The culture of the Kapampangan people in the province of Pampanga, Philippines is so diverse that even its name Pampang is rooted on the word which means shore or the loading and unloading point of all transactions that are foreign, starting from the time of the early Chinese down to the Spaniards and so on. Among these diversities are the oral traditions found in the province which they learned true word of mouth. The researcher used 2 folk songs, 2 games, and 1 local theatre in the study: The Atin Ku Pung Sing-Sing and Inyang Malati Ku folk songs which tell how the common Kapampangan live, love, and laugh; The ancient structured poetic game bulaklakan, which is usually performed during funeral wakes to mitigate the pain experienced by the bereaved family, and the salikutan (hide and seek) game where the starter needs to utter a chant before the game will start; And lastly, the re-enactment of Joseph and pregnant Mary looking for shelter held only during the night of Christmas using the native language traversing in the streets of the village which they called layunan. This study covered history, tradition, and ceremonies observed in Pampanga; its results included interviews with 22 elder informants and 88 young respondents. The main results were (1) the established oral traditions of the Kapampangans clashed with westernized trends and modern society, it is pushing out slowly by technology, globalisation, modernisation, mass movements, political, economic and natural calamities; (2) the attitude of using and choosing English and Tagalog as the language/s at home instead of the Kapampangan significantly contributed to the weakening Kapampangan oral tradition; (3) Kapampangan oral traditions are slowly dying because of lack of exposure and familiarity to it by the young Kapampangans.

Keywords: Kapampangan, Folk Songs, games, theatre, oral traditions.

Introduction

How many mothers sing native lullabies for their babies? How many fathers played indigenous games with their wards? And, how many families witnessed cultural arts live performances? “The oral traditions and expressions domain encompasses an enormous variety of spoken forms including proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values and collective memory. They play a crucial part in keeping cultures alive” (UNESCO: Intangible Cultural Heritage, n.d).

Oral tradition is the collection of information through the word of mouth from generation to generation. This has been the main vehicle for transmitting information in preliterate societies (Fathu & Prihe Slamatin, 2018). Folk arts and music, indigenous games, folk tales, and prayers are some of the oral traditions of the Kapampangan that are dynamic and highly diverse for evolving, string, and transmitting knowledge, arts, and ideas (Foley, 2020).
“Pampanga” originated from the word “pampang” which means riverbank both in Pampango, when early Spanish missionaries referred to the natives as people by the river (Dizon D. H., 1981; Henson, 1965; Castro R. I., 1981), and it was the very first province created on the island of Luzon (Henares, 2001; Camaya, n.d.). Kapampangan belongs to the Malayo-Polynesian family of languages (Larkin, 1993; Manlapaz, 1981) prevalent in the islands and is closely related to both Tagalog (speakers from Manila, Cavite, Nueva Ecija, Bulacan and Bataan), and Sambal (speakers from Zambales), the Pampangans could not readily communicate in that dialect with the people nearby Zambales Province or the adjacent Tagalog region. So in spite of broad cultural similarities, the Kampangans could be identified by their language (Larkin, 1993). The language is spoken in the province of Pampanga, in the southern half of Tarlac, northern portion of Bataan and Bulacan. It is also understood in some villages of Nueva Ecija, and by the Aetas of Tarlac, Pampanga, and Zambales.

Kapampangan is one of the major languages of the Philippines spoken mainly in the province of Pampanga, including some other towns along its boundaries (Del Corro, n.d.; Manlapaz, 1981). It is in fact the name used by the native speakers who are also called Pampangan, Pampango. From the earliest times until the mid – 1900s, most Kapampangans referred to their province as Capampangan; it was the non-Kapampangans like the Spaniards, Americans and other Filipino who called the province Pampanga (R.T., n.d.).

Very little is known about Kapampangan oral tradition prior to the arrival of the Spaniards in the 16th century. From 1580-1900, the field of Kapampangan language studies was predominated by Spaniards, mostly friars. In line with their intention to learn the oral tradition of their subjects, this period is one of the pedagogical literature in all forms as dictionaries, grammars, catechism, and how to carry simple conversations (Del Corro, n.d.).

Kapampangan has a diversity of culture in terms of oral tradition, some of which in arts and music are: polosa this is a lyrical recitation which is rendered in kapampangan and in pronto, the need to memorize the lyrics is not important, whatever the polosador sees at the moment that is what he usually recites, the tagulele is chant of lamentation during a person's wake or burial, relating the bravery of the deceased; layunan is a Kapampangan re-enactment of Joseph and Mary’s search for suitable kubol to give birth to Jesus rendered true song in the street in the 24th night of December; and a lot of folk songs; Prayers are spoken and recites in Kapampangan, during Lenten seasons which is called maleldo by the Kapampangan some folks sing verses of the bible true sound of gegege in the pabasa (altar); Kapampangan has a unique folk games like bulaklakan (flower game) an ancient poetic game played during the nights burial of the wake; and one of the Kapampangan folklores, Sinukwan, a Kapampangan mythical king lived in the legendary Mt. Arayat in the province of Pampanga.

