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REPUBLIC OF MAURITIUS

MINISTRY OF ARTS AND CULTURE
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DOMAIN 1
ORAL TRADITIONS & EXPRESSIONS

**CATEGORY I
FOLK SAYINGS**

PROVERBS- PROVERB	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	<p>Name of the element, as used by community or group concerned</p> <p>Creole: <i>Proverb</i> Bhojpuri: <i>Bujhawal</i> French: <i>Proverbe</i> English : Proverb Hindi : <i>Kahavat</i> Telugu : <i>Saameta</i> Tamil : <i>Palamoli</i> Marathi : <i>Mhanee</i> Urdu : Chinese (Mandarin, Hakka) :</p>
1.2	<p>Short, maximally informative title: [including indication of domain(s)]</p> <p>Oral Tradition</p>
1.3	<p>Community (ies) concerned</p> <p>All ethnic groups in Mauritius Island, Rodrigues and Agalega</p>
1.4	<p>Physical location(s) of element</p> <p>Island of Mauritius, Rodrigues and Agalega</p>
1.5	<p>Short description</p> <p>A “proverb” is a popular saying that contains an advice or states a generally accepted ‘truth’. A proverb is passed down through time with little change in form. A proverb should not be confused with a common cliché. In general, a proverb summarizes a situation or gives one’s opinion about a situation or a person covertly. People use proverbs to better convey their statement, emphasize on a particular aspect of the statement, and/or make their oral presentation more colourful. Proverbs represent a means to express one’s thoughts in a concise and/or metaphoric way. It can be used anywhere and anytime as and when an individual believes it to be adapted to the context of communication in which he is a co-participant. Proverbs are used in different contexts: family, educational and professional.</p> <p>Proverbs are short popular sayings with words containing an advice or a warning. A proverb is made of two situations but when they are compared and contrasted one gets the message. If that message is contemplated with the matter or situation being treated in a speech one gets an advice or a warning. New proverbs are being invented all the time and many of old ones are falling into disuse.</p> <p style="text-align: center;">Proverbs In Creole</p> <ul style="list-style-type: none"> - <i>Bate rande pa fer dimal.</i> [Tit for tat] - <i>Menaz napa badinaz.</i> [Marriage is not a game] - <i>Dife dan Lanka.</i> [The palace of Lanka is on fire. Meaning: Big problems are cropping up] - <i>Anplas ou donn enn dimounn enn poison toule zour pou li ranpli so vant, pli vomye ou</i>

	<p><i>montre li lapés.</i> [Rather than giving a fish everyday to someone to eat it is better to teach him how to fish]</p> <ul style="list-style-type: none"> - <i>Kan to boir delo, to bizin touzour pans so lasours.</i> [When you drink water, you should always think about its source] - <i>Seki to fer pou to parents, to zenfan pou trait toi parey.</i> [Your children will treat you the way you treat them] - <i>Sanzour pou voler, enn zour pu lemet.</i> [Hundred days for the thief, One day for the master] - <i>Enn tifi ki ena ti nene gagn boukou problem pu gagn maryaz.</i> [It is very difficult for a girl with a short nose to get married] - <i>Kras an ler tom lor nene.</i> [Spit in the air, it will fall back on your nose] - <i>Lalang pena lezo.</i> [The tongue has no bone] - <i>Lisye penan balizaz.</i> [The eyes do not have any limit] - <i>Miray enan zorey.</i> [Walls have ears] - <i>Mord lalang avan koze.</i> [Bite your tongue before speaking] - <i>Pardon pa gueri bos.</i> [Saying sorry, does not cure a lump] - <i>Pez nene bwar delwil.</i> [to do something completely against your wish] - <i>Bat lakol ar pye zak.</i> [Trying to fool the fool] - <i>Kan lisyen zape, les li zape.</i> [When the dog barks, let it] - <i>Avek lakok pistas pa kapav afront vag losean.</i> [One can't face the ocean with peanuts' husk] - <i>Delo trankil pena profounder.</i> [Still water is fathomless] - <i>Dilo lor bred sonj.</i> [Water on taro leaf] - <i>Dilo suiv kanal.</i> [Water follows the canal.] - <i>Lamar riy labou.</i> [The marsh laughs at the mud] - <i>Labou riy lamar.</i> [The mud laughs at the marsh] - <i>Li plis fasil bouz enn montagn ki sanz enn dimounn so karakter.</i> [It is easier to move a mountain than changes a person's character] - <i>Pa guet zozo par so plim.</i> [Don't judge a bird by its feathers] - <i>Kouma enn zako dan lamisik.</i> [To be as a monkey at the party. Meaning: To be out of place] - <i>Montre zako fer grimas.</i> [To teach a monkey how to make faces] - <i>Montre zako manz banan.</i> [To teach a monkey how to eat a banana] - <i>Sak zako protez so Montagn.</i> [Each monkey protects its territory] - <i>Dan vié karay ki kyi bon kari.</i> [It is in old pots cook best] - <i>Drom vid ki fer tapaz.</i> [Empty drums make noise] - <i>Enn kouto koup de kote.</i> [A knife that is sharp on both sides] - <i>Bef travay souval manze.</i> [The oxen work to feed the horses] - <i>Dan dizef poul pa kapav gagn ti kanar.</i> [A duck cannot come out of a chicken egg] - <i>Donn enn dizef pran enn bef.</i> [To exchange an ox for an egg] - <i>Fer bourik boir delo.</i> [To make the donkey drink water] - <i>Frekant lisyé gagn pis.</i> [Roaming with dogs and one catches fleas] - <i>Kan de souval pe koze, bourik pa rantre.</i> [When two horses are talking, a donkey must not interfere in their conversation]
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- *Kan donn ou enn bourik, ou pa get so labrid.* [If you are gifted a donkey, don't look at its bridle]
- *Lake lisyen zame pou vinn droit.* [A dog's tail will never be straight]
- *Li finn vann so koson.* [He has sold his pig]
- *Lisye zape, karavann pase.* [Let the world say what it will]
- *Lisye zape, montagn pa bouze.* [The dog barks, the mountain does not move]
- *Mo zako montre moi danse.* [My own monkey wants to teach me how to dance]
- *Mo lisyen montre moi zape.* [My own dog wants to teach me how to bark]
- *Pa vey dizef poul dan so vant.* [Don't keep a watch on the hen's egg before it lays it]
- *Poul ki kakaye, li mem ki ponn.* [The hen that clucks is the one who laid eggs]
- *Poul ki ponn, ki konn so douler.* [The hen that lays eggs is the only one to know about its pain]
- *Rod lipou poul dan fess poul.* [Looking for hen lice in its butt]
- *Sat pa boir dile so de foi.* [A cat does not drink hot milk twice]
- *Ti koson mok lake so mama.* [The little pig makes fun of its mother's tail]
- *Zame bef santi so korn tro lour.* [The ox never feels that its horn is heavy]
- *Zafer mouton napa zafer kabri.* [Sheep's business is not goats' business]
- *Manz bondye kaka diab.* [To eat God, to shit the devil]
- *Sap dan karay tom dan dife.* [Missing the hot pot and falling in the fire]

In Bhojpuri

- *Bina layka le royle Maa dudh nay piyawela.* [The mother will feed the baby only when it cries which implies that you get what you want only when you make noise]
- *Neki kar dariya mein daal.* [Do good actions without expecting any reward]
- *Bhandaar bharaal ba.* [The storeroom is full/ sign of abundance]
- *Ghar ke bediya Lanka mein aag dale la.* [Allusion is made to an anecdote from Ramayana where the brother of Ravana helps opponents to burn Ravana's empire of Lanka by providing all the secret information of the palace. This saying impliesting./ An enemy from within the fold]
- *Jaissen dess, owssan bhes.* [You dressup according to the country where you are which means you adapt and respond according to context and environment]
- *Naach na jaané aangan terha.* [When you cannot dance, you say the ground is uneven which means when you cannot do it, you findexcuses and play the blame game]
- *Chor chor mawséré bhai.* [birds of same feathers flock together]
- *Jaissan sang oissan rang.* [You become like the ones whom you spend most of your time with]
- *Jaissen baap, oissan beta.* [Like father like son]
- *Ma mare mawsi jiye.* [Mother's sisters (aunties) are greater and more caring towards nephews and nieces than the mothers themselves]
- *Maan na maan, haam tohar mehman.* [Believe it or not, I am your guest. To impose oneself as guest whether the host wants it or not]
- *Chat mangni, pat biya.* [To do something very quickly]
- *Lagan charail ba.* [An auspicious time/ best opportunity]
- *Nani ke age nanihal ke baat.* [To say the obvious]

- *Saw baat ke ego baat.* [To be precise and to the point]
- *Sab kamaye maati mein mil gail.* [Greatest loss]
- *Je garajé la ou nay barse la.* [He who talks a lot, does less]
- *Khatwaas patwaas lele ba.* [Barking dogs seldom bite]
- *Na rahi baans, na baji bansoori.* [To eliminate the root cause of the problem]
- *Okar ghanti baj gail.* [To be totally alarmed and confused]
- *Saw jana ke lathi, ek jana ke bojh padhela.* [when many weak people come together, they can destroy the powerful one]
- *Soup bole to bole, chalni kaisse bole, jeme seinkron ched ba.* [The winnow may speak, make noise; the sieve cannot do so, it has thousands of holes. The one who is full of faults should not brag]
- *Nawa louga, nawe din, gudariya baris din.* [New clothes are worn on new year only; the old clothes can be worn throughout the year/ luxury is for a very short time, modesty and simplicity are essential and keep life going]
- *Bhaat gilla ho gail.* [The rice is overcooked meaning that task is unsuccessful]
- *Bhaat tare macchi khaye hola ha.* [The one who hides his true intention]
- *Dudh ke dudh, pani ke pani.* [To find out the truth]
- *Jetna tel, otna anchar.* [Literal: Quantity of pickles should be equivalent to the quantity of oil. To set the goal according to one's means./To cut one's coat according to one's cloth]
- *Sungh ke dhan saitan khai.* [The wealth of the miser will be eaten by the demon/ The miser never enjoys his wealth]
- *Tawa garam ba, roti seink la.* [The pan is hot, cook the pancake/ Hit the iron when it is hot/ Take advantage of the given opportunity]
- *Chilal khansi hanth se chut gail.* [The skinned goat has run away/ to lose a golden opportunity by an inch]
- *Ghar ke murgi dal barabar.* [The backyard hen is like the daily pulse one eats/ we take for granted what we have]
- *Hamre billi, hamre se miaw.* [My own cat wants to teach me how to mew/ To be aggressive to the one who sustains you]
- *Kutta bhonke hajaar hathi chale bazaar.* [Let the world say what it will]
- *Now sow chuha kha ke, billi haj kare jala.* [The cat kills nine hundred rats and then goes on pilgrimage/ A sinner who decides to become a saint]

In French

- *Aide-toi et le ciel t'aidera.* [Help yourself and God will help you]
- *A vaincre sans péril, on triomphe sans gloire.* [Victorious without facing danger is triumph without glory]
- *Bien mal acquis ne profite jamais.* [Wealth acquired dishonestly will never be profitable]
- *Charité bien ordonnée commence par soi-même.* [Charity starts with oneself]
- *Il faut de tout pour faire un monde.* [Everything is needed to make a world]
- *L'oisiveté est mère de tous les vices.* [Idleness is the mother of all vices]
- *L'or véritable ne craint pas le feu.* [Real gold is fearless of fire]
- *Ne laisse pas à demain, ce que tu peux faire aujourd'hui.* [Don't keep for tomorrow what you can do today]

- *Tout vient à point à qui sait attendre.* [The patient will always succeed]
- *Un tien vaut mieux que deux tu l'auras.* [One bird in hand is worth two in the bush]
- *Vouloir, c'est pouvoir.* [If you want, you can]
- *A Rome, on fait comme les Romains.* [In Rome, behave as the Romans]
- *Etre à la fois au four et au Moulin.* [To be at the same time at the kiln and at the mill]
- *L'herbe est plus verte ailleurs.* [Grass is greener on the other side]
- *On ne peut pas être partout à la fois.* [One cannot be everywhere at the same time]
- *Autres temps, autres mœurs.* [Different periods of time, different customs and attitudes]
- *Cent jours pour le voleur, un jour pour le maître.* [Hundred days for the thief, One day for the master]
- *Il faut que jeunesse se passe.* [Youth has to phase out]
- *La nuit porte conseil.* [Night brings advice]
- *Les jours passent mais ne se ressemblent pas.* [Days go by but are never alike]
- *Mieux vaut tard que jamais.* [Better late than never]
- *Qui va à la chasse perd sa place.* [If you go hunting, you lose your seat]
- *Chassez le naturel, il revient au galop.* [It just cannot stop its true colours from shining through]
- *Il n'y a pas de fumée sans feu.* [There is no smoke without fire]
- *Quand on veut, on peut.* [Where there is a will there is a way]
- *Qui ne risque rien n'a rien.* [nothing ventured, nothing gained]
- *Qui s'y frotte s'y pique.* [Going to be a Hornets' Nest for Somebody. Meaning: If you look for problems, you will meet with problems]
- *Qui va à la chasse perd sa place.* [The one who goes to hunt loses his seat]
- *Qui va lentement va sûrement.* [The one who goes slowly, goes surely]
- *Tout est bien qui finit bien.* [All is well that ends well]
- *Un vieux qui meurt est une bibliothèque qui brûle.* [An old person who dies is a library that burns down]
- *Coeur qui soupire n'a pas ce qu'il désire.* [A heart that sighs does not have what it wants.]
- *Loin des yeux, loin du cœur.* [Out of sight, out of heart]
- *Oeil pour oeil, dent pour dent.* [An eye for an eye, A tooth for a tooth]
- *Dis-moi qui tu fréquentes, je te dirai qui tu es.* [your company defines you]
- *Les bons comptes font les bons amis.* [Settling accounts breeds good friends]
- *Rira bien qui rira le dernier.* [He who laughs last, laughs most]
- *Tel pere, tel fils.* [As father, as son]
- *Telle mere, telle fille.* [As mother, as daughter]
- *Un de perdu, dix de retrouvés.* [One lost, ten found]
- *Avec des si, on met Paris en bouteille.* [With the use of « if », we can put Paris in a bottle]
- *Il ne faut jamais dire jamais.* [Never say “never”]
- *L'union fait la force.* [Unity is strength]
- *La vérité sort de la bouche des enfants.* [Truth comes from children's mouth]
- *Pas de nouvelles, bonnes nouvelles.* [Good news, no news]
- *Après la pluie, le beau temps.* [Good times come after bad times]

- *Il faut se méfier de l'eau qui dort.* [You should be careful of still water]
- *Petit à petit, l'oiseau fait son nid.* [Gradually, the bird builds its nest]
- *Qui sème le vent récolte la tempête.* [He whosows the wind and reapes the whirlwind]
- *Rien de nouveau sous le soleil.* [Nothing new under the sun]
- *Il ne faut pas vendre la peau de l'ours avant de l'avoir tué.* [One should not sell the bear's skin before killing it]
- *Il ne faut jamais juger un livre par sa couverture.* [Never judge a book by its cover]
- *Il ne faut jamais se fier aux apparences.* [Appearance is deceptive]
- *L'habit ne fait pas le moine.* [The clothes do not make the monk]
- *Tout nouveau tout beau.* [What is new, is beautiful]
- *C'est l'exception qui confirme la règle.* [Exception that proves the rule]
- *L'occasion fait le larron.* [Opportunity is lurking around]
- *L'appétit vient en mangeant.* [Appetite grows while eating]
- *On ne fait pas d'omelettes sans casser les œufs.* [No omelette without breaking the eggs]
- *Chat échaudé craint l'eau froide.* [A cat does not drink cold milk twice]
- *Quand le chat n'est pas là, les rats dansent.* [When the cat is not around, the rats roam around]
- *Qui vole un œuf vole un bœuf.* [Someone who steals an egg can steal an ox too]
- *C'est en forgeant qu'on devient forgeron.* [It's by working that one becomes a blacksmith]
- *Il faut battre le fer pendant qu'il est chaud.* [Iron should be worked on when it is hot]

In English

- An apple a day keeps the doctor away.

