiya sa' annai mátto gui' mági ni in fino' Chamoru ti ha tungo' ya ayugue pá'go na gagaige gui na puesto. Pues, mientras taiguihi nai na resuto mafátto nai, pues esta kumekeilek-ña nai na popoddong esta nai i háfa hu pepega guenao huyong para ginen otro taotao. Ya kosaki u lalá'la' ha' nai u kontinua lumá'la' taiguenao. Ayuugue nu put guáhu na gof impotante na bai hu chochonnek mo'na todú nina'siñá-hu. Ti ilelek-hu milágru hu espipiha pues no insigidas agupa', agupá'-ña, i entre na populasion para u famfino' Chamoru, lao este bidádá-hu, yanggen ilek-ta nu taigue yu' esta un diha gi tano' nai, u ma li'e' nai na ilek-ñiha na "ai si Peter Onedera sa' ha cho'gue mánu más nina'siñá-ña. Ya ayugue nai para u ma li'e' nai na parehu yan pá'go i ta lili'e' i che'cho' Pále' Roman de Vera no. Esta taigue gui' lao ta lili'e' ha na gaige i bidá-ña tatkomu nubena sa' ayugue mana'sesetbe pá'go. Pues, guáhu nai hu chocho'gue este sa' ti ilelek-hu na bei hu matáttiyi lao olaha mohon nai hu tátme i simiya gi maskeseha un pátgon osino un taotao osino un palao'an ya u petsigi nai este i bidádá-hu. Ayu ha' hu gágagao. Sa' parehu ha' yan gi sanlagu ta'lo ni ayu mama'ná'gue' yu' yan you know yan uyu, ya parehu ha' yan lameggai na Chamoru guihi guátu ti manmalago' na u fanChamoru siha, manmalago' na para u fanGuamanian siha. Pues, guáhu nai, hu sangágani siha, ilek-hu pues hánao dai laña hao nai yanggen malago' hao na para hágu Guamanian lao guáhu Chamoru yu' pues cha-mu sumangágani yu' na ti Chamoru yu'. Ilek-hu lao sa' ti bei sangáni hao na ti Guamanian hao na Chamoru hao osino bei sangáni hao na Chamoru hao áhe' ti Guamanian you know, ti pudet unu. Lao para guáhu nai, i checho'cho'-hu guini, ihemplo na debi di ta mantieni i fino'-ta. Debi di sigi ha' ta chonnek mo'na i ma'usá-ña. Ayuugue nu impotante para guáhu.

Ti guáhu ilek-ta enao na klási ya bei fañangáni na lachi hao. Hu sangágani, hu sangágani i taotao ilek-hu, "yanggen esta nai un pega na taibáli nai achokka' háfa bai hu sangan pá'go na momentu guátu giya hágu, yanggen esta un pega nai na na taibáli i fino' Chamoru sa' put i internet, put i email, put i