The aforementioned oral tradition were unfortunately not practically appreciated well by the Kapampangan youth nowadays. The oral tradition in Province Pampanga, Philippines like some other oral tradition in the world is in
great danger, it is slowly dying, and this fact cannot be underestimated and
denied, more specifically on the three (3) progressive cities of the province.

Each language is a unique expression of the human experience of the
world (UNESCO Ad Hoc Expert Group on Endangered Languages, 2003)
Language grow, evolve, and mutate, in some instances some languages
survived fires, floods, droughts, famines and wars (Silva, 2018). however, there
are also recorded languages that dies. The world is in massive language
extinction, languages are disappearing at an unprecedented pace (UNESCO
Atlas of the World’s Languages in Danger, 2016). Most of the reputable
sources states that one language dies every 14 days (Rymer, 2012; Strochlic,
2018) Over 40% of the world’s approximate 7,000 languages are at risk of
disappearing (About the Endangered Languages Project, n.d.; Shurkin, 2014; Rymer, 2012; Foltz, 2015; Laliberte, 2018; Tesch, n.d.; Foltz, 2015; Eschner,
2017) and 95 percent of the world’s population speak 300 of them, some 40
percent of the world's languages are threatened (About the Endangered
Languages Project, n.d.; Shurkin, 2014). Thousands of languages have gone
extinct in the last few centuries, and language of any people whose total
population is fewer than 35,000, is possibly endangered (Shurkin, 2014; Tesch,
n.d.), though approximately six thousand languages still exist, many are under
According to one count, 6,703 separate languages were spoken in the world in
1996. Of these, 1000 were spoken in the Americas, 2011 in Africa, 225 in
Europe, 2165 in Asia, and 1320 in the Pacific, including Australia (Hornsby,
n.d.). Only the top 100 are widely spoken (Eschner, 2017). By 2100, it is quite
realistic to expect that half of these languages will be gone (Hieber, 2012).
More than 200 languages have become extinct around the world over the last
three generations (UNESCO Atlas of the World's Languages in Danger, n.d.).
For example, for Uganda lists 6 languages, of which 3 are now considered
extinct, namely Napore, Nyang’i and Singa (Hornsby, n.d.).

“When humanity loses a language, we also lose the potential for greater
diversity in art, music, literature, and oral traditions,” (Strochlic, 2018). Each
language is a key that can unlock local knowledge about medicinal secrets,
ecological wisdom, weather and climate patterns, spiritual attitudes and artistic
and mythological histories” (Eschner, 2017). Scholars think, nearly half of the
world’s current stock of oral tradition may disappear. More than a thousand
are listed as critically or severely endangered—teetering on the edge of
oblivion (Rymer, 2012).

The study of Kapampangan oral tradition is a study of history, culture and
arts, and tradition that where saved by the elders which needs to unveil by the
youth and should acknowledge and protect its presence, because oral traditions
like any other languages around the world are dying, and dying fast (Eschner,
2017)
Method

The study employed the descriptive combined with historical method which relies to describe the past to determine answers to current questions. Extensive work were devoted to data collection in which to monitor indigenous cultural setting of the province. The researcher’s earlier familiarity with the terrain and the people made it easier for him to define geographical as well as the cultural limits of the area of the study and to locate and get in touch with the informants identified.

With the overflowing oral traditions the province can offer, the researcher selected the Atin Ku Pung Sing-sing and Inyang Malati Ku folk songs in the study, because these are songs of the common Kapampangan which tell so much how they live, love, and laugh, learned true word of mouth. Another is the ancient structured poetic game bulaklakan, which is usually performed during funeral wakes to mitigate the pain experienced by the bereaved family and salikutan (hide and seek) where the starter of the game needs to uttered a chant before the game will start. And lastly, since Pampanga serves as the Christmas capital of the Philippines and for being religious individuals of the Kapampangans the layunan was also included in the study, this is the re-enactment of Joseph and pregnant Mary looking for shelter held during the night of Christmas.

The researcher conducted the study in the province of Pampanga, an area occupying 2,181 square kilometers (Pampanga Socio Economic Profile, 2001) which is rich in oral tradition. The province is composed of twenty (19) municipalities namely Apalit, Arayat, Bacolor, Candaba, Florida Blanca, Guagua, Lubao, Macabebe, Magalang, Masantol, Mexico, Minalin, Porac, San Luis, San Simon, Sasman, Sta. Ana, Sta. Rita, Sto. Tomas, and three cities, the City of San Fernando, City of Mabalacat, and the Angeles City.

The researcher selected informants (elder) in each town aged 60 and above to identify and interpret the oral traditions. Further, 88 respondents meaning 4 in each town were also included in the study aged 18 year old to 30 to interpret the same material interpreted by the elders, this is to gauge the existence of the oral tradition among the young respondents. Words were taken from the oral tradition written in English interpreted in Kapampangan by the respondents.