In Hindi

- *Din ke jogi raat ke bhogi.* [A pretender /To act as a saint during the day, and rejoice at night]
- *Anth bhala sabh bhala.* [All is well that ends well]
- *Naach na jaané aangan terha.* [You blame others for your own shortcomings]

In Telugu

- *Aanuvu kaani chota adhikula manaaraadu.* [In an unsuitable place, we should not assert our superiority]
- *Eruka vidikedudanamu.* [Acquaintance is better than money]
- *Maanam poyina venaka praanamu yenduku?* [What is life when honour has gone?]
- *Priti lenikudu pindakudito samamu.* [Food given without affection is like food to the dead]
- *Pritito pettinadi pidikide chaalunu.* [If something is given with love, a handful is sufficient]
- *Swatantram swargalokamu, paratantram vraana samkatamu.* [Independence is heaven. Dependence is harassing to life]
- *Annarasamu kannaa aadarana rasumu melu.* [A kind reception is better than a feast]
- *Appu aakatiki vachchunaa?* [Will a debt be repaid when you are hungry?]

	<ul style="list-style-type: none"> - <i>Kaalamu povunu, maata niluchumu.</i> [Time will go but accusation remains] - <i>Kaaranamu lekane kaaryamu puttadu.</i> [There is no effect without a cause] - <i>Antya nishturamu kannaa aadi nishturame melu.</i> [Annoyance at the beginning is better than annoyance at the end] - <i>Adige vaaniki cheppe vaadu lokuva.</i>[He who has to answer is inferior to him who questions] - <i>Atta chachchina aarumaasamulaku kodali kanta niru vachchinadata.</i> [Six months after the death of the mother-in-law tears came into the eyes of the daughter-in-law] - <i>Anni telisina vaadu ledu, yemi teliyani vaadu ledu.</i> [There is no one who knows everything. There is no one who knows nothing] - <i>Atta kottina kunda adugoti konda, kodalu kottina konda kotta konda.</i> [The pot broken by the mother-in-law was a cracked pot. The pot broken by the daughter-in-law was a new pot] - <i>Achchi vachchina bhumi adigede chaalunu.</i> [If the soil is fertile, a foot of it is enough] - <i>Upputinnawaadu nillu taagu taadu.</i> [The man who has eaten salt drinks water] - <i>Andariki shakunamu cheppe balli kuditi tottilo paddatu.</i> [The lizard which tells the fortune of all falls itself into the tub of rice washing] - <i>Dongalu kottina aaru maasamulaku kukkalu moriginavi.</i> [The dogs barked six months after the robbery] - <i>Andaru andalamu yekkite mosevaaru yevaru?</i>[If every one gets into the palankin, who will be the bearers?] 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Printed books and other publications, etc
2.2	Associated intangible elements	Expression of guiding ethical principles Expression of harsh contexts of life of slaves and indentured labourers Expression of values
2.3	Language(s) Register(s) Speech level(s) involved	Creole, English, French, Bhojpuri, Telugu, Marathi, Tamil, Chinese (Mandarin, Hakka), Urdu Formal: Taken from its written form. Informal: Used in conversations Formal language. Use of metaphors and personification in some proverbs
2.4	Perceived origin	In Mauritius, proverbs are of diverse origins and vary according to linguistic groups which have migrated to the island. Some of them have been translated from one language to another, either totally or partially.

3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name (s), age Gender Social status, and/or Professional category, etc.	<ul style="list-style-type: none"> - All Mauritians. Adults and adolescents - Both male and female - All social classes All professions
3.2	Other participants (e.g., holders/ custodians)	<p>Creole: Fanfan, Late Marclane Antoine Bhojpuri: Dimlala Mohit & Sarita Boodhoo Hakka: Herve Hector & Philippe Li Chung Hum Hindi: Rajnarain Guttee Telugu: Sokappadu Ramanajdoo Marathi : Urdu : Tamil : Chinese (Mandarin, Hakka)</p>
3.3	Customary practices governing access to the element or to aspects of it	<p>There is no customary practices governing access of the elements or to aspects of it and there is individual use of proverbs by each Mauritian. Proverbs have been introduced in school textbooks in all languages at both primary and secondary school levels.</p>
3.4	Modes of transmission	<p>Family: Through conversations School: Through books Workplace: Through conversations</p>
3.5	Concerned organizations	<p>Cultural groups/ associations National Heritage Fund Ministry of Arts and Culture Nelson Mandela Centre for African Culture Cultural Centres Speaking Unions Aapravasi Ghat Trust Fund Le Morne Heritage Trust Fund among others</p>
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	<p><i>Economic:</i> Globalisation is impacting negatively on traditional ways leading to loss of some cultural elements and practices. <i>Social:</i> Families are becoming more and more nuclear as such there is very little conversation between parents and children. <i>Cultural:</i> There is loss of reading culture which is experienced due to new technology. <i>Educational:</i> There is too much emphasis on role-learning of academic contents with little/no space and time devoted to the transmission of culture and cultural practices in language classes. Language use is limited to classroom transactions.</p>
4.2	Threats to the transmission	<p>The frequency of use of proverbs has greatly decreased in the contemporary society in all linguistic</p>

	and/or ethnic communities because of language evolution in the modern context. People have less time to spare and therefore, modes of expression and exchanges have been modified. People are more direct when they address each other and flowery statements and expressions are getting lost.	
4.3	Availability of associated tangible elements and resources There are books and other materials available and in some languages such as Bhojpuri and Telugu including an exhaustive list of proverbs that have been published.	
4.4	Viability of associated tangible and intangible elements The viability of associated tangible elements are ensured through the published materials like books and of the intangible through practice.	
4.5	Safeguarding measures in place	Publications Teaching in schools Drama and plays Museum interactive settings Passing from parents to children orally Passing from grandparents to grandchildren
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Students of the University of Mauritius Community members from Cultural Centres Staff of NHF and AGTF
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, 07 November 2012 National Heritage Fund/Aapravasi Ghat Trust Fund/ Cultural Centres- 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Aapravasi Ghat Trust Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <u>Literature</u> BOODHOO Sarita. 2011. <i>Speak Bhojpuri</i> . Bhojpuri Institute Mauritius, Delhi: Star Publications, PVT. Unit 14. pp. 119-137. HECTOR Herve. 2010. <i>Sians Labondans</i> . Ile Maurice: Regent Press Co. Ltd., p. 13. NHF/MAC. 2011. <i>Inventory and Documentation of Intangible Cultural Heritage in the Republic of Mauritius</i> . Mauritius: National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions SOKAPPADU Ramanajdoo. 2000. <i>Culture et Religion Telugu</i> . Mauritius: HS3 Printing. pp. 77-84. <u>Oral History</u> 2012_BV_NHF_OH_ALL_MRU (Interviews)	
	SAYINGS- DICTON	

1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Dicton</i> Bhojpuri : <i>Kahawat</i> French: <i>Dictons</i> English: Sayings Hindi : <i>Kahawat</i> Telugu: Tamil : Marathi : Urdu : Chinese (Mandarin, Hakka):
1.2	Short, maximally informative title (including indication of domain(s))	Sayings
1.3	Community (ies) concerned	- All Mauritians including Rodriguans, Agalegans, Chagossians.
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues and Agalega.
1.5	<p>Short description</p> <p>Sayings are short popular phrases/ expressions that convey an advice or a warning. There are also metaphorical expressions that teach basic rules or moral values.</p> <p>Sayings in Mauritian Creole</p> <ul style="list-style-type: none"> - <i>Ene bon dilo koko lor laplaz-</i> [Drinking delicious coconut water on the beach] - <i>Donn li so disik-</i> [A sweet metaphor for love and affection] - <i>Enn bon kafe dan lindi-</i> [Never underestimate a good coffee on a monday morning] - <i>Pa twa ki pu fini travay, travay ki pu fini twa-</i> [You cannot finish work, work will finish you] - <i>Pa rod fini boutey, boutey pu fini twa-</i>[Do not try to finish the bottle, the bottle will finish you] - <i>Charlie, oh aret bwar divin banann-</i> [Stop drinking cheap wine] - <i>Ti lipie lor gro lipie-</i> [Get your butt out of the chair and do something] - <i>Mo finn ne lor bor lakot-</i> [I was born on the coast] - <i>Bouz to karapas aret res enplas-</i> [Be strong, stop being still, get yourself together and move forward] - <i>Bo marse kout ser-</i> [Cheap is costly] - <i>Drom vid fer tapaz-</i> [Empty barrel makes loudest noise] <p>Sayings in Agalega Creole</p> <ul style="list-style-type: none"> - <i>Enn noir bossoir.</i> [A bachelor] - <i>Fer diabl' pandan sa dèzour là</i> [To have fun during two days] - <i>Feye zerme</i> [Leaves germinating] - <i>Koman ou sa va?</i> {How are you?} 	

	<ul style="list-style-type: none"> - <i>Letan margoz inn fini.</i> [The harsh period of slavery is over] - <i>Si to ti ferm to la bous, to ventr pa ti pou plin</i> [If you had closed your mouth, your belly would not be full] <p>Sayings in Chagossian Creole</p> <ul style="list-style-type: none"> - <i>Ase bâgn' âr nou, donc</i> [It is time to stop harassing us] - <i>Bebet inn manz li</i> [Sharks have eaten him] - <i>Boir baka ou calou</i> [To drink baka and calou (a traditional preparation made from fermentation of grains and coconut sep)] - <i>Boudin moizi</i> [Very old house] - <i>Enn gran dilo mem, kouma dir le Pap</i> [A very important person, one would compare him to the Pope] - <i>Fer konn so kontan, so pretandiz</i> [To present one's fiancé] - <i>Latet kouma bour koko.</i> [Hair not combed] - <i>Mo sigar finn delarge</i> [The leaves of my cigarette are not rolled anymore] - <i>Pa tou lezour lafet zako.</i> [Every day is not festival day] - <i>Persiste kouma pis</i> [Stubborn like a flea] - <i>Pran enn ti lasante maryaz</i> [To have a drink to celebrate the wedding ceremony] - <i>Sakenn debrouille so kari</i> [Each one has to look for his/her solutions] - <i>So kote finn mor</i> [Histwin brother is dead] - <i>So lame long</i> [He has a tendency to steal] - <i>Sa sante grand' ter</i> [This is a song from Africa] - <i>Zanfan kouma mous dimyel.</i> [Many children accompanying someone] - <i>Tanbour deryer montagn</i> [Drum behind a mountain] 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	-
2.2	Associated intangible elements	<p>Expression of</p> <ul style="list-style-type: none"> - guiding ethical principles - harsh contexts of life of slaves and indentured labourers. - Mauritian language dynamism for example translation of proverbs from one language to the other (French to Creole) and also proverb creation in Creole based on analogy with French proverbs - intercultural understanding.
2.3	Language(s), register(s), speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Tamil, Telegu, Marathi, Urdu, Chinese (Mandarin, Hakka)
2.4	Perceived origins	In Agalega, sayings pertain to the local community and have been transmitted from generation to another. In Chagos islands, sayings were of diverse origins and mostly based on their life experiences.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<ul style="list-style-type: none"> - All Mauritians - Adults and adolescents - Both male and female

		<ul style="list-style-type: none"> - All social classes - All professions
3.2	Other participants (e.g., holders/custodians)	–
3.3	Customary practices governing access to the element or to aspects of it	Sayings are mostly used by individual inhabitants in the case of Agalega and among the Chagossians.
3.4	Modes of transmission	Word-of-mouth
3.5	Concerned organizations (NGOs and others).	Ministry of Arts and Culture National Heritage Fund Aapravasi Ghat Trust Fund Le Morne Heritage Trust Fund Nelson Mandela Centre for African Culture Speaking Unions and Cultural Centres
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Limited transmission to future generations Lack of interest of younger generations Lack of interest on part of the media and other transmission organs	
4.2	Threats to the transmission Modern media European Western lifestyle Globalisation Family dispersal Breakdown of traditional family setups	
4.3	Availability of associated tangible elements and resources Available but in limited form	
4.4	Viability of associated tangible and intangible elements Sayings have an important linguistic and cultural value.	
4.5	Safeguarding measures in place	Through the National Inventory for ICH, the promotion of ICH by the various heritage institutions including institutional ICH inventories
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius National Heritage Fund/Aapravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016,

		2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Literature</u> Roger DUSSERCLE. 1949. <i>Agalega, Petite Ile</i>. Port-Louis. Ile Maurice. 234 p.</p> <p><u>Oral History</u> NHF_2012</p>	

CATEGORY II GUESSING GAMES

RIDDLES- SIRANDANN	
IDENTIFICATION OF THE ELEMENT	
1.1	<p>Name of the elements, as used by community or group concerned</p> <p>Creole: <i>Sirandann</i> Bhojpuri: <i>Bujhawal</i> French: <i>Enigmes</i> English: Riddles Hindi: <i>Lokokti</i> Telegu: Tamil : Marathi: <i>Kodé</i> Urdu : Chinese (Mandarin, Hakka) :</p>
1.2	<p>Short, maximally informative title [including indication of domain(s)]</p> <p>Oral Expressions</p>
1.3	<p>Community(ies) concerned</p> <p>All Mauritians including Rodriguans and Agalegans</p>
1.4	<p>Physical location(s) of element</p> <p>Island of Mauritius, Rodrigues and Agalega</p>
1.5	<p>Short description</p> <p>Riddles are used in different contexts such as within family, social and educational spheres. According to oral history, in the early days, during and after slavery when work was over, adults used to go back home and riddles were used during social gatherings among the workers (slaves and indentured labourers) in the evening. It was also used during leisure time especially after supper, when people used to sit in front of their huts, around some wise and entertaining old persons (storytellers) and listened to stories. It is claimed that when the narrator had given his share and started showing signs of fatigue, he would suddenly cry out: “<i>Sirandann! Sampèque!</i>” It was the signal for the beginning of a game that opened with a series of brief and direct problems. He started with the simple ones that were least difficult and well known. They called forth immediate and correct replies even from the youngest children. After some rounds, came the more difficult queries, which would stretch their intellectual powers to the utmost.</p> <p>In the second half of the 20th century, as people gained access to free education after independence and new forms of leisure were introduced in the form of the radio and the television, this tradition started to be more limited as a social event. It was practiced in the family during cyclonic periods, usually after electricity cuts. Riddles were also used during family gatherings as a means to entertain children and adolescents.</p> <p>In the 21st century, the social practice of riddles is more limited and restricted to communication between two generations, grand-parents and grand-children during family gatherings. As for the cyclonic periods, power cuts are now very rare. Usually, leisure activities tend to be more aged-based rather than family-based. Television programmes, namely films, remain a popular leisure. The younger generation is more interested in multi-</p>

media and ICT-related leisure activities. Children, adolescents and young adults are more interested in computer games and activities like social chat through internet facilities.