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todu taiguini technology yan uyu.” Ilek-hu, “lao guâhu lalâ’la’ ha’ yu’, desde pâ’go ma’apâpâsi yu’ para pinila’, cho’cho’ pinila’, ma’apâpâsi yu’ para hafkao na infotmâsion publiku, mâmângge’ yu’ gi Pacific Daily News ma apâpâsi yu’ nu ayu. Hu chagi nu gi kotte man nu, sumaonao yu’ guihi ya ma apâsi yu’ maolek, i Bank of Guam, ayu yan i new ATM machine and everything like that, laña’ kana’ dies mit ma’apâsi yu’ nu ayu para bei cho’gue ayu gi fino’ Chamoru. Pues yanggen taibâli pues hekkua’ dai sa’ para guâhu, gaibâli, you know. Este i lepbloku ni hu cho’gue ya mângge’ ayu’ yan uyu, hu bende ya atan ha’ na mama’kepble yu’, you know. Ilek-hu na “yanggen, yanggen hâgu nai ya un pega na taibâli Fino’ Chamoru pues problemâ-mu enao, âhe’ ti problemâ-hu.” Lao otro birâda nai, yanggen un necessita lokkue’ nu ayudu gi fino’ Chamoru sa’ malago’ hao na pon tuge’ i imbitasion-mu gi fino’ Chamoru osino malago’ hao malâgu para senadot senadora ya malago’ hao ni yo-mu campaign slogan u fino’ Chamoru pat osino yanggen malago’ hao gi lepblo maskeseha dinilitrehan Si Yu’os Ma’âse’, Dângkolo’ na Si Yu’os Ma’âse’ ginen i familiân-mâmi sa’ guaha mâtai-mâmi, apâsi yu’ nai pâ’go. Pues, sa’ guâhu, ayugue na gumaibâli i fino’ Chamoru. Pues, hu ripâra nai i bulan taotao siha ni tai manaiguenao na klâsi, lao nangga sa’ mâtto ayu na ora siempre an ilek-ñiha, “malago’ yu’” you know “malago’ yu’ ni gi fino’ Chamoru” pat osino yanggen chachaflek si nanâ-mu pat si tatâ-mu ya ma a’âmbulance guâtu gi espitât ya ti siña ha sângan i pinadesi-ña gi fino’ Ingles na Fino’ Chamoru ha’, guaha na biâhi na ma’âgang yu’ gi tatalo’ puengi para bei hânao para i espitât ya para bei ayuda i chetnudan pat i masa’sâpet po sangâni i mediku hâfa chetnot-ña sa’ ni ununu gi familiâ-ña tumungo’ hâfa po ma sângan. An, yanggen mafñot ha’of-ña, yanggen malinek ilu-ña, yanggen taiguihi kânsit ya guaha pinadasesi-ña, ya fino’ Chamoru ha’ i saina ha na’sesetbe ya ti ma tungo’, mâtai ha’ siempre i saina guihi, you know. Pues ayu para guâhu taibâli, hu sangâgâni este siha ilek-hu “yanggen taibâli enao, fanhasso na un diha siempre mumalago’ hao na un na’setbe fino’ Chamoru.” Ya siempre mañotsot hao you know sa’ you know, mañotsot hao siempre sa’ ayugue achaki-mu ya ti siña un hulat umespiâyi nu, you know. Ilek-hu, “hunggan, bonitu i internet yan i twitter yan i este siha yan uyu, maolek ayu siha yan uyu lao bonitu lokkue’ na guaha otro lengguâhi hu u’usa yan hu na’setbe. Ya ayugue nai i inestudio siha ni manmalalaknos na taisetbe, na ti bâli ha’ na un lengguâhi ha’ para un tungo’. Na maolek yanggen dos pat mâs na lengguâhi un usa ya na’sesetbe. Bei sangâni ha’ pâ’go na tiempo , parehu ha’, parehu ha’, parehu ha’ yan ayu lengguâhen siñât you know, taiguini and uyu, machocho’cho’ lokkue’ ayu. Maskeseha ti fifino’ ingles, pat ti fifino’ Chamoru, lao siña i lengguâhen siñat ha na’setbe ya guaha komunikasion. Pues parehu ha’ umbe yan achokka’ taimanu yanggen masangâni yu’ nu enao ya magâhet annai masangâni yu’ nu enao chu’ot-hu ,masangâni yu’ nu enao. Ayu ilek-ña “taibâli nu enao.” Pues hu sangâni ha’ siha nai, ilek-hu, “problemâ-mu ha’ che’lu âhe’, ti



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prublemâ-hu. You know, anggen ilek-mu na taibâli pues esta nai ti siña achokka' hâfa un sângan ti bai hu bense hao na u gaibâli. Anggen esta un pega na taibâli, pues bei sotta hao ya bei respeta hao nu enao i siniente-mu. Hanao ha', ta lili'e' sa' gi mamaila' na tiempo, siempre ilek-mu, "ai olaha mohon ya macho'gue este fino' Chamoru pat osino muna'setbe fino' Chamoru yan uyu." Ya meggai biâhi ni guaha taiguenao na susedimentu you know.