Pertinent documents were analysed by the researcher such as local history, maps, books, old memorandums, fliers’ from the towns, and the different Kapampangan dictionaries.

To identify if Kapampangan words from different decades changes true times, the dictionaries of Friar Diego Bergaño in 1732 which was translated into English by Venancio Samson in 2007; of Luther Parker in 1905; and of Michael L. Forman in 1971 were utilized.
Findings

Atin Ku Pung Singsing

A song when literally translated in English is “I Have A Ring”. The song presents a woman who is looking for a missing ring inherited from her mother and offers her love as a prize for the man who could find it. How well the kapampangan young and old sing the song efficiently? Table 1 presents the result of respondents’ interpretation to some words found in the song. Below is the lyrics of the song.

**Atin ku pung singsing, Metung yang timpukan**

**Amana ke iti, King indung ibatan.**

**Sangkan keng sininup, King metung a kaban**

**Mewala ya iti, E ku kamalayan.**

**Ing sukal ning lub ku, Susukdul king banwa**

**Pikurus kung gamat, Babo ning lamesa.**

**Ninu mang manakit, King singsing kung mana**

**Kalulung pusu ku, Manginu ya keya.**

Table 1. The Interpretation of the Atin Ku Pung Sing-sing Song

<table>
<thead>
<tr>
<th>Kapampangan</th>
<th>Interpretation of the elders aged 60 years and above</th>
<th>Interpretation of the youth aged 18 - 30 years old</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The same translation from the Dictionaries</td>
<td>With other variations (correct translation)</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Timpukan</td>
<td>11 50 6 27.27 3 13.64 2 9.09 22 100</td>
<td>6 6.82 4 4.545 0 78 88.64 88 100</td>
</tr>
<tr>
<td>Indu</td>
<td>16 72.73 6 27.27 0 0.00 22 100</td>
<td>44 50.00 30 34.09 14 15.91 0 88 100</td>
</tr>
<tr>
<td>Sankan</td>
<td>18 81.82 4 18.18 0 0.00 22 100</td>
<td>56 63.64 34 38.64 0 0 90 102.3</td>
</tr>
<tr>
<td>Sininup</td>
<td>16 72.73 6 27.27 0 0.00 22 100</td>
<td>45 51.14 33 37.5 0 0 78 88.64</td>
</tr>
<tr>
<td>Koban</td>
<td>22 100</td>
<td>51 57.95 23 26.14 0 14 15.91 88 100</td>
</tr>
<tr>
<td>Susanul</td>
<td>19 86.36 2 9.091 0 0 0 21 95.45</td>
<td>42 47.73 28 31.82 0 18 20.45 88 100</td>
</tr>
<tr>
<td>Kalubu</td>
<td>22 100</td>
<td>88 100</td>
</tr>
<tr>
<td>Manginu</td>
<td>22 100</td>
<td>81 92.05 4 4.545 0 3 3.41 88 100</td>
</tr>
</tbody>
</table>

Table 1 presents the interpretation of some words of the respondents in the song *Atin Ku Pung Singsing*. 100% among the elder informants can sing the song while only 86.36% young respondents can still sing the song. The word *timpukan* which came from the root word *tampuk* meaning stalk, stem of fruits, or crown that remains when the fruit is removed from the stem or stalk. The meaning of *timpukan* in the song on the other hand refers to a ring encrusted with a stone. The result shows that 50% among the elder informants still possess the same interpretation since the 1700’s and 27.27% have other correct variations like *tampuk, timpuk sing sing, kulkul para king batu* however, there are 13.64% who lost the interpretation because the word became *batu* (gem) to
them. And 9.09% do not know its meaning. Poor result was seen among the youth of having most (78%) result has no answer.

Indu means mother in English and 100% among the elder informants identified its meaning combined with other variations like inda, ima, inang, and nang. Among the youth, westernized variations like mama, ma, mom, mum, and mommy were uttered by the respondents (34.09), fourteen or 15.91% lost the interpretation thinking that the meaning is “father” due to the masculinity of the word.

The word sangkan when translated in English is the one that uses as an excuse, reason, cause, explanation. All elder informants were able translate the words (100%) combined with other variations of pamanyangkan, magsangkan, manyangkan, panyangkan, panyangkanan, and isangkan, the same as the youth, what is nociable is the word kunyari (example), the variation interpretation is still correct however it is not kapampangan in nature but Tagalog.

Sininup means keep in English, all elder respondents were able to translate the word including the variations same as with the younger respondents, variations such as salikut, and manyalikut came out in their answers.

A box or a chest is when translated in Kapampangan is kaban. 100% among the elder informants were able to translate the word. To the young generation a specific word Lulanab abias, and datukanan came out. And 15.91% has no answer.

Susukdul came from the root word sukul meaning to touch the top, to hit the top, 100 percent among the elder informants identify the word having a variation of mabut, miras, and sadsad, while the younger respondents reached 47.73% the same interpretation with the dictionary and 31.82% having the same variation with the elder informants. There are 18 young respondents or 20.45% which has no answer.