In Rodrigues a *Sirandann* is a *devinet* (riddle) or *zedmot* (pun) in Rodriguan Creole. It was a leisure activity and had a pedagogical function as well. Before bedtime, as a family activity, in each household, people spent time inventing and narrating *Sirandann*.

In keeping with Moreau C. (1999), the riddles on the island varied in structure; there were short and long *sirandann*. The short version was a two word riddle and was the most widespread. The long version looked like a short story. Although it was primarily a form of entertainment between friends that cut across all age groups, the author also pointed out that there were people whose activity were to narrate riddles during mortuary wakes but it is a practice that has disappeared nowadays. After the religious prayers and songs, people used to narrate riddles to entertain and also as a means to relieve people's pain.

An informant, Mr. Rosaire Perrine, also mentioned that specific riddles are told on the occasion of the opening of net fishing season.

Examples

In Mauritian Creole

- *Asoir, mo trouv enn bann lagrin dan mo laplenn. Ler mo leve, mo napli trouv zot.* [At night, I see small seeds in my yard. When I wake up, I do not find them. Answer: *Zetwal/ Stars*]
- *Bois d'Ebene dan dilo.* [Ebony wood in water. Answer: *Angui/An eel*]
- *Bois d'Ebene lao ranpar.* [Ebony wood on the rampart. Answer: *Moustas/Whiskers*]
- *Boul dife dan ler?* [A fireball in the sky? Answer: *Soley/ The sun*]
- *Boul disan anba later.* [A ball of blood under the soil. Answer: *Betrav/Beetroot*]
- *Bred dormi.* [Sleeping eatable leaves. Answer: *Bred ziromon/Pumpkin leaves*]
- *Bred sonz dan dilo.* [Taro leaves in water. Answer: *Gouramye/Gouramiers fish*]
- *De vann deryer montagn.* [Two vans behind the hill. Answer: *Zorey/Ears*]
- *Enn trou dan laplenn.* [A hole in the playground. Answer: *Lonbri/The navel*]
- *Enn trou, li penan fon.* [A fathomless hole. Answer: *Enn bague/A ring*]
- *Kabine, kabine, ziska dan fetaz.* [Answer: *Banbou/Bamboo*]
- *Mil trou dan enn trou.* [One thousand holes in one hole. Answer: *Lede/Thimble*]
- *Mo enn lasours delo ek manze, ek mo donn dibwa.* [I am a source of water and food, and I also provide wood. Answer: *Pye koko/The coconut husk*]
- *Serpan marse, les so dizef.* [The snake walks along, leaving its egg. Answer: *Ziromon/ Pumpkin*]
- *Sink brans dan dilo.* [Five branches in water. Answer: *Ourite/Octopus*]
- *Dilo apandan.* [Hanging water. Answer: *Koko/ coconut*]
- *Dilo debou.* [Water standing up. Answer: *Kann/Sugar cane*]
- *Mo basin li sek, met enn lapay, li borde.* [My pond is dry, I drop a leafblade, and water flows out. Answer: *Enn lizye/An eye*]
- *Mo ena de zoli basin, kan li deborde, delo kuler sak kote, me kanal ki don dilo la pa*

	<p><i>kapav truve?</i> [I have two beautiful ponds, when it is over flooded, water came from both side but one cannot see the canal that gives the water. Answer: <i>Lizye</i>/The eyes]</p> <ul style="list-style-type: none"> - <i>Zet moi dan dilo ek mo remonte.</i>[Throw me in water; I'll come back to the surface. Answer: <i>Deluil</i> /Oil] - <i>Manz moi avek plezir lor bor dilo.</i> [You eat me with delight near the river bank. Answer: <i>Lapes</i> /Fishing] - <i>Mo ena enn bann zanfan: soley leve zot kasyet, soley kouse zot sorti.</i> [I have children: when the sun rises, they hide, and when the sun sets, they come out. Answer: <i>Zetwal</i>/Stars] - <i>Kan fer fre mo fre, kan fer so, mo res fre.</i> [When it is cold, I am cold, When it is hot, I remain cold. Answer: <i>Lezar</i>/Lizard] - <i>Bayonet par deryer.</i> [A stick at the back. Answer: <i>Mous zonn</i>/Wasp] - <i>Kanif apandan/ Kanif lor pye.</i> [A small knife hanging/ small knife on a tree. Answer: <i>Tamarin</i>/Tamarind] - <i>Kan to ouver enn cercueil, to trouv enn dimounn mor.</i> [When you open a coffin, you see a dead man/ <i>Kas serkeuy, manz dimounn mor.</i> Answer: <i>Pistas</i>/Peanuts] - <i>Ki tonbe san fer tapaz?</i> [What falls and does not make any sound? Answer: <i>Asoir</i> /The night] - <i>Koutchou koutchou deriyer laport?</i> [Talking discreetly behind the door. Answer: <i>Balye</i>/Broom] - <i>Lapo mor kondir vivan.</i>(Dead skin driving alive))[Answer: <i>Soulye</i>/ Shoes] - <i>Mo anvoy enn let; mo kone ler dekaste li.</i> [I send a letter; I know when it is opened. Answer: <i>Lamson</i>/A hook] - <i>Mo enn serkey ki ena boukou ti solda vivan.</i> [I am a coffin that contains many soldiers who are alive. Answer: <i>Zalimet</i> /Matches] - <i>Moulin marse, troi foi par zour.</i>[The mill works three times per day. Answer: <i>Parol</i>/ Speech] - <i>So lekor devan so lespri deryer.</i> [His body is in front; his spirit is at the back. Answer: <i>Bato</i>/A boat] - <i>Tapi larenn touzour ouvert, zame pliye.</i> [The queen's carpet is always open, it never shuts. Answer: <i>Gran Simin</i>/Main rad] - <i>Tapi mo gran papa plin pinez.</i> [The carpet of my father is full of bed bugs. Answer: <i>Zetwal</i>/ Stars] - <i>Timbal lor anba later.</i> [A golden mug under the soil. Answer: <i>Safran</i>/Saffron, turmeric] - <i>Boutey andan, divin deor.</i> [The bottle is inside and the wine, outside. Answer: <i>Zanblon</i>/ A dark red fruit Java plum] - <i>Enan enn mousoir, zame li mouye</i> [There is a handkerchief which never gets wet]wet. Answer: <i>Fei bred sonz</i>/Katchu leaves/ Taro leaves] - <i>Mo enan enn lakaz, li enan enn gran kouvertir, enn sel poto.</i> [I have a house. It has a huge roof, and only one pole. Answer: <i>Parasol</i>/An umbrella] - <i>Mo ena tran-de kouto ek enn leponz.</i> [I have thirty-two knives and one sponge. Answer: <i>Ledan ek lalang</i> /Teeth and tongue] - <i>Mo granmama, zame li dormi lor nat, li dormi anba.</i> [My grand mum never sleeps on
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	<p>a mat, she sleeps on the floor. Answer: <i>Ziromon/Pumpkin</i>]</p> <ul style="list-style-type: none"> - <i>Mo enan enn lakaz. Dan sa lakaz-là, enan boukou lafenet ek enn sel laport.</i> [I have a house. In that house, there are many windows and only one door. Answer: <i>Lede koud/Thimble</i>] - <i>Rant par laport, sorti par lafenet.</i> [To enter through the door and to move out through the window. Answer: <i>Poison dan la senn/ Fish in the net</i>] - <i>Tanbour danse dan lakour.</i> [A drum dancing in the yard. <i>Denn/ A turkey</i>] - <i>Tanbour divan, pavyon deryer.</i> [The drum is in the forefront, the flag is at the back. Answer: <i>Lisyen/The dog</i>] - <i>Figir kasyet anba labarb.</i> [The face is hidden under the beard. Answer: <i>koko/ coconut</i>] - <i>Kan ou koup mo vant, ou trouv enn trezor.</i> [When you cut my belly, you find a treasure Answer: <i>koko/ Coconut</i>] - <i>Ki lalang ki zame manti?</i> [Which tongue never lies? Answer: <i>Lalang zanimu/The tongue of an animal.</i>] - <i>Ki sa misye là, ki amenn so lakaz lao so ledò?</i> [Who is this man who carries his house on his back? Answer: <i>Courpa/ Snail</i>] - <i>Koup mo vant, ou a gagn enn trezor.</i> [Cut my tummy and you'll find a treasure. Answer: <i>Enn grenad/A pomegranate</i>] - <i>Kouronn dan mo latet, zepron dan mo lipye, mo leroi dan baskour, me mo napa leroi.</i> [My crown on my head, a spur in my shoe, my king is in the farmyard, but I am not the king. Answer: <i>Kok/Roaster</i>] - <i>Lame seme, lizey rekolte.</i> [The hand plants the seeds and the eyes do the harvest. Answer: <i>Lir sekinn ekrir/Read what is written</i>] - <i>Ler mo ankoler mo vomi dife.</i> [When I am angry, I vomit fire Answer: <i>Canon;Dragon /The cannon; The dragon</i>] - <i>Mo ena enn zoli tifi ; tou dimounn seki pase anbras li.</i>[I have a pretty girl; everyone who passes by kisses her. Answer: <i>Lafontinn/The fountain</i>] - <i>Mo lespri par deryer.</i> [My brain is at the back. Answer: <i>Bato, akòz so gouvernay/ A boat (because of its rudder's location).</i>] - <i>Pez so vant, li vomi.</i> [Press its tummy, it will throw up. Answer: <i>Dantifris/Toothpaste</i>] - <i>Trwa piti get vant zot mama brile.</i> [Three kids looking at their mum's belly that is shining. Answer: <i>Marmit/A pot</i>] - <i>Menas dimounn, napa koze.</i> [I threaten someone without speaking. Answer: <i>Ledwal/ finger</i>] - <i>Mo de bonom mars ansam, sakenn so tour divan.</i> [My two husbands walk together, one after the other. Answer: <i>Lipye/The feet</i>] - <i>Mo ena sink bonom, de benye, trwa-là gete.</i> [I have five husbands, two take their shower, the three others watch. Answer: <i>Mouse avek ledoi/Cleaning a running nose with one's fingers</i>] - <i>Piti bat mama.</i> [The child slaps his mum. Answer: <i>Laklos/The bell</i>] - <i>Piti kraz mama.</i> [The child crushes his mum. Answer: <i>Ros kari/The grinding stone</i>] - <i>Piti pil mama.</i> [The child beats his mum. Answer: <i>Baton pilon/The mortar's stick</i>] - <i>Diri dan marmit.</i> [Rice in the pot. Answer: <i>Stars in the sky</i>]
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- *Ki ti byui premye marmit diri dan Moris?* [Who cooked the first pot of rice in Mauritius? Answer: *Sinoi/The Chinese*]
- *Kat pile, enn vane.* [Four do the grinding?!, one does the cleaning. Answer: *Souval pous mous/A horse trying to drive away a fly.*]
- *Mo lakaz asoir li vid, lazourne li plin.* [At night, my house is empty, in the morning, it is full. Answer: *Soulye/A pair of shoes*]
- *Bef krye ant de montayn.* [A bullock yelling between two mountains. Answer: *Pete/Farting*]
- *Bef krye dan milye de montagn.* [A bullock yelling in the middle of two mountains. Answer: *Touse enn dimounn gro lazou/ The coughing of someone with big cheeks.*]
- *Guel dan guel, kat pat lao, kat pat anba.* [Mouth in mouth, four feet up, four feet down. Answer: *Lisyen pe manz dan marmit/A dog eating food in a four leggedpot.*]
- *Kaka sat anba later.* [Cat's faeces under the soil. Answer: *Zimzam/Ginger*]
- *Mo ena enn lelefan, kan mo tourn so zorey so nene kumens kule.* [I have an elephant, when I turn its ears; its nose starts to flow. Answer: *Robine/The tap*]
- *Mo gagn enn souval, mo bo frenn li dan lekiri, so lake touzour deor.* [I have a horse, I keep trying to keep it in the stable, but its tail is always outside. Answer: *Lafime/Smoke*]
- *Poul ponn dan raket.* [The hen lays an egg in the cactus. Answer: *Lalang/The tongue*]
- *Manz noir, rann rouz.* [I eat a meal with black vegetables, and I throw up red stuff. Answer: *Fisi/The rifle*]
- *Mo kone enn mamzel, li manz so trip, li boir so disan.* [I know a girl, she eats her liver and she drinks her own blood. Answer: *Lalamp/The lamp*]
- *Mo manz zetwal.* [I eat stars. Answer: *Nyaz/ Clouds.*]
- *Sa banan-là, mo pe manze, zame mo kapav fini li.* [I am unable to finish eating this banana. Answer: *Gran simin/The main road*]
- *Kan mo gran mama dezabiye, mo plore.* [When my grand-mother removes her clothes, I cry. Answer: *Zoinyon/The onion*]
- *Abi enan, napa kilot.* [There are clothes but there is no slip. Answer: *Cancarla/Cockroach*]
- *Piti bonom, gran sapo.* [A dwarf with a big hat. Answer: *Sanpion/A mushroom*]
- *Dan mo boner mo noir, dan mo maler mo blan.* [During my good time I am black and during the bad times I am white. Answer: *Koko/Coconut*]
- *Enan enn ta ti poin noir dan mo bato.* [There are many black dots in my boat. Answer: *Lagrin papay/Papaya seeds*]
- *Enn tifi avek enn palto roz pe asiz o milye dilo, li pe rame san laram.* [A small girl, wearing a pink jacket, sits in the middle of the river; she rows her boat without oars. Answer: *Lotus/The waterlilly*]
- *Enn tifi ki rouz res dan enn ti linpas, dan liver li kourt, dan lete li long.* [A red maiden lives in a small lane, in winter she is short and in summer she is tall. Answer: *Termomet/The thermometer*]
- *Kan gran mama noir sante, tou so piti blan danse.* [When the old black mum sings, all her white children dance. Answer: *Marmit douri lao dife/Cooking rice on fire*]
- *Kan tir mo rob ver, zot trouv mo labarb. Kan mo tir mo labarb, zot trouv mo ledan.* [When I remove my green dress, they see my beard. When I remove my beard, they