Siña ta cho'gue no, you know sa' guâhu hâfa nai taimanu na bei sângan este, hâfkao siha ni mannuebu siha gi huyong taiguihi humuyong esta guini gi halacha i whatsapp na para i fino' Chamoru, humuyong i Chamorro Challenge ayu i puzzle inabak ni machocho'gue, siña ti un hongge este lao hu ofresi i ayudu-hu guâtu gi Rosetta Stone na para bei hu na para bei hu ângkas giya siha ya bei ayuda siha nai para i Fino' Chamoru. Ya kontudu siha ti mamparehu ha' yan i publishers, parehu ha' Rosetta Stone lokkue' ilek-ña, "tâya' there's no market for it." Ilek-ña ayu ma espipiha i fino', fino' taotao yanggen guaha dininmânda ginen i publiku. Ayu ma eppok yu' para bei cho'gue i bei fañangâni **(56:04)** siha ni fifinio Chamoru osino mane'eyak fino' Chamoru na para u na'tungo' siha na mannessita ayu i Rosetta Stone. Pues, guâhu nai ni hu na'setbe ya nu siña hu cho'gue todû este fino' Chamoru yan uyu. Annai hu ofresi enao na ayudu, ilek-ñiha, they need to know first if there is a need for it. Ilek-hu, "okay," lao ayu ha', ayu ha' ilek-ñiha giya guâhu. Pues guâhu nai hu pega i yo-ku infotmâsion-hu guihi huyong sa' you know ilek-ta listo yu' para bei cho'gue lao laña' miyon put miyon salâpe'-ñiha lao ti hu tungo' lokkue ayu na systema, i yon-ñiha yan uyu. Lao, guâhu ya guâhu nai nu Ken right Ken, guâhu nai Ken ti enao hu espipiha nai, ti enao nu hu espipiha nu ayu. Hu chocho'gue nai i fino'-ta para u ma li'e' ni ordinârio na taotao sa' ti todû umbe taotao tumungo' i technology yan uyu, siña humâlom gi computer yan ha na'setbe, I mean parehu ha' yan ayu whatsapp guini ni humuyong esta yan uyu. Maleffa yu' hâyi hu faisen, i kuentusese-ku gi matai gi egga'an gi as Taitano. Ilek-hu, "hey man, hâfa ayu Whatsapp?" Ilek-ña, "Laña' umbeski unu karâhu ti hu tungo' i email ya pues bei hâhâlom gi Whatsapp," you know and everything like that. Ya achaidât-hu ha' este na taotao you know and everything like that. Ha na'châlek ha' yu' uyu. Lao para guâhu nai, ayu para i ordinârio na taotao ni para u ma li'e' yanggen put siñât no. Yanggen un pega i ofisinâ-mu no, ofisinân menhâlom para si Ken Kuper or something like that. Ayugue annok nai u ma li'e' i ordinârio na taotao yan uyu you know. Pues guâhu nai sa' guâhu nai mângge' yu' lokkue' screenplay, I've written a screenplay with the gi fino' Chamoru para todû i dialogue and all that. Pues, ayugue nai para guâhu yanggen siña ayu po fanmâtto i taotao po fanmanegga' nai gi uyu, guse'ña ma hokka i fino' Chamoru taiguihi na klâsi. Ya maolek ayu you know and everything like that, put guâhu, maolek ayu ayugue i nina'siñâ-hu. Hunggan, nu, guaha i yo-ku nu hâfa ayu



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pat guaha un año you know and everything like that. Lao ministet nai, kao guaha familiâ-mu, umasagua hao?, guaha famagu'on-mu or?

Ken: hungga, guaha unu ha' patgon-hu

Peter: Kuantu años i patgon-mu?

Ken: ocho na meses, ocho na meses

Peter: Yan un fino' Chamoruruyi?