Kalulu which means poor got a favourable response of 100% for both elder and younger respondents.

Manginu came from the root word ginu means lord, or master. 100% among elder respondents got the exact interpretation, while there are 3.41% among the young respondents did not got the correct interpretation.

Inyang Malati Ku

The folk song Inyang Malati Ku. is a popular ‘basultu’ comprising of many versions, lyrics-wise—from romantic to the comic (“Inyang malati ku, linub kung kutseru, sira ya'ing kalesa, pile ya'ing kabayu”). Even the beat is sung in varied ways—from slow and wistful, to bouncy and upbeat. This version has a more nostalgic feel to it.

Below is an excerpt of the song Inyang Malati Ku.

E ku pa kelingwan anyang malati ku
Malati ka naman ikang kakyalung ku
Maligaya ku bye keti babo yatu
Uling balang saglit ati ka siping ku
Lalam balag opu tibis na nitang lwal
Siping ning talaga lele ning talaksan
Babo ning garosa 'tin katang pyalungan
Perang kalapanti darapuk tong bikan

Table 2. The Interpretation of the Inyang Malati Ku Song

<table>
<thead>
<tr>
<th>Kapampangan</th>
<th>Interpretation of the elders aged 60 years and above</th>
<th>Interpretation of the youth aged 18 - 30 years old</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The same translation from the Dictionaries</td>
<td>With other variations (correct translation)</td>
</tr>
<tr>
<td>kelungwán</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>kakyalung</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>balag</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>talaga</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>garosa</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>pyalungan</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>pengili</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>sagakgak</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
<tr>
<td>sinunga</td>
<td>22 100.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

Table 2 presents the interpretation of selected words taken from the song *Inyang Malati Ku*. 81.82% among elder respondents can still the song wholeheartedly, while young respondents got only 27.27%. The word *kelungwán* means forgotten in English is 100% among the elder informants and the same as true with the young ones having *kalingwan*, *kakalingwan* as variations.

Playmate is interpreted as *kakyalung* got 100% translation to both elders and young kapampangan.

A trellis is interpreted as *balag* by the kapampangan got 100% translation among the elder informants while only 48.86% were identified by the young ones.

*Talaga* means a hole in the ground which serves as a well, or cistern was interpreted by all elder informants (100%), however, only 30.68% were able to interpret by the young respondents, *balan*, and *kukul danum* were the variations given by the young resondents (20.45), 36.36% were unable to answer. And 12.50% lost the translation having a meaning of “realy” which is a word used by the Tagalog speaking reagion.

*Garosa* is a sled which was interpreted by all elder informants (100%) while the young ones got a variations of *gareta*, and *karosa*, however 20.45% did not responded.

The word *pyalungan* which means “toy” as well as the word *pengili* from the word *gili* which means to slice, to cut using a knife were translated by all respondents, elder informants and young ones (100%).
The word *sagakgak* meaning to laugh boisterously were translated by all elder respondents (100%), while the young respondents gave a variations of *mayli* and *kakayli* and 3.41 do not know the answer.

Running out of breath because of being tired is *sinunga* among the kapampangans, all elder informants (100%) were able to translate the word, while there are 4.55% among the young ones who were un able to answer.

To note *balag* and *talaga* presents low scores. The said words are mostly present in the farm and rural areas, and very few *talaga* is seen in the province. A language that travels well lasts longer. Don’t look at the total number of people who speak it, look at the number of communities who do, instead (Silva, 2018).

### Folk Game

*Salikutan* or *gárapúnan* is usually played at sunset or nightime to challenge the *taya* (it), the game is similar with the hide and seek, the *taya* needs to utter the chant aloud before he/she start seeking.

The following is the verse of the game: *Salikutan bante kuran, ing minuna, ‘yang taya! Metung, adwa, atlu,apat,lima,anam, pitu, walu, syam, apulu.*

![Table 3. The Interpretation of the Salikutan Game](image)

<table>
<thead>
<tr>
<th>Kapampangan</th>
<th>The same translation from the Dictionaries</th>
<th>With other variations (correct translation)</th>
<th>Lost in Translation</th>
<th>No Answer</th>
<th>Total</th>
<th>Can sing the song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salikutan</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Bante</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Kuran</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Minuna</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Metung</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Adwa</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Akhu</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
<tr>
<td>Apalu</td>
<td>22 100.00</td>
<td>0.00</td>
<td>0.00</td>
<td>0.00</td>
<td>22 100</td>
<td></td>
</tr>
</tbody>
</table>

*Sali**kutan** came from the word *salukut* or *salikut* meaning to hide oneself in English was interpreted by all elder respondents, while there were 5.68% among the young ones lost the translation and turned into a Tagalog word *taguan*.

*Bante* which is guard or watch over in English was translated 100% by the respondents, together with the numbers 1, 2, 3, 4, 5, and 10.