	<p>see my teeth. Answer: <i>Maiy, mayis/Maize</i>]</p> <ul style="list-style-type: none"> - <i>Manz par vant, rann par ledo.</i> - [Eat by the tummy, throw up by the back. Answer: <i>Rabo/A plane</i>] - <i>Mo enan dis ti bonom, tou zot latet blan.</i> [I have ten dwarfs; all of them have a white head. Answer: <i>Bann zong/Fingernails</i>] - <i>Mo ena enn bann piti bonom: zour zot fet, zot tou abiye en rouz.</i> [I have many small men; when there is a party, they are all dressed in red. Answer: <i>Piman/Chillies</i>] - <i>Mo ena enn ti piti noir, kan pa met so langouti, li pa travay.</i> [I have a small black child, when he does not put on his dhoti, he does not work. Answer: <i>Trou zegui/The needle's hole</i>] - <i>Mo enn lame ki port boukou sak zonn.</i> [I am a hand that carries many yellow bags. Answer: <i>Enn rezim banann/ A banana.</i>] - <i>Mo lakaz andan pintir an zonn, deor pintir an blan.</i> [Outside, my house is white, inside it is yellow. Answer: <i>Dizef/An egg</i>] - <i>Mo lakaz pintir an rouz, andan ena enn bann ti fotey blan.</i> [My house is painted in red; Inside there are many small white chairs. Answer: <i>La bous ek ledan/Mouth and teeth</i>] - <i>Mo lakaz pintir an roz, andan ena enn bann ti pwin noir.</i> [My house is painted in pink inside there are many black spots. Answer: <i>Melon do/Watermelon</i>] - <i>Mo lakaz pintir an zonn, andan ena enn bann ti pwin noir.</i> [My house is painted in yellow, inside there are many black spots. Answer: <i>Papay mir/A ripe papaya; pawpaw</i>] - <i>Mo noir dan mo boner, mo rouz dan mo maler.</i> [I am black when I am happy; I am red when I am sad. Answer: <i>Krevet/Shrimp</i>] - <i>Mo rouz dan mo boner, mo noir dan mo maler.</i> [I am red when I am happy; I am black when I am sad. Answer: <i>Lagrin kafe/Coffee seeds</i>] - <i>Mo ouver li, li blan; kan li tonbe li zonn.</i>[I open it, it is white; when it falls down, it is yellow. Answer: <i>Dizef/An egg</i>] - <i>Kan li so, zot dir ki li fre. Kan li fre, zot dir ki li so.</i> [When it is hot, they say it is cold. When it is cold, they say it is hot. Answer: <i>Dipin/Bread</i>] - <i>Kan mem fer so, mo touzour fre.</i> [Although it's hot, I'm always cold. Answer: <i>makabe; Frizider/A dead body;A refrigerator</i>] - <i>Kan mo dibout, li alonze, kan mo alonze li dibout.</i> [When I stand, it lies down, when I lie down, it stands. Answer: <i>Lipye/Feet</i>] - <i>Kot mo ale, li suiv moi.</i>[Wherever I go, it follows me. Answer: <i>Mo lombraz/ My shadow</i>] - <i>Mete, leve, tape.</i> [Take it, look at it, beat it. Answer: <i>Sey soulye nef/Put new shoes on.</i>] - <i>Mo bat li, li ba mwa; mo ba li; li bat moi.</i>[I smack it, it kisses me; I kiss it, it smacks me. Answer: <i>Mo fam/My wife</i>] - <i>Mo ena maladi sarbon, me mo bon.</i> [I have the charcoal illness but I am tasty. Answer: <i>Krep/Pancakes</i>] - <i>Mo guet li, li guet moi.</i>[I look at it, it looks at me. Answer: <i>Laglas/Mirror</i>] - <i>Mo mars dan enn piti simin, zame mo pou poze, zame mo pou tourne.</i> [I walk in a
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small street; I shall never stop and turn back. Answer: *Larivyer/The river*]

- *Mo touf li, li touf mwa.* [I smother it, it smothers me. Answer: *Ladouler/Pain*]
- *Seki fer li, vann li. Seki aste li, pa servi li. Seki servi li, pa konn perserv li.* [The one who builds it, sells it. The one who buys it, does not use it. The one who uses it, does not know that he is using it. Answer: *Serkey/Coffin*]
- *Seki mo finn trouve, bondye napa finn trouve.* [What I have seen, God has not seen. Answer: *Mo met/My master*]

In Rodriguan Creole

- *Koutiou-koutiou dans un coin?* Answer: Balié. (Broom)
- *Dilo pandant?* (Hanging water?) Answer: Coco. (Coconut)
- *Dilo dormi?* (Sleeping water?) Answer: Melon d'eau. (Water melon)
- *Dilo diboute?* (Standing water?) Answer: Canne. (Sugar Cane)
- *Canif en pendant?* (Hanging knife?) Answer: Tamarin
- *Bœuf dormi, la corde marsé ?*(Cattle sleeping, rope walking?) Answer: Giraumon. (Pumpkin)

In Bhojpuri

- *Bina phool ke katora, bina barsaat ke pani, Bina dudh ke chal.* [A bowl which is not made up of copper, unseasoned rain, milk cream without milk. Answer: *Naariyal/Coconut*]
- *Chikan khet, mati ke pirha, ta par baeesé karaeete ki raha. Bina banawale phool ke katorah. Okar bhitar chalee. Chalee ke bich mein pani.* [A plain field, an earthen bench, a ready made copper like bowl, inside the bowl there is the cream, and inside it there is water Answer: *Naariyal/Coconut*]
- *Dahi jamela hath naye pahoonchela.* [The curd is ready but you cannot touch it. Answer: *Coconut/ Nariyal*]
- *Ego laplenn (mayedane) mein, ego siko baa.* [The root of a big tree in a plain field. Answer: *Umbilical cord*]
- *Ros ke niche chabhi.* [A key under the rock. Answer: *Jhinga/prawn*]
- *Aye bibi, jaye bibi, pani se deraye bibi.* [The wife who is running up and down, and is afraid of water. Answer: *Juta/Shoes*]
- *Jab barka baato (Jahaj) jalaa ta eko machee nai milela. Jab chotka bato (Jahaj) jalaa ta dhaér machee miléla.* [The big ship finds nothing but when a small boat goes in it gets plenty of fishes. Answer: */A thin comb*]
- *Ego achambha dekhnee, kooen mein lag gaeel aag. Kichar pani jar gaele, machlee khele phag.* (I saw an astounding event where the well catches fire, the water is burnt and the fishes play with colours)[Answer: *Lamp*]
- *Ego talao mein, du rang ke pani ba.* [In a lake, with two coloured water. Answer: *Anda/Egg*]
- *Chaar chiriyya chaar rang khonta ke bhitar ek hi rang.* [Four birds with four colours, but once inside it is unicolour. Answer: *Paan ke bira/A betel leaf with the filling*]
- *Ego chirai eissan Okar ponch par paisa.* [An animal whose tail has got coins. Answer: *Mor/Peacock*]

	<ul style="list-style-type: none"> - <i>Din ke latkal, raat ke satkal.</i> [In the day, it is hanging open. In the night it is closed. Answer: <i>Kouwari/The door</i>] - <i>Aangan mein rakhhal rupaiya, na chor lei na chor ke bhai.</i> [There is a glittering coin in the yard; neither the thief nor his brother can take it. Answer: <i>Chand/The moon</i>] - <i>Ego Khamba baa, dugo lamaas chini karle baa.</i> (<i>One pole sustaining two sticks</i>) Answer: <i>Naak/Nose</i>] - <i>Ghar nikal gaele dooaree pare. Ham Kaissé niklab.</i>(<i>you can get out of the house through the door, but I cannot</i>)[Answer: <i>Casier/trap</i>] - <i>Oupre chatta, niche janta.</i> (<i>An umbrella on the top and a flact rock beneath</i>) [Answer: <i>Suran/A tuber</i>] - <i>Ego roomaal ba, ketna bhinjeibe au kabo nai bhinjela.</i> [A handkerchief which can never drenched with water. Answer: <i>Kacchu ke patta/ Katchu / Brède songes/ Taro leaves</i>] - <i>Ham lippi la awroo potila tu dhange le kaahe hum chutki bajayye la ta tu rowe le kaahe !</i> (<i>When I do my work why do you step on me, when I pinch you why do you cry</i>)[Answer: <i>Birni/Wasps</i>] - <i>Charon bagal nach ke kona mein baith jaala.</i> [It dances everywhere and then it sits down in a corner. Answer: <i>Jhadhu/A broom</i>] - <i>Bissyon ke muddhi kaat deli, na koi maral na khoon niklal.</i> [I have beheaded twenty of them, yet I have neither molested them nor murdered anybody. Answer: <i>Naakhun/Fingernails</i>] - <i>Ego admi topee dale le baa, okar gor chokha baa.</i> [A person with a cap but with naked feet. Answer: <i>fingers</i>] - <i>Kapaar par aag, pet mein pani, chowki par khadha biya maharaani.</i> [Fire on his head, water in his tummy and she stands on a large surface like a queen. Answer: <i>Mombatti/Candle</i>] - <i>Ego jantu ba, jahan jala, apan ghar lele jala.</i> [The animal which moves around with its house. Answer: <i>Ghongha/Snail</i>] - <i>Naak par baithela awroo pakre la kaan, batawa tu kown ha ou saitan ?</i> [It sits on the nose and it clutches the ears, tell me who is this demon? Answer: <i>Chasma/ spectacles</i>] - <i>Niché mein danda, sir par motree.</i> [A stick at the bottom and a bundle on his head. Answer: <i>Pineapple</i>] - <i>Okar pet mein ungri sir par patthar.</i> [A finger in his tummy, a stone on his head. Answer: <i>Anghuti/Ring</i>] - <i>Ego admi ba, okar deh mein ghaw bharaal ba.</i> [There is a man; his body is full of pimples. Answer: <i>Kathal/Jackfruit</i>] - <i>Chota go Tilumiyya lambe go puch jahan jai Tilumiyya howje jai puch.</i>(<i>a small creature with a long tail</i>)[Answer: <i>Sui aur taga/Needle and thread</i>] - <i>Chow go gore, pith par ponchee.</i>(<i>six stands with a tail on the back</i>)[Answer:<i>Balance/ Weight</i>] - <i>Ghar ke picche suwar gurai okar oogilal baap dada khai.</i> [When one turns the stone mill, it makes noise like the pig and when the pulse is already turned to a powder, it will feed everyone. Answer: <i>Jaanta/Handmill ; Milling stone</i>]
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- *Karia moorga, oojar thor. Kahan jalé moorga? Deswa ke Or. Bole bhaye moorga kookroo kook.* [A black rooster, a white beak. When asked where is it going, it says in the direction of the country. So speaks the cock: cuckoo doodle-doo. Answer: Railway]
- *Oojar gaye door se aye, pet pharaye tab janaye.* (a white cow comes from far, with a message inside the stomach) [Answer: chitthi/Letter]
- *Charon bagal nach ke kona mein baith jaala.* [It dances all around and then it sits down in a corner. Answer: Jhadhu/A broom]
- *Ego admi ba, oke jable nai pahanaiba tab le ou nai pehni.* [A man who needs others to dress him up. Answer: Sui/Needle]
- *Ek jahaj aadmi sab ke topi lal.* - [A boat full of passengers, each one wearing a red hat. Answer: Matches]
- *Kareea biya, hanth sé planta.Moonha se bola.(A black seed which you sow with your hands and it speaks)[Answer: Likhnaa/Script/ book]*
- *Kareea khansi, nak mein rasee.* (black goat with a rope in its nose)[Answer: Tawa/Indian cooking pan while a hole on the edge and an iron ring it it]
- *Kareea khansi, nak mein erase. Tootal rasee bhagale khansee.* (Black goat with rope in its nose, the rope breaks and the goat runs away) [Answer: Bندوق/Gun]
- *Kareea thor, oojar panchee. Kahan jalé panchi? Dess ke or.* [Black beak.White bird. Where are you going, O Bird? Answer: Chitthee/Letter]
- *Laal bibi ha ha hi hi.* [Red wife who creates sensation. Answer: Mirch/Chilly]
- *Laal chadi jamin mein gadhi saas le patoh badi.(Red stick burried under the earth, the daughter in law is bigger than the mother in law) [Answer: Shakkarland/Sweet potato]*
- *Lall gaye ghas khaye, pani pikey mar jai.* [A red cow eats grass, but if it drinks water and it dies. Answer: Aag/Fire]
- *Oojar bakri, pete mein lakri.* [White goat, a stick in its tummy. Answer:Garlic]
- *Oujar chuha lamba pounch, bujh na taa oukhaarab mooch!* [A white mouse with a long tail, Answer: Muli/Raddish]
- *Oojar jameen, kareea biya.* [White soil, black seeds. Answer: pustak/ book]
- *Baap ké dhoti, dewaal par kar delak.* (the object that crosses the wall) [Answer: Kumharé ki lata/ creepers of the pumpkin]
- *Ban soogana (parrot) ké jhoondh ke gawraiya le jata. Ta jab soogwan bilajala taa choncha o jala.* (parrots are carried by birds, soon the parrots change colour from green to yellow) [Answer: Haré kelé ké lall ponga. Jab kelé pak jala to pila ho jala/Ripe yellow coloured banana]
- *Bhaywa eké Din dale la. Bhawjeea roje dalela. Jab man karé la tab dalela.*(The man puts it only one day but the wife puts it every day or puts it whenever she feels like) [Answer: Sindoor/Vermillion powder used by married Indian women which the man puts on the forehead of the wife on the day of marriage]
- *Chak lambo, chak lambo. Phal khayoy, biya na pawo.* (A long fruit without seeds) [Answer: Kela/Banana]
- *Chale chale palange par raja soye. Raja gaele mar, koi na chooaye ansoo.* (On the demise of the king, nobody cries) [Answer: Macchi/Fish]