Ken: Todu i tiempo

Peter: Pues, taiguenao nai, taiguenao, enague nai. Ya bei sangâni hao hokka ha' i patgon gi fino' Chamoru, mâs nu fâmta' enao i nina'setben fino' Chamoru yanggen manneni ha' pâ'go achokka' pâ'go mammafañâgu, mahokka ha' chaddek. Yeah pues, enao ha' nina'siña. Pues, hâgu nai yan i asaguâ-mu Chamoru?

Ken: Mhmm

Peter: okay, yan fumino' Chamomoru gui'?

Peter: okay pues hamyo na dos nai. Todu i tiempo na'sesetbe mânu mâs ya olaha mohon na lameggai na taotaogues manai guenao you know. Pâ'go, yanggen ayu tâya' mamfifino' Chamoru you know gi familia, fihu ha' hu sangâni pâ'go, ilek-hu, "espiha hâyi fifino' Chamoru yan masekeseha ha tungo' ha' didide' lao a'ayuda mo'na nai ya gigon un hokka lokkue' no, munga ma na'hâlom ha' un talanga' pues malingu ha' you know and everything like that. Lao hasso nai todû i tiempo, ayu ha' na siña macho'cho' hao, i fino'-ta you know. Ya para guâhu, gi fino'-mu gi gima' na para u tutuhon sa' tâya' mas siña you know ya ti necessârio na para u faneskuela ha' you know. Guaha lokkue' magâhet malago' ya fihu hu sangâni i estudiânte-ku ni chumuchule' pâ'go i klas ilek-hu, "ti en eyak, bei sangâni ha' hamyo na an munhâyan i klas-mu guini na para un tunas mo'na gi fino'-mu, fino' Chamoru." Ilek-hu, "ministet en pikura ha' ya un hoño', pega ha' na para hâgu un eyak sa' yanggen un pega gi kurâson-mu na para un eyak pues umeyak hao siempre." Lao yanggen un chule' este na klâs sa' general education requirement pues maritira ha' i gayu ya ti u facho'cho' taiguenao you know. Ayu ha' fihu hu sangâni i taotao siha ni chumuchule' i klas-hu, parehu yan gi sanlagu, hu sangâni esta ta'lo you know. Lao, tâya' mâs praktiku na ni fino'-mu na'setbe todû i tiempo mânu mâs un na'siña.



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Ken: Pues, para hãgu, yanggen malago' ta na'lã'la' i fino'-ta, debi di ta tutuhon gi gima'

Peter: Todu i tiempo, debi di un tutuhon gi gima'. Lao put i gi gima' nai lokkue' hu tutuhon esta yan uyu, lao kontodu nai ayu ta'lo nu chumachãnda i nina'setben Chamoru nai gi fino'-mu meggai nu meggai siha nu hãfa ayu na'ãn-ña, empeton i chumochomma siha sa' taiguihi umãgang i komaile-ña lãhi-hu, pues fumino' ingles pues umãgang i, umãgang i ga'chong-ña ginen i che'cho' pues fumino' ingles yan uyu. Pues, guãhu nai sa' hu pega nai, hu fa'arekla esta gi gima' na gigon tumalak hãlom hao guini na guma', fumino' Chamoru ha'. Tãya' mãs, ilek-hu, "Yanggen un fino' inglesi yu' bei oppe' hao gi fino' Chamoru pues hãgu la'mon kao para un tungo' pat ti un tungo'." Lao hu sangãgãni hao nai esta yan debi di nai un fa'ihemplo na gi gima' lokkue', debi u, debi di u, guaha gi otro guma' nai taiguihi guma' che'lu-mu, guma'... sa' guaha na achokka' mañe'lu-ta ti manmalago' ha' mamfino' ingles, ahh mamfino' Chamoru, you know. Lao yanggen esta hãgu nai ihemplo hao na fino' Chamoru debi di u, debi di takhilo'.