*Kuran* is a large pot used for cooking was interpreted by all elder informants (100%), while some young respondents of 26.14% had no idea what is it all about, the researcher assumed that it is because of the presence of...
the rice cooker in the homes of the respondents which pushed the absence of the kuran.

**bulaklakan**

The *bulaklakan* is a game usually played during the funeral wake, participants imagine themselves as various flowers being challenged by a taya (it) as a kambubulag (butterfly) or pati-pati (dove) for female taya, and ari (king) for male taya. Table 3 presents selected words used in the game bulaklakan and how the words were interpreted by the respondents.

*Table 3. The Interpretation of the bulaklakan Game*

<table>
<thead>
<tr>
<th>Kapampangan</th>
<th>Scientific Name</th>
<th>Correct Identification of Flowers (Elders aged 60 years and above)</th>
<th>Correct Identification of Flowers (Youth aged 18 - 30 years old)</th>
<th>Variations aged 60 years and above</th>
<th>Variations Youth aged 18 - 30 years old</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kampuput</td>
<td>syn. Nyctanthes sambac</td>
<td>22 100.00</td>
<td>63 71.59</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Kambubulok</td>
<td>Lantana antillana Raf.</td>
<td>22 100.00</td>
<td>78 88.64</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Ilang-ilang</td>
<td>Cananga odorata (Lam.) Hook f. &amp; Thomson</td>
<td>22 100.00</td>
<td>88 100.00</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Alas Diyes</td>
<td>10 o’clock, Portulaca grandiflora</td>
<td>22 100.00</td>
<td>84 95.45</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Kamantigi</td>
<td>Impatiens balsamina Linn</td>
<td>18 81.82</td>
<td>34 38.64</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Kara-Karikutsa</td>
<td>Plumeria acuminata W. T. Ad.</td>
<td>18 81.82</td>
<td>32 36.36</td>
<td>10 11.36</td>
<td>0.00</td>
</tr>
<tr>
<td>Mala-marine</td>
<td>Mimosa pudica</td>
<td>22 100.00</td>
<td>84 95.45</td>
<td>13 14.77</td>
<td>0.00</td>
</tr>
<tr>
<td>Pandakaki</td>
<td>abernaemontana pandacaqui</td>
<td>15 68.18</td>
<td>28 31.82</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Pukendang</td>
<td>Clitoria ternatea Linn</td>
<td>22 100.00</td>
<td>23 26.14</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

The rarity and abundance of the flowers in the province made it unpopular nor popular to the respondents, the presence of the flower stores may add as well to the dying of this unique oral tradition who sells readymade flowers and sells flowers not endemic to the province, another are the rising numbers of the funeral parlors/chapels in the urbanized areas of the province closes the door for the bulaklakan game not to be played and be forgotten nowadays.

**Folk Theater**

*Layunan*, from the root word *layon* meaning to shelter, or to lodge one into your house (Bergaño, 1732), it is the *Kapampangan* version of the *panunuluyan* of the Tagalog, it is believed that the tradition is the same as of the Mexican *Las Posadas* (Roces, 2007), which means seeking lodging in Bethlehem, it is being staged by the *Kapampangans* in full costume to usher the coming celebration of Christmas.

*Layunan* is held on the eve of Christmas after the mass, a dramatic ritual combined with acting and singing. The casts’ traverses in the streets of the
baranggay (village) where folks who would like to participate should build a *kubol* (small nipa hut) in front of their house. During the procession, images of Joseph and Mary is with the *maglayunan* carried by a *carroza* which was decorated by a *camadero* is with flowers.

*Layunan* is performed in the towns of Arayat, Santa Rita, Candaba, Guagua, and Sto. Tomas. In each town, different live performances happened. To compare, in Santa Rita only (as stated by Ms. Karen Saplala Shih, 46 years old, the keeper of the *layunan* script which she inherited from her forefather) different music is rendered in each *kubol*, while in Candating, Arayat on the other hand, plays one musical tune repeatedly rendered by the *hermano/Hermana* accompanied by a band in each *kubol* (Charlse Bryan S. Anieva, 31). The script has different versions in terms of wordings and format in each towns, however the characters, content/plot, and costumes are the same. Most of the time one of the elder informants of the church is the keeper of the script and the seeker of the next *hermano/hermana* of the play who must have a good reputation in the village.

Below is an excerpt from the *Layunan* piece (from Candating, Arayat).

**House hold:** “Nín òkó sáŋ dinatáŋ, at nón ko ménibátán?
*Métung kayú múng sabágal kíng tudtúd kúng manyáman.***”

Mary and Joseph [will response by singing]

**House hold:** “Ót kaláwut yú palá penibátán, bát sinúlung kayú benging kapítángan?”

“nánú waring dadaptán, obat keti kayu dinatang?”

Mary and Joseph [will response by singing]

**House hold:** “Éyu warî kabalwán íng útus ng Áring César?”

“E tatanggap ninuman íng sasabing maglayunan.”