- *Char téreingan, chowbis tara. Tang oothake thak-thak mara.*(4 stars with 24 other stars and the leg if raised can hit you) [Answer: Horse shoe]
- *Choté choté patwa, patwa par nathwa. Nathwa doolarwa, baboo jeeké agwa.*(Amidst small leaves, it is found and it has the power to burn)[Answer:Small Chilli]
- *Chotee mote soondree, Okar nakie tehra. (Small girl whose nose is not straight)*[Answer: gram/chick pea]
- *Chotee si dibiya, dab dab bharé. Moté-moté ansoo jhar jhar pare. [In a small space it overflows very quickly like waterfall. Answer: tears]*
- *Daar sé chooté paatwa, pawan let odhyaye. Mur mur jhankhé patwa, pyaré satsanghat chootal jaye. (It leaves the branch, is carried away by the wind, it looks back and finds all its company is left behind) [Answer:Body & life]*
- *Das tore, panch dharé, kooché batis nar. Jolha bhai eisa doolar, hindoo bhai phar. (ten fingers break it, five hold it and is crushed by thirty two) [Answer: Datwan/ a pice of green wood used as tooth brush]*
- *Ego latkal, ego satkal, rat ke atkal. [Answer: Crocé et piton/Latch and hook of door]*
- *Ek moothee raye, sagro chitraye. Tor ma-bap choon-choon khaye. Tabo na oraye. (A handful of grains split everywhere [Answer:Stars]*
- *Ichak dana bichak dana dane oupar dana.*[Seed upon seed. Answer: Anaar/Pomegranate]
- *Ek chidhaiya lat, Okar pankh baje path, Okar khalari oujar, Oker maas majedhar. [There is one bird, pluff, its wings makes noise like fluff, its body is white, and its meat is tasty. Answer: Ganna/Sugar cane]*
- *Ek per hiyan, ek per kalkata. Okar phol ke oopar patta. [Answer: Pineapple]*
- *Ghoot moot rani, til bhar pani. Koobla koobla ronee. [Answer: Diya/Earthen lamp]*

- *Ham oké dekhata hain.Oo hamké dekhata. [I look at him; he looks at me. Answer: Mirror]*
- *Han! Han! Jee han! Chaw gor, doo bahan.Pithwa par pouch naché. I tamasha kahan. (something with 6 legs, 2 arms and the tail on the back)[Answer: Balance/ weight]*
- *Hathi ke dant awroo sobaran ke chata. Je ii kahanee boojhee, sé vikram raja. (Elephant tooth with a big umbrella)[Answer: Mooli]*
- *Itni si pitni. Kam karé kitni.(s) [Answer: Is very small but does a lot of work: Needle]*
- *Jareea Ké dham dhoom, chakré pataya. Pharé ké ladbade, phak gaele mithaya. (The root is enormous, the leaves are large, the fruits are many and are very sweet when ready)[Answer: Kela/Banana]*
- *Jhanjhar koonya, rattan ke baree. Boojh ba taa boojh, naye taa dé bon garee.(A well full of holes) [Answer: Chalni/Sieve]*
- *Kariya khansi naak mein rassi tural rassi bhagal khansi. (A black goat with a rope in the nose, once the rope is broken, the goat runs away)[Answer: Banduk/Rifle]*
- *Kath Kasaele choona pan. Darba bhitar eké rang. (Four different ingredients of different colours but once they mixup, the colour is red)[Answer: / Betel leaf with its filling]*
- *Katoré pé katora beta baap sé bhi gora. [There is a bowl inside a bowl. The son is more handsome than his father. Answer: Nariyal/Coconut]*

- *Lall charee, jameen mein garee. Saas lé patoha baree.* (A red stick buried under the earth, the daughter in law is bigger than the Mother in law) [Answer: Sweet potatoes]
- *Lallé lall golé gole, bhaya aye ta bole.* (round and red) [Answer: /Tomato]
- *Larbar larbar daleela. Sookhaké nikaleela.* (When I put in there it is wet but it comes out dry) [Answer: Farata/Indian bread]
- *Lipi la potila, too dhangé lé kahé. Chootki bajaye la taa, rowé le kahé.* (When I do my work why do you step on me and when I pinch you why do you cry) [Answer: Birni/Wasp]
- *Maye patri, beti chakri, Beta moosardam.* (The mother is thin, the daughter is large and the son is very round and healthy) [Answer: Konhrraa/Pumpkin]
- *Na toura na tara, tu dala kaisse? Na poucha na paacha tu mara kaise?* (you did not break it then how did the fillings go inside?) [Answer: Dholl puri/ Indian pancake filled with grains]
- *Pharé ke na phoolé ke. Bhar bhar panya tore ke.* (it neither flourishes nor produces any fruit but we harvest it in abundance) [Answer: Betel leaf]
- *Sandook toori, moorda khaye.* [Break the coffin and eat the corpse. Answer: Pistache/Peanuts]
- *Saphed admi pagri bandhat chattak chattak.* [White man, a hat on his head, going up and down. Answer: Bhaat pakna/ Rice being cooked]
- *Sarbat ké kator, parwat ki pahar. Lawang ké jhanjhree main phoolon ke ahar.* [A river of sweet drink and it like a mountain range. It is like garland of clove flowers. Answer: Honeycomb]
- *Tar toomeri oopré danda, tetar pat atharah khanda.* (A tuber with its big tree with large leaves) [Answer: Sooran]
- *Tor maa ke agé reingnee naché.* (small things dance in front of your mother) [Answer: Bhaat pakana/ boiling rice]
- *Tor maa danté khisorlé bas. Tor bap ghoghee orhayelé baa.* [Your mother is baring her teeth. Your father has covered it with a gunni(layer). Answer: Kela/Banana]
- *Tor ma ke satkal, tor bap ke latkal. Rat ke doonon atkal.* [your mother has it stuck, your father has it dangling. At night, both are hooked together. Answer: Crocé et piton/Hook and bolt (peg)]
- *Teen akshar ke hamar naam, oolta sidha dunon eke go samaan.* [My name is made of three letters. Either way it is the same. Answer: Chammach/Spoon]
- *Tehri moori lakri, pahar chalé jhakharee. Dekha raja dasrath, kawn janawar jata.* [Your head is a wooden rod. It goes up the hill. Which animal is it? Answer: Samp/Snake]

In Hindi

- *Ek jaanwar aisa jis ke doom par paisa* [An animal whose tail has got coins. Answer: Mor/Peacock]
- *Bission ka seer kata, na maara, na khoon kiya.* [I have beheaded twenty of them, yet I have neither molested them nor murdered anybody. Answer: Naakhun/Fingernails]

2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and other publications, landscape like Forest, mountains and the sea
2.2	Associated intangible elements :	<ul style="list-style-type: none"> - Fire Place, playground, community halls - Expression of the capacity of human beings to keep and transmit their own culture even in extremely difficult conditions when they are compelled to adopt a new culture. Such is the case with Mauritian Creole riddles that were told by slaves and their descendants. - Expression of the capacity of human beings to keep and transmit their own culture in the colonial period in rural areas. Such is the case with Bhojpuri and Hindi riddles that were told by indentured labourers and their descendants. - Expression of the way of life of slaves and indentured labourers during rare leisure moments. - Some riddles depict the relationship existing between human beings and Mother Nature in a rural context, and their profound respect of their surroundings. - Riddles are related to identity issues and knowledge of some ancestral cultural practices by ethnic group. <p>A means to enhance and promote intercultural understanding and strengthen nation-building. Riddles are easily translated and transmitted.</p>
2.3	Language(s) Register(s) Speech level(s) involved	<p>Creole, Bhojpuri, French, English, Hindi, Tamil, Telegu, Marathi, Urdu, Chinese (Mandarin, Hakka)</p> <ul style="list-style-type: none"> - Informal (Used during conversations) - Humorous (Used with the intention of sounding playful) - Common style of speaking during conversations.
2.4	Perceived origin	<p>In Mauritius, riddles are of diverse origins and vary according to linguistic groups [French (European), Asian (Indian), African origins]</p> <ul style="list-style-type: none"> - Some riddles vary according to linguistic groups. Some riddles have been translated from one language to another, either totally or partially.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	

3.1	Practitioner(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	All Mauritians including Rodriguans and Agalegans - adults, adolescents and children - Both male and female. - All social classes - All professions
3.2	Other participants (e.g., holders/ custodians)	Mauritian Creole : Fanfan, Late Marclane Antoine Rodriguan Creole : Mr.Rosaire Perrine Bhojpuri: Dimlala Mohit & Sarita Boodhoo Hindi : Rajnarain Guttee
3.3	Customary practices governing access to the element or to aspects of it	A leisure activity: Entertainment for the youth during family gatherings, namely between two generations, grand-parents and grand-children. A pedagogical activity: One Non-Governmental Organisation, Abaim, uses riddles in literacy and oracy classes in Beau-Bassin. Riddles have been introduced in Bhojpuri classes at primary schools. .
3.4	Modes of transmission	Family: Oral narrations School: Through textbooks and taught classes. Through medias (radio, tv)
3.5	Concerned organizations	National Heritage Fund Aapravasi Ghat Trust Fund Nelson Mandela Centre for African Culture Le Morne Heritage Trust Fund Cultural Centres, Speaking Unions among others NGOs with educational and literacy objectives
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment <i>Economic:</i> Globalisation is impacting negatively on traditional ways leading to loss of some cultural elements and practices. <i>Social:</i> Families are becoming more and more nuclear in form and as such little conversation between parents and children. <i>Cultural:</i> There is loss of reading culture which is experienced due to new technology. <i>Educational:</i> There is too much emphasis on role-learning of academic contents with little or no space and time devoted to the transmission of culture and cultural practices in language classes. Language use is limited to classroom transactions.	
4.2	Threats to the transmission - Limited use in formal educational contexts. - Lack or absence of sensitisation about importance of heritage as a cultural asset in both families and educational policies. - Migrations outside people's birth places - Availability of alternative means of entertainment such as radio, tv, smartphones	

4.3	Availability of associated tangible elements and resources In some languages, published books include an exhaustive list of riddles inherited from oral traditions.	
4.4	Viability of associated tangible and intangible elements Linguistic, cultural and cognitive values.	
4.5	Safeguarding measures in place	Publications, teachings, grandparents' story telling and media role
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Fanfan, Late Marclane Antoine, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	Vina Balgobin, National Heritage Fund/Apravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Nelson Mandela Centre for African Culture Apravasi Ghat Trust Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p><u>Literature</u></p> <p>BAISSAC Charles. 1998. <i>Le folk-lore de l'Ile Maurice</i>. France :G.P. Maisonneuve & Larose Ed.</p> <p>BOODHOO Sarita. 1999. <i>Bhojpuri Traditions in Mauritius</i>. Mauritius Bhojpuri Institute, Mauritius : Best Graphics Limited. Chapter 15, p.133.</p> <p>BOODHOO Sarita. 2011. <i>Speak Bhojpuri</i>. Bhojpuri Institute Mauritius. Delhi : Star Publications, PVT. Unit 14.</p> <p>MOHIT Dimlalah. 1984. <i>A collection of Mauritian Bhojpuri's Idioms, Expressions, Songs, Riddles & Stories</i>. pp. 155-162.</p> <p>NHF/MAC. 2011. <i>Inventory and Documentation of Intangible Cultural Heritage in the Republic of Mauritius</i>. Mauritius:National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions.</p> <p><u>Oral History</u></p> <p>2012_BV_NHF_OH_ALL_MRU</p>	

ENIGMAS- ZEDMO	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	<p>Name of the element, as used by community or group concerned</p> <p>Creole: <i>Zedmo, Enigm</i> Bhojpuri: <i>Paheli</i> French: <i>Enigme</i> English: <i>Enigma</i> Hindi: <i>Paheli</i> Telugu : Tamil : Marathi : <i>Goodh</i> Urdu : Chinese (Mandarin, Hakka) :</p>
1.2	<p>Short, maximally informative title (including indication of domain(s))</p> <p>Oral expressions</p>
1.3	<p>Community(ies) concerned</p> <p>All Mauritians including Rodriguans and Agalegans</p>
1.4	<p>Physical location(s) of element</p> <p>Island of Mauritius, Rodrigues and Agalega</p>
1.5	<p>Short description</p> <p>An enigma is a perplexing speech or text that is difficult to understand or mysterious, puzzling, ambiguous, or hard to work out. Specifically, an enigma is a riddle generally expressed in a metaphorical or allegorical language. Ingenuity and careful thinking are required to find its solution.</p> <p>In the past, in Mauritius, enigmas were used during social gatherings among workers (slaves and indentured labourers) in the evening during leisure time. In the second half of the 20th century, after independence, as people gained access to free education and new forms of leisure were introduced in the form of the radio and the television, this tradition started to be limited as a social event. A few enigmas were used during family gatherings as a means to entertain children and adolescents.</p> <p>In the 21st century, the social practice of enigmas is more limited. Nowadays, enigmas are rarely used in the family during a family gathering. They are rarely used at family functions or parties for leisure and/or to have fun.</p> <p>In Bhojpuri</p> <ul style="list-style-type: none"> - <i>Aysan achraj kabhi naye dekhni. Ki samoondar mein lag gaele aag. Pani baloo jal ke koyla bhaeele. Machlee ke na lagé daag.</i> - [I have never seen such a strange thing. That the sea caught fire. The water and the sand got burnt and they turned to coal. But the fish remained untouched. Answer: <i>Atma/Soul</i>] - <i>Sas Koonwaree, bahoo garabh sé, nanad god khelaye. Dekha na log ké, larka bhayé,</i>

ki banjheen dooth pilaye.

- [The mother-in-law is a virgin, the daughter-in-law is pregnant, the husband's sister cuddles the baby. The baby is born and the barren woman is feeding the baby. Answer: *Chitthi/Letter*]

- *Shankh sé oojar, saas baryan, owree dhaa lagee. Ek takka ke tawle de bania. Saas lagae aas* [Answer: *Beté ka name Kapoor tha. Sas né bahu ko Kapoor kharidné ke Liyé dookan bheja to patohoo pati ka name na dharné ke karan eya kahati hain/*

- Answer: A mother has sent her daughter-in-law to the shop to buy camphor. As she cannot take her husband's name as per custom, she speaks in riddles to mean camphor.]