Ayu i hekkua' kao un tungo' hãfa TPR, Total, Total Physical Response, ayugue put guãhu efektibu ayu na maneran fina'nã'gue' i ministet di na un na'annok guãtu gi estudiãnte ya guãhu nai todus, taiguihi giya guãha na yanggen humãhãnao yu' para un pãtten leksion, asta otro pãtten leksion, taiguihi fine'nana hu tutuhon yanggen taiguihi trãstes kusina, pues hu chuchule' hãlom nai kuchãla, tenidot, tãson, bãsu, ya hu hohokka hulo' ya hu ãlok "hãfa este?" Pues siha, debi di u nai i estudiãnte di u fanmanoppe' tãtte "tãson enao", "Hãfa este?" "Tenidot Este" Yanggen tres na tenidot you know, ilek-hu, "hãfa este?" debi di u ma ãlok, "tenidot siha." Taiguenao siha na klãsi nai, ayugue nu put guãhu, afektibu enao na fina'nã'gue', sistemã fina'nã'gue'. Ya ayugue hu, hu na'gogofsetbe. Ayu na gi fina'nã'gue'-ku achokka' San Diego lokkue', hu, todus i tiempo, yanggen hu fa'nã'gue' i leksion achokka' nu achokka' ilek-hu nu ilek-hu nu taiguihi falak ayu guãtu, ministet lokkue' debi di bei mostra, like ayu guãtu pues bei hãnao guãtu pues bei bira yu' tãtte. Taiguihi na hu fa'nu'i todus example ayugue na, na put guãhu ayu na sistema nu macho'cho'. Ya todus i tiempo, hu fa'nunu'i siha sa' yanggen para, yanggen para sinangan ha' nai, guaha na biãhi ha' na manmalingu ha' nai sa' ti ma tungo' hãfa yan uyu, ya ministet un na'annok. Pues ayugue put guãhu, hu na'sesetbe ayu hu fa'nana'an "show and tell" gi fino' kuentos nai. Pues, ayugue nu na para guãhu nu afektibu na manera gi fina'nã'gue'.

Hunggan, magãhet makkat enao na klãsen sinehyo' no gi gi taotao ya yanggen guãhu nai ya hu hungok enao pã'go giya siha pues fihu lokkue' hu bira