Mary and Joseph [will response by singing]

**House hold:** “Ó kakálugáran buri dakó máŋ tanggápan.
Éko kalyári kéti úling malati ya iniing kárinán.”

Mary and Joseph [will response by singing]

“Anýa éyu akákit alá náng páglugalán?
Úling déng táu keng balé ku, sungláb lang dakál.”

“Mákó nakóng marápál báng ásundů ku ingtutud kung manyáman.”

“E malyári íng pakisabi yu úling malati ya ing balé ku.”

“King aliwá kawí payntúr póta karín manákit kayú.”
Only 8% among the respondents witnessed the performance of layunan, and almost respondents has no idea how it is staged. This is probably because it is held on few barrios (villages) of the province and most are busy preparing for the night Christmas. The words maglayunan, sungláb, marápal, painturú were mostly unknown to the respondents.

Factors affecting Endangerment of Kapampangan Oral tradition

Kapampangan oral tradition underwent a period of internal development. This established as the most contributive factor in the attainment of its island-nature character (Dizon L. L., 2000). Oral tradition endangerment may be the result of external forces such as military, economic, religious, cultural, or educational subjugation, or it may be caused by internal forces, such as a community’s negative attitude towards its own language. Internal pressures often have their source in external ones, and both halt the intergenerational transmission of linguistic and cultural traditions. Many indigenous peoples, associating their disadvantaged social position with their culture, have come to believe that their languages are not worth retaining. They abandon their languages and cultures in hopes of overcoming discrimination, to secure a livelihood, and enhance social mobility, or to assimilate to the global marketplace (UNESCO Ad Hoc Expert Group on Endangered Languages, 2003).

Provincial Landscape Change

There is an evidence that most of Bulacan and Nueva Ecija, Eastern Bataan and Tondo were Kapampangan at the beginning of the Spanish conquest (Camaya, n.d.). Historically, the territory of the Kapampangan covered not only the present province, in the days of conquista, Pampanga had a much wider land area than it does now (Castro R. I., 1981) Hispanization that saw the heroism of Pampango Prince Soliman and Raja Lacandula in the battle of Tondo led to the disintegration and diminution of the empire, then eventually to its creation as a province in 1752 (Dizon D. H., 1981; Orejas, 2003) with Bacolor as the capital town (Dizon D. H., 1981; Nepomuceno, 2003), the created province was then all four provinces now of Bataan, Tarlac, Nueva Ecija and part of Bulacan (Dizon D. H., 1981; Castro R. I., 1981).

December 11, 1571 was the day that the great Kapampangan region was reduced to a mere province of Spanish Empire. For over a hundred years, the territory of Pampanga stretched as far as the mission of Cagayan in the North, which included the towns of Caranglan, Pantabangan, and Puncan of Nueva Ecija, On the west, it included the towns of Dinalupihan, Llana Hermosa, Orani, Samal, Abucay Balanga, Pilar and Udimon (now Orion). And on the east, it stretched as far as Baler, Tayabas, and the Towns of Malolos, Quingua (now Plaridel), Guiguinto, Caluya (Bigaa) Hagunoy and Calumpit in the South
The reduction of the province started when the creation of Bataan absorbed the strip comprising the towns of Dinalupihan, Hermosa, Orani, Samal, Abucay, Balanga, Pilar, and Orion in 1754. In 1848, Pampanga lost the towns of Gapan, Cabiao, San Isidro, San Antonio, and Aliaga to Nueva Ecija. In 1850, its San Miguel Town was given to Bulacan, followed in 1860 due to lawlessness caused by the Aeta wars, Pampanga gave up more of its towns of Bamban, Capas, Concepcion, Victoria, Tarlac, Magalang, Porac, and Florida Blanca were detached and erected into a “commandacia politico military” with the last four only having been returned in 1873 (Dizon D. H., 1981; Henares, 2001; Cabusao, 2006).

Urbanization of the towns

Thus urbanization is an important factor in oral tradition death. To be sure, the wondrous features of cities that draw immigrants — greater economies of scale, decreased search costs, increased division of labor — are all made possible with capitalism, and so in this sense oral tradition may die for economic reasons (Hieber, 2012). The province is now comprised of three (3) cities, having 2 air bases (Clark field and Basa Air Base) that greatly influenced the culture and tradition of the Kapampangan. Different people coming from different provinces as well as different nations lived inside and outside the air bases. Farms were also transformed into malls where some employees are not native of the province.

Historically, regional trade has fostered the creation of many new lingua francas, and the result tends to be a stable, healthy bilingualism between the local language and the regional trade language (Hieber, 2012). One is globalization, a nebulous term used disparagingly to refer to either global economic specialization and the division of labour, or the adoption of similar cultural practices across the globe (Hieber, 2012).

Trade does not kill languages any more than it kills any other type of cultural practice. Trade enhances the exchange of cultural practices and fosters their proliferation (Hieber, 2012).