- *Char chalané, chowdah gor. Mehri hoeele, marrade se phor. I kahaanee boojhbaa sami. Tab ta chalab sasoorari. Naye ta ghoomke naharwe chale jaebe.*

- [Answer: *Pati, patni, ghorī garabh sé, aur raja. 14 gore/*. 14 legs] (Four people are walking but there are 14 legs, husband, wife, the horse which is pregnant and the king)

- *Charana gorana, charamrit bhojana. Doo mal male, doo patpate. Ek sookhale hanke le makhi.* [Answer: *Gaye ki char tangein hein. Waha ghase khattee haye. Ooski do ankhen aur do kan hein, phir makhi khadarne ke liye et poonch hai.* The one who has four legs, who eats while walking around, has two eyes and two ears, and pushes away flies with its tail. *Gaye/ Cow*]

- *Dekhi dekhi kab sé?* [I have been looking at it since so long]
Door rahal tabsé [Even when it was far]
Chooa chooaye kabsé? [And I wanted to touch it since then]
Bhiri ayele tabsé [When it came nearer]
Rowa rowaye kabsé? [It made me cry so much]
Adha dhookal tabsé [When half of it entered]
Hoon si khooshi kabsé? [I felt happy]
Sanwse dhookal tabsé [When the whole of it entered] [Answer : *Chooriyan/Bracelets*]

- *Khoosoor moosoor kabsé? Adha gaele tabsé. Hansee khoosee kabsé? Sab gaele tabse.* (Have been longing for it since so long, since it entered half of it, merry and happy when it entered completely)

- [Answer : *Chooriyan/Bracelets*]

- *Khansee khansee, kon ban basee?[Oh goat where do you live?] Kon phale khaye ki etna motaye?[Which fruit you eat that you are so fat?] Khansee bole: [The goat replies:]*

Rahina ran bane.[I move freely around]

Khayela mokok sat hoonrar ké marké charwan karo.[I graze in all the fields around

me]

Singh dekhat more et wat dara.[People are scared of my horns]

- *Kya khakar itna mota ho gaya? [What did you eat to become so fat?] Bakré ne kaha: [The goat replies] Van mein rahata hoon, kassiah khata hoon aur charkar khata hoon to itna mota hoon. [I live in the forest, I eat Acacia and roam around the fields and that is why I am so healthy and fat]*
- *Na toura na tara, To dala kaise ? Na poucha na paacha To maara kaise? [No cutting no splitting, so how did you insert it? You did not ask anyone then how did you make it?]*
- *[Answer: Dholl puri/Thekwa banana/ Making dholl puris or thekwas]*
- *Aaj anni khargosh, kal pakaeeb takaree. Marey hola mar gaele, chaw mahina agaaree. [Today I brought a hare. Tomorrow I will make a curry. The one who had to die is dead, he died six months ago. Answer: Ek viaktee ne phansi dali thi, chaha mas ké bade ooski haddi Tootkar giree, aur oosise ek khargosh mar gaya. Ek viaktee khargosh laya aur tarkari pakaye gaa./One man died by hanging. Later his bones broke, fell and killed a hare. Another man picked up the hare and prepared a curry.]*
- *Ego viaktee poochlak ek jana ke patohe sé. [Someone asked the daughter in law:] Too ka karat hawaa? [What are you doing?]*
Ego mein hajar go ke andaz karat hanya. [I am trying to fit thousands in one]
Tohar sas kahan hawan? [Where is your mother in law?]
Ego se doogo kare gaele hawan. [She has gone to make two out of one]
Tohar Sasoor kahan gaele hawan?[Where is your father in law?]
Apan de ke bawraye. [He is spending to get mad]
To har pati kahan gaele hawan? [Where is your husband?]
Akas ke pani bandhé. [He is in the sky tying the rain]
- *[Explanation: Patoh chawal choontee thi. Sas dale dalti thi. Sasoor sharab pine gaya tha. Pati ghar ki chat ko chaney gaya tha. /The daughter-in-law was cleaning rice. The mother-in-law was cooking dholl. The father-in-law had gone to take alcoholic drinks.The husband had gone to thatch the roof.]*
- *Ek phool phoolé, koyee torath naheen. Seetal pati ke bich mein, koe sowate nahin. Rajah ban ke mar gayé, koe rowat nahin.[A flower has bloomed and nobody plucks it- the Sun; a mat which nobody sleeps on- the sea; a king whose death does not make anyone cry- the lion]*

In Creole

- *Ena de lil ; enn gro lil ek enn ti lil. Lor gro lil-là ena enn gro zako ek lor ti lil-la ena enn ti zako. Enn zour ti zako-là anvi al lor gro lil-là.Kouma li pou fer?Si enn ti zako pa kone, kouma enn gro zako pou kone.*
- *[There are two islands, one big and one small; On the big island there is a big monkey*

and on the small island there is a small monkey. One day the small monkey wanted to go on the big island. How could it do that? Answer: If a small monkey did not know, how would a big monkey know it (referring to the person who is answering)]

- *Kouma pou fer pou trouv enn serf touni? Ene serflor ene coin cink sou*
- [How can one see a naked stag? Answer: Look at a five cent coin]

- *Ena de papa, de garson. Zot al boir me zot demann zis trwa ver. Kifer?*
- [There are two fathers, two sons. They go to have a drink but they ask only three glasses. Why? Answer: *Parski ena enn granper, enn papa ek ann garson*/Because there is one grand-father, one father and one son]

- *Ena enn larivye. Enn kote ena enn lakaz an bwa pepran dife, lot kote misye Jean pe telefonn lanbilans. Lanbilans-là vini dan de minit. Kouma li pou fer pou al travers larivyèr-là pou al tingn sa dife-là?*
- [There is a river. On one bank, a wooden house is on fire, on the other side of the river; Mr John is phoning the ambulance. The ambulance arrives on the spot in the twinkling of an eye. How will it cross the river to extinguish the fire? Answer: *Lanbilans pa tingn dife! Ponpye ki tingn dife!*/An ambulance does not extinguish fire! It is the fire engine that extinguishes fire]

- *Ena set poison dan enn bokal, de noiye ladan, komye reste ?*
- [There are seven fish in a jar, two are drowned, how many are left? Answer: *Pwason pa nwaye sa!*/Fish never drown!]

- *Ki enan dan mo pos san ki enan nanyè?*
- [What is there in my pocket without having anything at the same time? Answer: *Enn trou*/A hole]

- *Ki fer bann dimounn ki fer laplonz zet touzour par ledò e non par latet ?* Why do people who dive always throw their back first and then their head?
- [Answer: *Parski si zot zet par latet, zot pou tomb dan bato-là!*/Because if they dive head first, they will fall into the boat!]

- *Ki pli lour : enn liv lapay ou enn liv diplon?* [Which is heavier: ½ kg of straw or ½ kg of lead? Answer: *Tou le de mem poi*/Both have the same weight]

- *Kouma pou met enn lelefan dan enn frizider an trwa mouvma?*
- [How can one put an elephant in the fridge in three steps? Answer: 1. *Ouver laport frizider* 2. *Met lelefan-là ladan* 3. *Ferme laport frizider*/1. Open the fridge's door 2. Put the elephant inside 3. Close the fridge's door. One cannot put an elephant in the fridge]

- *Lor enn pye, ena kat zoizo, enn saser vini, li pran so fizi, li tir enn kout bal lor pye-là.*

	<p><i>Komié zoizo reste?</i></p> <ul style="list-style-type: none"> - [On a tree, there are four birds. A hunter comes, he takes his rifle, he fires on the tree. How many birds are left? Answer: <i>okenn...Tou zoizo inn envole ek tapaz fizi-là/None... All the birds flew away by the gun's noise]</i> - <i>Lor enn pie ena kat zoizo, enn saser touy enn zoizo. Komié reste?</i> - On a tree, there are four birds, a hunter with a gun kills one. How many are remaining on the tree? - Answer: <i>Okenn. None... One is killed and the others run away</i> - <i>Ena sin pou bann dimounn malad, ena sin pou bann dimounn mor, ena sin pou bann zenfan, me ki sin protez bann dimoune ki kondir?</i>There are saints for the sick, there are saints for the dead, there are saints for the kids but what is that saints that look after drivers? [Sintir (Ceinture) A safety belt] - <i>Kat pat lor kat pat atann kat pat. Kat pat pa vini, kat pat ale, kat pat reste.</i> - [Four legs on four legs waiting for four legs. Four legs do not come, four legs go, four legs stay. Answer: <i>Sat lor sez pe atann lera; lera pa vini, sat ale, sez reste/A cat on a chair waiting for the rat, the rat does not come, the cat walks away, and the chair remains empty]</i> - <i>Kat pat mont lao kat pat; kat pat ale, kat pat reste.</i> - [Question: Four legs go over four legs; four legs go away, four legs stay still. Answer: <i>Lisyin lao sez/ A dog standing on a chair]</i> - <i>Sa ki ti voir li, napa li ki ti pran li ; sa ki ti pran li, napa li ki ti manz li ; sa ki ti manz li, napa li ki ti gagn bate, napa li ti krye ; sa ki ti kriye, napa li ki ti plore.</i> - [The one who saw it, did not take it; the one who took it, did not eat it; the one who ate it, did not receive any punishment and did not shout; the one who shouted, did not cry] - <i>Dan enn soulye ena de trou, dan lot-là, ena trwa trou. Ki ler là? [In one shoe, there are two holes, in another shoe there are three holes. What time is it? Answer: <i>Inn ler pou zete soulye-là. [It's time to throw them away]</i></i> - <i>Ena enn lamontan, enn kote ena enn lyon ek lot kote ena sime. Ki ler là ? [There is a mountain, on one side there is a lion and on the other side there is a road. What time is it? Answer: <i>Inn ler pou galoupe. [It's time to run]</i></i> - <i>Enn misye kreol ek enn fam indyen inn marye ansam. Apre nef moi, zot gayn enn ti garson... Kouma ti garson-là apele? [A Creole man gets married to a Hindu woman. After nine months, they have a boy. What is the name of the boy? Answer: <i>Zensiv/Jean-Shiv (Gum)]</i></i>
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- *Kifer pret napa kapav marye?* [Why can't a priest get married? Answer: *A koz li ansam so madam, te va parey, zot de te va gagn rob.*/Because both husband and wife will be dressed in the same manner, they shall wear a dress]
- *Ki zafer ki ena maron dan so non me ki pa maron?* [What thing has maroon in its name but is not maroon? Answer: *Taxi marron*/Illegal taxi named taxi marron]
- *Nou trouv zis bann milyarder.*[Only millionaires are found there. Answer: *Risser/Riche Terre*]

In French

- *Je suis le matin à quatre pattes, le midi sur deux et le soir sur trois.*
- [In the morning, I walk on four feet, at noon, on two and at night, on three. Answer: *L'homme*/A Human being from birth to old age]
- *Trois poissons sont dans un seau. L'un meurt. Combien en reste-t-il ?*
- [There are three fish in a bucket. One of them dies. How many are left? Answer: *Trois, parce que même si l'un d'entre eux est mort, il est resté dans le seau.*/Three. Because although one is dead, it remained in the bucket]
- *Je suis ce que je suis. Je ne suis pas ce que je suis. Si j'étais ce que je suis, je ne serai pas ce que je suis. Que suis-je?*
- [I am what I am. I am not what I am. If I were what I am, I will not be what I am. Who am I? Answer: *Un enterrement/ un defunt*/A funeral/ dead person]
- *Pourquoi le coq ferme-t-il les yeux quand il chante ?*
- [Why does the cock close its eyes when it sings? Answer: *Parce qu'il connaît la chanson par coeur*/ Because he knows the song by heart]
- *La mer est ma mère. Si j'entre dans la mer, je meurs.* [The sea is my mother. If I go into the sea water, I'll die. answer: *Du sel*/Salt]
- *Comment appelle-t-on un chat dans l'espace ?*[How do you call a cat in space? Answer: *Un chattelite; Un satellite*; A satellite]
- *Comment appelle-t-on un chou dans l'eau ?*[How do you call a cabbage in water? Answer: *Un chou-marin; Un sous-marin*; submarine]
- *Comment appelle-t-on un rat à qui on a coupé la queue?* [How do you call a rat whose tail has been cut? Answer: *Un raccourci ; un rat court-ci*; A shortcut]
- *J'ai deux pieds, six jambes, huit bras, deux têtes et un œil. Qui suis-je?* [I have two feet, six legs, eight arms, two heads and one eye. Who am I ? Answer: *Une menteuse*/A liar]

	<ul style="list-style-type: none"> - <i>M et Mme Mallac ont un fils. Comment s'appelle-t-il?</i> [Mr and Mrs Mallac have a son. What is his name? Answer: Jean (Jean Mallac – <i>jamalac</i> – A fruit)] - <i>Qu'est-ce qui est jaune et qui attend ?</i> [What is yellow and is waiting? Answer: Jonathan – <i>Jaune attend</i> ; Jonathan] - <i>Qu'est-ce qui est jaune et qui court vite ?</i> [What is yellow and runs quickly? Answer: <i>Un citron pressé</i>/ A lemon being squeezed] 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and other publications, landscape like forest, mountains and the sea
2.2	Associated intangible elements	<p>From parents to children, grandparents to grandchildren, teachers to students, among friends and colleagues, in parties like beach parties</p> <ul style="list-style-type: none"> - Expression of tradition maintainance. - Expression of a rural way of life. - Expression of close-knit bonds in villages. - Expression of ways in which slaves, indentured labourers and their descendants used to spend rare leisure moments together. - Expression of creativity. [A few enigmas have been invented locally.] - Expression of contact between ethnic groups and use of enigmas as a means to enhance and promote intercultural understanding and strengthen nation-building. <p>Expression of language dynamism [Enigmas have been translated from one language to another.]</p>
2.3	Language(s) Register(s) Speech level(s) involved	<p>Creole, Bhojpuri, French, English, Hindi, Urdu, Tamil, Telegu, Marathi, Chinese (Mandarin, Hakka)</p> <ul style="list-style-type: none"> - Formal: Taken from its written form. - Informal: Used during conversations. - Humorous: Used with the intention of sounding playful <p>Common style of speaking during conversations</p>
2.4	Perceived origin	<p>In Mauritius, enigmas are of French (European), Asian (Indian), African origins.</p> <p>Some enigmas vary according to linguistic groups while others have been translated from one language to another, either totally or partially.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s):	All Mauritians including Rodriguans and Agalegans.