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yu' tatte ya bei faisen siha ilek-hu, "Pues taimanu nai yanggen ilelek-mu na nu atrassao esta osino hãfa taimanu para bei hu cho'gue or hãfa para bei hu tatattiyi yanggen put para bei hu tungo' fumino' Chamoru nai." Pues, guãhu, sessu nai di hu faisen siha na kao kao siguru hao nai na malago' hao umeyak? Ilek-hu, ilek-hu, "hãgu mismo debi di un atan maisa hao nai gi kurãson-mu yan gi hinasso-mu kao siguru hao na malago' hao un eyak osino un sãsãngan ha' enao sa' put guaha eskusã-mu na ayu na ti un fifino' Chamoru hao." Ilek-hu, "sa' Yanggen malago' hao nai yan mâtto gi malago' hao yan uyu, pues ayu ha' nai hu abisu para bei hu na'i hao i na'sigiru na ayu siha ni un fãfãna' na taotao ya ayu, ayu kumekeilek-hu na taotao siha ni un fãfãna', ayu atungo'-mu, i asaguã-mu, i ga'chong-mu gi che'cho', parientes-mu, matlinã-mu, patlinu-mu pat ayu, todú ayu manhihot giya hãgu ni un tungo' mamfifino' Chamoru, pues debi nai di un insiste na un mafino' Chamoruyi todú i tiempo. Ya hãgu nai lokkue' sa' guaha na biãhi na finalaguiahon i taotao manmaleffa, ilek-hu, lao hãgu nai no, gigon un siente na esta i fino' ingles maloloffan guihi pues na'pãra ha' guihi yan ãlok kao siña un fino' Chamoru ta'lo?" Ilek-hu ya "sa' yanggen enao nu, nu malago'-mu ya un pega nai enague nu intension-mu para un petsigi ya para un tattiyi pues enao na siña macho'cho'. Lao yanggen humãlom hao guini ya un sangãgãni yu' nu enao na fino' Chamoruruyi hao pues gigon humuyong hao gi petta yan hãyi manafakchã'i yan uyu" sa' naturãt enao ni hãyi umafakchã'i nai. Un pula' hao siempre gi fino' ingles. Sa' este Chamoru nai hu sangãgãni hao siha ta'lo sa' este Chamoru siha yan-ñiha mamfino' ingles achokka' ga'-ña ga'lãgu, ma fino' inglesi ha' right? Get away Rex, get away there lao komu ilek-mu, "handa" you know, guaha sa' manggaina'ãn i ga'lãgu, handa, Rex, pat uyu, maila' ya un chocho sigi ha', lao didide' umadidide' taiguenao ha', debi di un sigi ha'. Lao na'setbe nai mãnu mãs nina'siñã-mu, lao yanggen un baba hao para un aksepta hãfa masangane-mu pues na'chenglong enao gi hinasso-mu. Ilek-hu ya hunggan, sa' guãhu nai lokkue' fihu ha' hu li'e' enao i atrassao hunggan pat hu lili'e' i atrassao. Lao para guãhu nai, ãntes di bai hu gãsta i tiempo-ku nai yan enao i taotao ha sãsãngan, ha sangãgãni yu' pã'go gi mismo matã-hu, hu sangãni gui', ilek-hu, "taimanu nai hãgu la'mon nai, hãgu pã'go enao direcho-mu sa' yanggen kumuekuentos hao sa' put taiguini yan taiguini uyu yan ti sinseru hao pues ni ngai'an u fãtto mãgi guini ya u sãga guini. Ilek-hu sa' guãhu todú i tiempo i Chamoru sumasãga giya Guam, esta nai esta, parehu ha' yan ayu taotao ni si difunto ãnghet Santos annai pã'go humuyong ya ha cho'gue guihi gi todú este i kinalãmten-ña difunto che'lu-hu you know and everything like that. Fihu ha' masangãni gui' na nu gai problema ni hãyi gui' you know. Lao esta nai para guãhu, ha pega gui' nai na Chamoru lao fihu ha' i mismo na taotao-ta, ma sãngan, ilek-ñiha, "He's got an identity problem" or something like that." Ilek-hu, "ti siña umbe nu guaha sa' ha tungo' ha' hãyi gui'" you know. Ilek-hu, "pã'go yanggen hãgu ti un tungo' hãyi hao pues enague nai tutuhon-mu. Debi di un



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fãna' enao ya un disidi kao Chamoru hao pat Guamanian hao?" You know, sa' enague' nai pã'go na finiho', malalaknos pã'go i Guamanian yan enague hu fakchachã'i i sanlagu nu ha sesenatboruta yu' lao para guãhu nai esta hu pega sa' guaha masangãni yu' na l'm not Chamorro, I never will be Chamorro, l'm Guamanian. Pues hu sangãni guihi pã'go, guaha na biãhi na mâtto ha' gi hinasso-ku, umbe laña' hao diablo pã'go yan i chatpã'go-mu yan attilong-mu ya para un Guamanian you know. Lao, you know ti hu kekesãngan enao sa' siempre lalãlo' patmadãso yu' osino maseku yu'. Lao ayu ha' lai siña hu sangãni nai i taotao ni yanggen magãhet you know mansinseru ya ayugue malago'-ñiha pues tâya' mãs mana'siña. Ya enague nai si Miget Bevacqua na taiguini pã'go nai sa' ha pega desde tutuhon na debi di u na'setbe todú hãyi ha', lao guiya suette nai sa' si nanã-ña biha yan si tata-ña bihu ha sagãyi ya ayugue nai na ha pikura i fino' Chamoru yan uyu. Ya ilek-ta nai, yanggen hãyi nu taiguenao na klãsi nai pat osino na tâya' ha' nai gi familia mamfifino' Chamoru, lao guaha atungo'-ña nu taiguihi nu achokka' bisinu pat uyu, faisen nai yan inayuda gi fino' Chamoru you know. Nu ayu ha' siña, tâya' mãs praktiku na hinasso put enao yanggen ti mamfino' Chamoru ha' taiguenao mismo, un na'setbe ha' taiguenao. Pues, hãgu nai maolek sa' esta un pega nai na para un na'setbe nai na fino' Chamoru ya para un fa'nanã'gue' i patgon-mu you know. Ya enao nai siña kumalãmten.