Natural Calamities and Mass Movement

The areas affected by climate-related disasters are often ones that exhibit great oral tradition diversity and include languages with small numbers of speakers, which are especially vulnerable (Foltz, 2015). Losing oral tradition to natural disasters. Some of the countries affected by the earthquake and tsunami that killed about 230,000 people in 2004 are also very linguistically diverse.

Often, we do not know precisely what effect natural disasters have on the languages spoken in affected areas. What we do know though is that environmental pressures increase mobility and migration and that migration affects oral tradition change and death. A further increase in climate-related
disasters may further accelerate the disappearance of oral tradition (Foltz, 2015). It is already clear that climate change influences modern migration patterns. Climate-related disasters displaced an estimated 20m people in 2008 (Foltz, 2015).

An increase in climate-change related natural disasters may affect oral tradition diversity. A good example is Vanuatu, an island state in the Pacific, with quite a dramatic recent rise in sea levels (Foltz, 2015).

People have been moving from small communities to big cities in huge numbers since the dawn of the industrial revolution (Silva, 2018). Migration also plays a large role in oral tradition change and death. When speakers of Proto-Indo-European migrated to most of Europe and large parts of Asia between 6,000 and 8,000 years ago, they probably brought about massive oral tradition change and death (Foltz, 2015).

Great floods have caused the relocation of many towns in Pampanga as well as Tarlac. Mexico Town Proper used to be Barangay San Jose Matulid, where the town first church (oldest in the province) still stands fronting Sapang Matulid, and so did Minalin (Formerly located in Sta. Maria Macabebe) (Orejas, 2003). The Town of Minalin was formerly located in Macabebe which was called Sta. Maria in honor of the wives of the four founders of the town namely, Mendiola, Nucum, Lopez, and Intal, who had negotiated a piece of land from a datu. (Orejas, 2003; Tantingco, Magalang, Minalin, Porac: The Towns that Moved, n.d.). In 1683, flood inundated Sta. Maria and carried the logs intended for the construction of the church downstream, right on the riverbanks in burol, the residents took it as heavenly sign, built the church on the spot and named the place “Minalis”, meaning “moved to”. One of the succeeding gobernadorcillos, Don Diego Tolentino, misspelled it as Minalin and the error stuck (Tantingco, Magalang, Minalin, Porac: The Towns that Moved, n.d.), Lubao (formerly in Baranggay Sta. Cruz) (Fernando; Orejas, 2003) and Concepcion and Magalang, which used to be one town (Macapsa) until flood waters from Cuayan and Maisac Rivers forced residents to transfer to San Bartolome; Floods from Parua River forced another mass evacuation: one group moved north led by the Aquinos, Yumuls and Pinedas transferred to Barrio Matandoc which eventually became Concepcion, another group remained for a while in San Bartolome until yet another flood, in 1856 necessitate an evacuation southward The move was headed by the gobernadorcillo Pablo Luciano, who, together with his followers like the Cortezes and Davids, moved from San Bartolome to Barrio San Pedro or Talimundoc which remained the present Magalang (towns complete name is San Pedro Magalang although its titular patron saint is San Bartolome) also became the new poblacion. The old site of San Bartolome, meanwhile, was known as Balen Melacuan (Abandoned Town) and is now mere barrio of Concepcion (Fernando; Magalang: One of Pampanga's oldest towns, 2018; Castro A. R., 2011; Municipality of Magalang, 2013; Tantingco, Magalang, Minalin, Porac: The Towns that Moved, n.d.).

Porac used to be in Batiauan. Dumandan, nephew of Prince Balagtas arrived from Madjapahit 200 years before Spaniards came to Pampanga is said
to be the founder of the settlement. Also on September 16, 1867, due to
drought-like conditions on the mountain slopes, the town transferred to its
present site, called Capatagan (“plain”). It was near a river called Porac, from
which the town borrowed its present name (Tantingco, Magalang, Minalin,
Porac: The Towns that Moved, n.d.).

In 1991, when Mt. Pinatubo was erupted, Kapampangan were forced to
evacuate and relocated in the neighbouring towns and municipalities. Some
residents of Bacolor, Porac, Florida Blanca, San Fernando moved to different
resettlements of the province namely: Bulaon resettlement in San Fernando;
Madadap resettlement in Mabalacat; Sta Lucia resettlement in Magalang;
Pandacaqui resettlement in Mexico (Sy, 2012), Tokwing resettlement in Porac
and Epza Ressetlement in Angeles City.

Three (3) relocation sites in Pampanga province accommodated 8750
families who were displaced by the Phase 2 of the North Rail project of the
national government, Northville 14 at Barangay Calulut, San Fernando
Pampanga accommodated 3961 families, Northville 15 at Baranggay Cutud,
Angeles City accommodated 1688 families, and Northville 16 at Baranggay
Atlu Bola, Mabalacat accommodated 3578 families (GMANews.TV, 2009).