	Name(s), Age Gender Social status, and/or Professional category, etc.	- Adults and adolescents. - Both male and female. - All social classes - All professions
3.2	Other participants (e.g., holders/ custodians)	Bhojpuri : Dimlala Mohit & Sarita Boodhoo Creole : Fanfan, Late Marclane Antoine, Andy Anthony
3.3	Customary practices governing access to the element or to aspects of it	<i>A leisure activity:</i> It is used to entertain the youth during family gatherings. It maintains communication between two generations, grand-parents and grand- children and used in some families functions or parties. There are no specific customary practices governing access to the element or to aspects of it.
3.4	Modes of transmission	Oral transmission, media (tv and radios), plays and comedy
3.5	Concerned organizations	Heritage practitioners National Heritage Fund Ministry of Arts and Culture Aapravasi Ghat Trust Fund Nelson Mandela Centre for African Culture Cultural Centres and Speaking Unions NGOs
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	<i>Economic:</i> In the current economic context, parents tend to work more and spend less time with their children. Leisure activities have changed and have become more individual-based. <i>Social:</i> Today there are nuclear families and meetings with those who have knowledge about enigmas are limited. <i>Cultural:</i> Mauritius attained Education for All (EFA) goals by the end of the 20 th century at primary school level and therefore it is a literate country and people tend to forget ancestral leisure activities linked to oral transmission. <i>Educational:</i> Emphasis is on role-learning of academic contents with little/ no space and time devoted to the transmission of ancestral cultural practices in language classes.
4.2	Threats to the transmission	Few Mauritians still remember this tradition and perpetuate it to the next generations. There is limited or no use in formal educational contexts. Lack or absence of sensitization about importance of heritage as a cultural asset in both families and educational policies.
4.3	Availability of associated tangible elements and resources	In some languages, published books include a list of enigmas inherited from oral traditions.
4.4	Viability of associated tangible and intangible elements	Important linguistic, cognitive and cultural values.
4.5	Safeguarding measures in place	Publications, Grandparents story telling, radios and tv

		programmes
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Fanfan, Late Marclane Antoine, Anthony Andy, Dimlala Mohit, Sarita Boodhoo, Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund/Apravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Apravasi Ghat Trust Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Literature</u> BAISSAC Charles. 1998. <i>Le folk-lore de l’Ile Maurice</i>. France :G.P. Maisonneuve & Larose Ed. BOODHOO Sarita. 2011. <i>Speak Bhojpuri</i>. Bhojpuri Institute Mauritius. Delhi : Star Publications, PVT. Unit 14. MOHIT Dimlalah, 1984, <i>A collection of Mauritian Bhojpuri’s Idioms, Expressions, Songs, Riddles & Stories</i>. Pp. 155-162. NHF/MAC. 2011. <i>Inventory and Documentation of Intangible Cultural Heritage in the Republic of Mauritius</i>. Mauritius:National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions. Moreau Chantal. 1999. <i>Sirandane Sampek de l’Ile Rodrigues</i>, Horasis Limited, Mauritius. Soussigné Jean-Pierre. 2010, <i>Ile Rodrigues: Etude pour la promotion et le développement de la culture et des industries culturelles</i>, Commission des Arts et de la Culture et al. Service de Coopération et d’Action Culturelle de L’Ambassade de France à Maurice. Sega Tipik Nomination File-2014 Geet Gawai Nomination File- 2016 Sega Tambour Rodrigues Nomination File- 2017 Sega Tambour Chagos Nomination File- 2018 for UNESCO ICH Urgent List</p> <p><u>Oral History</u> 2012_BV_NHF_OH_ALL_MRU Workshop NHF 2016, 2017 (interviews)</p>	

CATEGORY III TRADITIONAL NARRATIVES

FOLKTALES- TI-ZISTWAR	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	<p>Name of the element, as used by community or group concerned</p> <p>Creole: <i>Ti-zistwar</i> Bhojpuri: <i>Khissā</i> French: <i>Conte</i> English: Folktale Hindi: <i>Kahani</i> Telegu: Tamil: Marathi: <i>Lok Katha</i> Urdu: Chinese (Mandarin, Hakka) :</p>
1.2	<p>Short, maximally informative title [including indication of domain(s)]</p> <p>Fables and fairy Tales, <i>Pari ke khissāv</i>(Bhojpuri), <i>Ti-zistoir</i> (Creole)</p>
1.3	<p>Community(ies) concerned</p> <p>All ethnic groups in Mauritius</p>
1.4	<p>Physical location(s) of element</p> <p>Island of Mauritius, Rodrigues, Agalega</p>
1.5.	<p>Short description</p> <p>A folktale is a story forming initially part of an oral tradition and is more frequently used in its verbal form than in its written form. It is passed down from one generation to another and enriched by different “varieties” according to time and place. It refers to universal and timeless themes and tends to move from a particular community and be used nationally. Sometimes a folktale validates certain aspects of a community culture.</p> <p>Fairy tales and fables feature characters such as fairies, elves, goblins, dwarves, giants, mermaids who use magic or enchantments with such tales usually having a happy ending. Tales and fables featuring kings, queens, princes and princesses appeal to children as from a young age. Usually tales also comprise magical objects or animals and creatures. After some adventures, the hero returns to the castle or home and, often, there is a happy ending. A few stories depict the harsh living conditions of farmers and people in rural areas. Tales for children are used for leisure. They have been transmitted by both word-of-mouth and in written form.</p> <p style="padding-left: 40px;">In Creole</p> <ul style="list-style-type: none"> - <i>Calou ek Lalou</i> (AGTF) - <i>Yev, Zako & Dimyel Larenn</i> (Alain ek zanfan Saturday Care) - <i>Zistoir lyev avek tourtie dan bord bassin Leroi</i> (Charles Baissac) - <i>Belette dans grenier laboutique cinois</i> - <i>Bourique ek lapeau Lion</i> - <i>Catte are de moineaux</i> - <i>Catte, lapin are belette</i> - <i>Cerf are so zimage dans dileau</i> - <i>Cocon, cevre are mouton</i>

- *Coq are Renard*
- *Corbeau are Renard*
- *Gournouille are pitit mouton*
- *La course yeve are tortie*
- *Le rat are l'elephant*
- *Lion are bourique la casse*
- *Lion malade are renards*
- *Louloup are casseir*
- *Louloup are cigogne*
- *Louloup are licien*
- *Pitit poisson are pecheir*
- *Poule ki ti ponde dizefs l'or*
- *Renard are bouc*
- *Renard are Raisins*
- *Renard are dizef*
- *Renard laquee coupee*
- *Voleirs are bourique*
- *Yeve are gournouilles*
- *Zene coq, catte are souris*
- *Ti Panye [Alain ek zanfan Saturday Care]*
- *Tizan ek gato kanet*
- *Tizan ek gato moutay*
- *Narcisse*

In Bhojpuri

- *Pari Mayike khissā* (Oral tales about the Queen of fairies)
- *Kaalou aur Laalou* (AGTF)

In French

- *La petite sirène* [Hans Christian Andersen]
- *Aladin et la lampe merveilleuse*
- *Ali Baba et les quarante voleurs*
- *Histoire d'un oiseau qui pondait des œufs d'or* [Baissac Charles]
- *L'Homme qui avait le don de faire disparaître* [Ballgobin D. Vina/Michel Legris]
- *Le jeune homme transformé en pierre*
- *Calou et Lalou* (AGTF)
- *Le Lièvre, Le Singe & le Miel de la Reine* (Alain ek zanfan Saturday Care)
- *Le Vilain petit canard* (Hans Christian Andersen)
- *Histoire de Zova et du caïman*
- *Histoire du lièvre, de l'éléphant et de la baleine*
- *Histoire du loup qui voulait brûler sa femme*
- *L'éléphant et le lièvre en société*
- *Le lièvre et le couroupas*

- *Le lièvre et le roi éléphant*
- *Le lièvre, le roi et le singe*
- *Le singe et l'hirondelle*
- *Le singe et la tortue*
- *Le Corbeau et le Renard* (Jean de la Fontaine)
- *La Belle et la bête* (Jeanne-Marie Leprince de Beaumont)
- *Le Chat Botté*
- *Peau d'Ane*
- *La Reine Crevette*
- *Le Bœuf, le Singe et le lièvre*
- *Le chien, La Mangouste et Le Poulet*
- *La Princesse et la grenouille*
- *Les Trois petits cochons*
- *Rat des villes, et rat des Champs*
- *Petit Panier* [Alain ek zanfán Saturday Care]
- Hans Christian Andersen
- *La Petite fille aux allumettes*
- *La Princesse au petit pois*
- *Le Petit soldat de plomb*
- *Blanche Neige et les sept nains*
- *Hansel et Gretel*
- *La Princesse aux cheveux d'or*
- *Le vaillant petit tailleur*
- *Barbe-Bleue*
- *Cendrillon*
- *La Belle au bois dormant*
- *Le Petit Chaperon Rouge*
- *Le Petit Poucet*
- *Boucle d'Or et le Trois Ours*
- *L'Arbre aux gâteaux (moutay)*
- *L'Homme au Banjo*
- *Le Prince et la calebasse*
- *Les Deux Frères*
- *Histoire de Petit-Jean*
- *La Mort et la misère*
- *Dan dibyen enan dimal* [Ballgobin D.V./Michel Legris]
- *Zistoir anguil* [Boolell Shakuntala]
- *Biceron are Misie Merkir*
- *Bonne femme are so de servantes*
- *Zistoir anguil ek esclav* [Macmillan]

In English

- *The Emperor's new clothes* [Hans Christian Andersen]

	<ul style="list-style-type: none"> - <i>Jack and the Beanstalk</i> [Jacobs] - <i>The Land of the Fairies</i> [Ramdoyal Ramesh] - <i>Angel Lake</i> - <i>The Bird that lays the Golden Egg</i> - <i>The Farmer's Magic Cock</i> - <i>The Two sailors</i> - <i>Pearls and Diamonds Tree</i> - <i>A Bird Catcher's Oath</i> - <i>A Peculiar Gift</i> - <i>Nine kings without a Queen</i> - <i>The Beloved princess</i> - <i>The Fated Immigrants</i> - <i>Calou and Lalou</i> (AGTF) - <i>The Hare, The Monkey & the Queen's Honey</i> (Alain ek zanfan Saturday Care) - <i>The Three little pigs</i> - <i>The Ugly Duckling</i> - <i>Four Sisters</i> - <i>The Brahmin, the Tiger and the Jackal</i> - <i>The Hare and the Snail</i> - <i>The Man and the Serpent</i> - <i>The Old man and the Caiman</i> - <i>The Fishermen and the Golden Fish</i> - <i>TheElephant and the Whale</i> - <i>Story of the Hare</i> - <i>Story of the Hare and the Tortoise beside the King's pool</i> - <i>Little Basket</i> [Alain ek zanfan Saturday Care] - <i>Goldilocks and the three bears</i> - <i>The Pied piper of Hamelin</i> [Grimm] - <i>The story of Tom Thumb</i> [Charles Perrault] - <i>Loving a Father like Salt</i> [Ramsurrun Pahlad] - <i>The Diamond Fruit</i> 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and other publications, associated landscapes and other features such as mountains, sea, forests, valleys, etc
2.2	Associated intangible elements	Transmission from Grandparents to grandchildren and through radio and tv. Transmission of ancestral culture during the colonial period in rural areas. Expression of the ways of life of slavery and indentured labour period during rare leisure moments: story-telling.

		Expression of fundamental values. <ul style="list-style-type: none"> - In Chagos during the colonial period, transmission of ancestral culture specially in rural areas was also used during funeral rites. - Expression of fundamental values. Knowledge of moral values
2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Marathi Urdu, Tamil, Telegu, Chinese (Mandarin, Hakka) Formal: Found in written form, taught in schools Informal: During conversations within families
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), Africa
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	All Mauritians including Rodriguans and Agaleans. Adults, adolescents and children Both male and female All social classes All professions
3.2	Other participants (e.g., holders/ custodians)	Bhojpuri: Pahlad Ramsurrun English: Pahlad Ramsurrun, Ramesh Ramdoyal Hindi: Pahlad Ramsurrun French: D. Vina Ballgobin Creole: Late Michel Legris, Fanfan
3.3	Customary practices governing access to the element or to aspects of it	Parents read stories to their children before they go to bed. Tales are told in class by teachers when they figure in textbooks.
3.4	Modes of transmission	Written and oral School, radio and tv programs
3.5	Concerned organizations	Schools, NGOs like ABAIM Aapravasi Ghat Trust Fund Nelson Mandela Centre for African Culture Le Morne Heritage TrustFund Mahatma Gandhi Institute Centre de Lecture et Animation Culturelle (CLAC)
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Less attention is paid to heritage in the new school textbook that tend to neglect heritage aspects, cultural and intercultural issues in general.	
4.2	Threats to the transmission Story-telling is not practised on a regular basis anymore in families or social gatherings.	
4.3	Availability of associated tangible elements and resources Published textbooks with the stories in Creole, Bhojpuri, English, French and Hindi.	
4.4	Viability of associated tangible and intangible elements	

	Important cultural and moral values.	
4.5	Safeguarding measures in place	NGOs involved in its usage, taught in schools and parents reciting to their children.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Pahlad Ramsurrun, Ramesh Ramdoyal, Vina Ballgobin, Late Michel Legris, Fanfan, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Audio-visual material</u> Aapravasi Ghat Trust Fund. 2010. <i>Calou and Lalou</i>. Mauritius: AGTF. Alain ek zanfan Saturday Care. 2003. <i>Ti Panye, Petit Panier, Little Basket</i>. Mauritius: IPC.</p> <p><u>Literature</u> Baissac Charles. 1998. <i>Le folk-lore de l’Ile Maurice</i>. Paris, G.P. Maisonneuve & Larose Ed. Ballgobin D. Vina. 2006. Michel Legris, <i>Un Chanteur, Un Parcours</i>. Mauritius: O.K. Printing. Le juge de Segrais. 1976. <i>Quarante zolies zistoires Missie La Fontaine</i>. Macmillan Allister. 1914. <i>Mauritius Illustrated</i>. London: W.H.L. Collingridge. pp. 113-114. Ramdoyal Ramesh. <i>More tales from Mauritius</i>. Mauritius. Ramsurrun Pahlad. 2006. <i>Tales and Legends of Mauritius</i>. Delhi: Atmaram & Sons. Ramsurrun Pahlad. 1996. <i>Golden Legends</i>. Singapore: Heinemann Southeast Asia. Seetohul Goswami K. <i>Five folktales from Mauritius</i>.Mauritius. Ramdin Suchita.</p> <p><u>Oral History</u> 2012_BV_PRI_OH_ALL_MRU 2010_BS_PRI_OH_F_MRU 1999_BV_PRI_OH_ALL_MRU</p>	

LEGENDS- LEZAND		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Lezand</i> Bhojpuri: <i>Khissā</i> French: <i>Légende</i> English: Legend Hindi: <i>Kahani</i> Telegu: Tamil: Marathi: <i>Aakhyayika</i> Urdu : Chinese (Mandarin, Hakka) :
1.2	Short, maximally informative title [including indication of domain(s)]	Oral Traditions/ Expressions
1.3	Community(ies) concerned	All Mauritians including Rodriguans and Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues and Agalega
1.5	Short description A legend is a traditional tale handed down by word-of-mouth and it is believed to have an historical basis. Legends are grounded in history and there exists evidence that the characters of some heroes are based on the existence of actual historical figures. However, over time, many new elements have been added to the original life stories and events. Because of their historical importance, legends have very often been preserved in their written form. Legends have been transmitted from generation to another. Some have had a permanent fame while others tend to be forgotten. In Mauritius, there exists one legend that has experienced a change of status as its historical basis and truth has been ascertained by archaeological research. It is the case for Morne Brabant Mountain. Originally, the mountain was perceived and presented as the place where maroon slaves lived. While this was an oral story, archeological evidence has since proved the existence of their habitation. Today, it is a World Heritage Site based on these historical facts and is celebrated as such. Examples In Creole - <i>Zistwar Sabour</i> - Story of Sabour - <i>Zistwar Morne Brabant</i> - Story of Morne Brabant In Bhojpuri - <i>Pari Talao ke khissā</i> (Oral tales of Grand Bassin, known as <i>Pari/Ganga Talao</i> , the lake of Fairies)	

- Muriya Pahaar ke khissā – 1- Story of Peter Both

Jab hamni ke pourvaj log moris ailan ja, ta girmit pratha ke baad apan apan zameen kin ke, ghar basailan ja. Ta chota chota gaon banal. Einssan-e ego gaon Murya Pahar ke nichey basal rahal djekar naam Dhara Nagri rahal. Howja ke log, doud ke karobar karat ralan ja. Ou samay loto bis na rahal ta pahaar paar kar ke sahar awat rahlan ja beche. Jangal ke beetch me chalke wapas awat ralan ja. Andhaar ho jat rahal.