Si Tun Jack, hu tungo' gi mit nuebu sientos nobentai dos annai humami gi grupon delegasion Guãhan para guãtu nu Cook islands ya ayugue nai hu tungo' si Tun Jack kontudu si difunto Tun Segundo, si difunta Tan Lucia ni titifok. Ya enague siha na Chamoru ayu manggof nu tâhdong nai gi che'cho'-ñiha ni ma chocho'gue todú mãnu mãs ma na'siña. Ya siempre, sa' para bei hãnao para i enteru-ña guihi gi mamaila' na Dammengo you know yan uyu. Yan ayugue magãhet nu saina para guãhu nai si Tun Jack.

Leonard: Hãfa i yo-ña role para i Chamoru culture yan i...

Peter: Si Tun Jack, para guãhu ihemplo gui' put i kottura, ihemplo gui' para i che'cho'-ña gi ãtte na bãnda sa' maolek na guaha nu ha fa'nã'gue' nai taiguihi si Frank Lizama ayu mafa'nana'an "Corned Beef" gaige pã'go si Corned Beef nu San Diego. Laña' magãhet gaige si Corned Beef San Diego pues taigue siempre para i enterun Tun Jack lao, lao guiya nai sa' mama'nã'gue ni enao siha para yan guãhu nai lökkue' ni tatkoumu i estoria ayu nu nu guaha siha i yo-ku apprentice nai ayu "Ginen I Hila' I Maga'taotao Siha" na membro yan este literary arts na grupu nai ni chumochog'gue para i FESTPAC sa' para guãhu yanggen nu yanggen hãfa bidãdã-mu nai tatkoumu este kinalãmten ãtte yan kottura yan tradision yan uyu, ministet lökkue' di un pãtte gi hãyi ni para u tungo' ya para u



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eyak nai sa' ayugue para hâgu, un nânâ'i pátte gi háyi hao gi tatkomu i tinigo'-mu yan uyu. Pues ayugue nai yanggen ha na'setbe ayu na taotao i fina'nâ'gue'-mu, pues kumekeilek-ña nai na un cho'gue i che'cho'-mu, maolek. Pues ayu ha' na'siña, pues put guâhu nai si Tun Jack nu saina yan onrao na taotao yan para guâhu tâya' mâs siña hu sângan na takhilo' gui' na taotao para guâhu gi tinaotao yan i kottura yan todú i bidâdâ-ña siha. Pâ'go nai ni esta ha dingu hit you know sumâga i espritu-ña gi entre taotao siha ni ha fa'nâ'gue'.

Guâhu si Peter Onedera yu' yan taotao Sinahãña yu', Chamoru yu' yan i fechan mafañâgu-hu diha buente ocho gi huñio mit nuebu sientos singkuentai tres na sâkkan. Famagu'on-hu si Selina, si Helen, si Charles, yan si Angeline yan i nanan i famagu'on-hu si Pauline Jane Santos Onedera, familiân Châ'ka. Guâhu familian Bâli Tres yan Chetton yan Galaide yu' na bânda. Ya ma'iduka yu' guini gi enteru lina'lâ'-hu guini gi eskuelân publiku giya Guâhan parehu ha' yan lokkue' hulo' gi eskuelan takhilo' guini giya Unibetsidât Guâhan. Pues, magâhet ayu na hu pega yu' Chamoru yu' desde ki tutuhon asta buente para i finatai-hu. Ya banidosu yu' na Chamoru yu'. Mâtto di ya-hu i tatkomu Chamoru yu'.