Technology

Globalization made English a global phenomenon (Chan, 2016). Globalization, which tears down national walls, is very real. While this has a
positive effects, there are also negative ones. What is worrisome is that its
negative effects are not apparent to most because they are very insidious
(Fernandez, n.d.).

Most of the new parents do not sing Kapampangan lullabies when they
want their children fall asleep but instead westernised and downloaded
lullabies, and nursery rhymes/songs from the web were played.

Kids use Tagalog or English in communication thru social media and other
form of communication like texting using cell phone, any language with a
television station and a currency is in a position to obliterate those without
(rymer, 2012).

Communication in the national television uses the national language or
English as well the arrival of television, with its glamorized global
materialism, its luxury-consumption proselytizing, is even more irresistible
(Rymer, 2012).

In an increasingly globalized, connected, homogenized age, oral
traditions spoken in remote places are no longer protected by national borders
or natural boundaries from the languages that dominate world communication
and commerce (Rymer, 2012).

Foreign Invasion

The invasion of foreign countries in the Philippines made a remarkable
changes in the oral tradition of the Kapampangans. When the Spanish
missionaries first came to evangelize the country, there were 2 insights came over, first, there were as many languages as there were in the islands in the archipelago, second, to facilitate communication, it was easier to learn to speak the native’s languages than to teach them to speak Spanish. These made Spaniard to decide to get more linguistic experts from spain to study grammar and languages of the country (Tantingco, Lost and Found in Translation). The functional and pragmatic study of the local languages including Kapampangan by the early religious missionaries graduated to scholarly mastery, which in the long run secured the perpetuity of the local languages. The subjugated indios of the Spanies colonies steadfastly embraced Hispanic culture and language and that most – save only the Philippines – lost their native tongues (Musni, n.d.)

The Japanese invaders disrupted the economy and helped erase those kapampangan words from the minds of the Kapampangans (Urbano, 2002). The construction of Clark Air Base opens the door of the Kapampangan among the Americans, some of them got married with the Kapampangans women near Clark Air Base.

Another foreign people that captured the beauty of the Province are the Korean. Korean-related restaurants and other establishments are already everywhere in Pampanga in fact one street in Angeles City is been called Korean town.

Medium of Instruction in Schools and Universities

The language use in the school system in the Philippines is English not the vernacular of the province (Fernandez, n.d.). As the DEPED already launched the Mother Tongue-Based of Multilingual Education (MTB-MLE) program, where schools are mandated to teach the child’s first-language-first (Montalbo, 2019). The problem with implementing MTB – MLE here in Pampanga is that Kapampángan is no longer considered the First Language (L1) by many, adding the fact that only kinder to primary schools are taking the Kapampangan language in teaching the students by the teacher.

Conclusions

The study deduced that some Kapampangan oral traditions is in great danger, little by little Kapampangan loses their customs, beliefs and tradition where oral traditions are embedded. It is important to note that Kapampangans should understand the significant role of the oral traditions in their way of life, and value its safeguarding to ensure that the future generation would be able to enjoy the fullness of experience it can offer, without acknowledging it Kapampangans will lose their individuality and history.

Undeniably, the attitude of using and choosing English and Tagalog as the language/s at home instead of the Kapampangan significantly contributed to the weakening Kapampangan oral tradition. Moreover, some parents humming,
singing, and teaching babies westernized lullabies, nursery rhymes, and fairy tales story telling during bedtime unintentionally made the young ones forget their native oral tradition. In addition, the belief of some parents to successful education and better career in the future lies if their children can speak fluently in English and Tagalog. Most languages die out gradually as successive generations of speakers become bilingual and then begin to lose proficiency in their traditional languages. This often happens when speakers seek to learn a more-prestigious language in order to gain social and economic advantages or to avoid discrimination. (Tesch, n.d.)

Being fragile and invisible to the naked eye of the Kapampangan oral traditions makes it vulnerable of dying. Unknowingly, the established oral traditions of the Kapampangans clashed with westernised trends and modern society, it is also pushing out slowly by technology, globalisation, modernisation, mass movements, political, economic and natural calamities which adds up in losing Kapampangans unique identity.

There are some words which only elder informants’ use, the moment these people die, those nouns and verbs will most likely fade into nothingness. To note, some words and terms from folk songs, games, prayers, and folktales could not be translated efficiently by the young ones whether literally or figuratively.

Finally, the lack of interest, exposure and familiarity by the young Kapampangans to oral traditions gives it a sign that it is slowly dying. Folk songs possessed by the elders learned from their childhood which was passed from their parents by their forefathers, together with the games enjoyed from their playmates is not anymore used in their living, it is slowly forgotten by the young ones, often the thoughts were changed and the perspective becomes different.

References


Camaya, E. N. (n.d.). Reclaiming the Kapampangan Regional Identity. Susi, 3(2).


2021-4192-AJHA – 16 APR 2021

Chan, K. (2016, December 02). *These are the most powerful languages in the world.* Retrieved from World Economic Forum: https://www.weforum.org/agenda/2016/12/these-are-the-most-powerful-languages-in-the-world