Ta einsne me ego doud wala bahut madhoor sangeet sounlan. Jhari me gailan dekhe. Ta soundar soundar pari log natchat ralan ja. Ta khoob natch dekhlan aur maza lelan. Pari ounkara dekh le lak. Ta bollan ki ou roz sakiyan oulog ke natch dekhe bakir kono manoushya se nain tchahela boleke.

Bolinyan ta, paashaan ban djaiyan. Wada karlan. Apan ghare gailan ta, ounkar patni pouchlal: Kahe tou roz roz etna deri se ghar awat hawa?

Ta ou bollan: Ham to ke na sakab bole.

Patni ke pet ta houriya ta. Kal na parata. Ta pati ke phousla phousla ke, batwa bolwaillan. Ta djaise bollan doud wala paachan ban gail. Ihi ha Muriya Pahar.

[When our ancestors came to Mauritius, then after indenture each one bought his plot of land, and settled down. Then there were many small villages. There was such a village at the foot of Murya (Head) Pahar (Mountain). Its name was Dhara Nagri. People there used to sell milk. At that time, there was no car and no bus. So they had to go past the mountain to sell the milk. They passed in the forest and then came back to the village when it was already very dark.

One day, while he was passing by, a milkseller heard a beautiful song. He went to have a look. And he saw many beautiful fairies who were dancing. He watched them as long as he wanted to and was very happy. But one fairy saw him. She told him that he could watch them every day but he should not say anything to any human being.

If he said something, he would be transformed into a stone. The milkman promised not to tell anything to any human being. When he reached home, his wife asked him: Why do you come home late every day?

So he said: I can't tell you anything.

His wife was impatient. She could not wait. She continued to ask him questions until he would tell her the secret. But as soon as he spoke, he became a stone. This is the Murya (Head) Pahar (Mountain)- Peter Both.]

- Muriya Pahaar ke khissā – 2

Ego barati jaat rahal. Douha bahout saj dhaj ke khusi khusi batiyailte jaat hawan. Ta

	<p><i>sangeet sounlan ja aur dekhlan ke sounder sounder pari log natcha ta. Ta bollan : I ta koucho nai ha. Hamar douhlin ta ilog se jasti soundar ba. Ta pari log khisya gail aur ego shrap delan aur doulha Murya Pahar baan gal. Aur sab barati log parvat ke mala ban gail.</i></p> <p>[One day a marriage procession was passing by. The bridegroom was well dressed and was happily moving ahead. Then he heard a song and he saw many fairies who were dancing. So he said: This is nothing. My bride is more beautiful than these fairies. So the fairies were angry and cursed him. He became the Murya (Head) Pahar (Mountain)-Peter Both Mountain. And all the procession people became the mountain chain.]</p> <p>In French</p> <ul style="list-style-type: none"> - <i>La légende de Grand Bassin</i>- The legend of Grand Bassin - <i>La légende de la Roche qui Pleure</i>- The legend of La Roche qui Pleure - <i>La légende de Poudre d’Or</i>- The legend of Poudre d’Or - <i>La légende d’Anse-la-Raie</i>- The legend of Anse la Raie - <i>La légende de la Montagne du Morne Brabant</i> – The legend of Le Morne Brabant Mountain - <i>La Légende de Pieter Both/ La Légende du marchand de lait</i>- The legend of Peter Both/ The legend of the milk seller - <i>La Légende de Paul et Virginie</i>- The legend of Paul and Virginie - <i>La Légende de Robinson Crusoe</i>- <i>The legend of Robinson Crusoe</i> - <i>La Légende de la mort et de la misère</i>- The legend of death and misery <p>In English</p> <ul style="list-style-type: none"> - <i>The Legend of Grand Bassin</i> [Ramsurrun Pahlad] - <i>The Legend of BassinBlanc</i> [Ramsurrun Pahlad] - <i>King of the Corsairs</i> - <i>Legend of Naciketas</i> - <i>Legend of Paul and Virginie</i> - <i>Legend of Peter Both</i> - <i>Legend of Ratsitatane</i> 		
2.0	CHARACTERISTICS OF THE ELEMENT		
2.1	<table border="1" style="width: 100%;"> <tr> <td style="width: 30%;">Associated tangible elements</td> <td>Books and other publications, landscape like Forest, mountains and the sea</td> </tr> </table>	Associated tangible elements	Books and other publications, landscape like Forest, mountains and the sea
Associated tangible elements	Books and other publications, landscape like Forest, mountains and the sea		
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2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Marathi, Telegu, Tamil, Urdu, Chinese (Mandarin, Hakka) Formal: Found in written form. Formal and literary but involving a lot of direct speech.
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), Africa including Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	All Mauritians including Rodriguans and Agaleans Adults, adolescents and children Both male and female. All social classes All professions
3.2	Other participants (e.g., holders/custodians)	
3.3	Customary practices governing access to the element or to aspects of it	Tales are told in class by teachers when they figure in textbooks, by parents to children, in museums and heritage settings such as the Museum of Folk Indian Culture at MGI, NMCAC, AGTF and LMHTF among others
3.4	Modes of transmission	Both written and oral School, radio and tv programs
3.5	Concerned organizations	Mauritius Institute of Education Schools NGOs like ABAIM Nelson Mandela Centre for African Culture Le Morne Heritage Trust Fund Mahatma Gandhi Institute Centre de Lecture et Animation Culturelle (CLAC)
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment New school textbooks still have to include heritage aspects, cultural and intercultural issues in general. Other stories including Bollywood, Hollywood and Nollywood are replacing traditional means of transmission	
4.2	Threats to the transmission Story-telling is not practised on a regular basis and there is preference for Bollywood, Hollywood and Nollywood made products.	
4.3	Availability of associated tangible elements and resources Published textbooks with the stories in Creole, Bhojpuri, French, English and Hindi	

4.4	Viability of associated tangible and intangible elements Important cultural, intercultural and moral values.	
4.5	Safeguarding measures in place	Publications Teaching in schools Oral transmission from parents to children TVs and Radios
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Aapravasi Ghat Trust Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<u>Literature</u> Ramdin Suchita. Ramsurrun Pahlad <u>Oral History</u> 2012_BOS_PRI_OH_B_MRU 1999_BV_PRI_OH_ALL_MRU (Interviews)	

MYTHS- MIT		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Mit</i> Bhojpuri: <i>Khissa</i> French: <i>Mythe</i> English: <i>Myth</i> Hindi: <i>Kahani</i> Telegu : Tamil : Marathi : <i>Dantkatha</i> Urdu : <i>Kissa</i> Chinese (Mandarin, Hakka) :
1.2	Short, maximally informative title [including indication of domain(s)]	Oral Expressions/ Traditions
1.3	Community(ies) concerned	All Mauritians including Rodriguans and Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues and Agalega
1.5	<p>Short description</p> <p>A myth is a traditional story, concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events. Myths are used to explain community practices and beliefs, traditions and customs, rituals and ceremonies, ideals and ethical standpoints. They are accepted as being firmly grounded in reality of the past without any historical evidence and usually provide information about some human beings who lived during ancient periods. Many myths have been preserved in written form due to their importance.</p> <p>Examples</p> <p style="padding-left: 20px;">In Creole</p> <ul style="list-style-type: none"> - <i>Touni Minuit</i>- Naked ghost at midnight - <i>Vampir</i>- Vampires - <i>Tchurel</i>- The beautiful young and vanishing woman <p style="padding-left: 20px;">In Bhojpuri</p> <ul style="list-style-type: none"> - <i>Raja Harishchand ke kahani</i> <p><i>Ego raja rahal. Okar naam rahal Raja Harischand. Ou bahut accha aur oudaar dil ke rahal, imaandaar rahal aur satyavadi bhi. Okar rani ke naam Taramati rahal aur okar ego beta rahal jeker naam Rohitashwa rahal. Rishi Vishwamitra Raja Harischand ke bollan:</i></p> <ul style="list-style-type: none"> - <i>Ham aib tohar darbar me tohar se mile.</i> <p><i>Raja ji bollan : Ji Maharaj. Awasya.</i></p> <p><i>Saal beet gail. Rishi nai ailan. Ta raja bhoola gailan. Ek din Rishi Vishwamitra prastoot hoilan Raja ke darbar me.</i></p>	

	<p><i>Aur Raja ke bollan: Ham ail hai hamar dakshina lewe. Hamke tohar sab raj paat da. Ta Raja bollan : Han Rishi ji! Jo agiyan! Ta Rishi bollan : Hamke tohar sab kosh da. Raja sab mantri mandal ke bolailan aur sawach ke Rishi ke sab kosh dedelan. Etna bas nai rahal. Rishi bollan: Ab tohar haija pari konon adhikar nai ba. Hai kapra bhi jowon pehenle hawa, i bhi chahela outare ke. Hamke tohar langot bhi da. Raja ke paral raj pat, ghar doowar chor ke jai ke. Apanan priy patni ke bhi paral chor dewe ke. Ego bara admi lage Taramati gailan kaam kare, ego dasi ban kar. Aur ounkar laika bhi apan ma ke sath gailan. Oudhar Harishchand bhi ego shamshan me kaam karat rahlan. Ek din, malik Rohitashwa ke baag me bhejlan doo teen go phool toure ke. Bechara ke saanp das delak. Laika ta chilai lagal aur behos gir gail aur mar gail. Taramati dawrle ailan aur laika ke godi me lelan. Ounkara ta koi nai rahal, ta ounkare paral laika ke leke shamshan me jai ke. Ta howja pari Harishchand jowon Raja rahal shamshaan ke darbaan rahal. Ta Harishchand Taramati se bollan: Bina paisa ke ham tohra ijazat nai dewab bhitre awe ke. Bina kafan ke nai sakal jai okar sharir ke daphnawe. Tab Taramati apanan anchra ke phaar ke kafan banailan. Jab sari ke phare laglan, ta char char char sounail. Dharti dagmagail lagal aur aakash hile lagal. Ta ego karishma hogail. Ounkar laika ke phir se praan mil gail. Harishchand apanan patni aur laika ke ab pehchaan lelan. Tabe samay Vishwamitra ji haija ailan aur bahot prasand hoilan. Rajaa ke bollan: Ham tohar parikshaa lewat rahli, ki kahaan tak tou satyavadi hawa. Aaj se tohar naam Satyavadi Harishchand rahi. Aur Raja Harishchand ke ounkaar darbar phir se ounkara mil gail.</i></p> <p><i>Traslation</i></p> <p><i>The story 'Raja Harishchandra' is about the truthfulness of the King Harishchandra who sacrifices everything just to stick to the truth. Finally he is compensated for totally supporting the truth and he gets back everything he sacrificed, even his wife and his son.</i></p> <p>In French</p> <ul style="list-style-type: none"> - <i>Le Roi Arthur- King Arthur</i> - <i>Le mythe de Don Juan- The Myth of Don Juan</i> - <i>Robin des Bois- Robin Hood</i> <p>In English</p> <ul style="list-style-type: none"> - <i>Alexander the Great</i> - <i>Raja Harischand</i> <p>In Hindi</p> <ul style="list-style-type: none"> - <i>Raja Harischandra</i> - <i>Tchurel</i>
2.0	CHARACTERISTICS OF THE ELEMENT

2.1	Associated tangible elements	Books and other Publications, natural landscapes, animals and birdlife
2.2	Associated intangible elements	Expression of the transmission of ancestral culture Expression of fundamental values Expression of the past of a country Expression of a human being's greatness
2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Marathi, Tamil, Telegu, Urdu, Chinese (Mandarin, Hakka), Formal (Found in written form) Formal and literary but involving a lot of direct speech.
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), Africa including Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	All Mauritians including Rodriguans and Agaleans Adults, adolescents and children Both male and female. All social classes All professions
3.2	Other participants (e.g., holders/custodians)	Fanfan, late Marclane Antoine, Pahlad Ramsurrun, Abhimanyu Annuth, Dev Virasawmy, Sobhanund Seeparsad
3.3	Customary practices governing access to the element or to aspects of it	Tales are told in class by teachers when they figure in textbooks; by parents to children and by elders to the youth
3.4	Modes of transmission	Both written and oral, Tv and radios
3.5	Concerned organizations	Mauritius Broadcasting Corporation Mauritius Institute of Education Heritage practitioners National Heritage Fund, Ministry of Arts and Culture, Nelson Mandela Centre for African Culture, Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment New school textbooks still have to include heritage aspects, cultural and intercultural issues in general. Other stories including Bollywood, Hollywood and Nollywood are replacing traditional means of transmission	
4.2	Threats to the transmission Story-telling is not practised on a regular basis, there is migration to different parts of the world by the youth	

4.3	Availability of associated tangible elements and resources Published textbooks with the stories in Creole, Bhojpuri, French, English and Hindi	
4.4	Viability of associated tangible and intangible elements Important cultural, intercultural and moral values.	
4.5	Safeguarding measures in place	Publication, Transmission from grandparents to grandchildren, Tv and radios and heritage institutions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
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5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Aapravasi Ghat Trust Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Pahlad Ramsurrin, Folktales of Mauritius Pahlad Ramsurrin, Golden Legends of Mauritius Abhimanyu Unnuth, 1977, Lal Pasina Dev Virasawmy, Sobhanund Seeparsad, Radio and tv programs on myth and legends <u>Oral History</u> 1999_BV_PRI_OH_ALL_MRU 2012_BOS_PRI_OH_B_MRU (Interviews)</p>	

CATEGORY IV ALLEGORICAL STORIES

PARABLES- PARABOL	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Parabol</i> Bhojpuri: <i>Katha</i> French: <i>Parabole</i> English: <i>Parables</i> Hindi: <i>Katha</i> Telegu : <i>Upamānamu</i> Tamil : <i>Nīttikkataikal</i> Marathi: <i>Updeshpar lahaan goshti</i> Urdu : Chinese: <i>Yùyán</i>
1.2	Short, maximally informative title [including indication of domain(s)] Short story
1.3	Community (ies) concerned Mauritians including Rodriguans and Agaleans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues and Agalega
1.5	Short description <p>A parable is usually a short and simple story that illustrates a lesson; often a simple story used to illustrate a moral or spiritual lesson.</p> <p>Examples In Creole - <i>Zistwar peser ki ti donn enn kan a pes enn ti garson byen pov-</i> Story of the fisherman who gave a fishing rod to a boy <i>Enn zour lapli, dan enn fami byen mizer, enn mama ti byen malad. Li dir so ti garson al dimann enn ti sarite pou kapav gayn enn manze pou tanto. Garson al diman sarite... Li pas kot larivyèr. Li dimann bann peser ki ti pe lapès, enn posson pou li kapav amenn pou so mama.</i> <i>Lerla enn vieux peser apel li... Ek dan plas enn posson, li donn li enn lalinn ek labouet. Ti garson la pa finn tro konpran... Lerla linn say lapès enn kou... E apre enn ti mama li koumans gayn posson... Lerla lin konpran aksyon vye peser-là... Depi sa zour-là, zame ti garson-là ni so mama pa finn mank manze.</i> Moralite: <i>Konesans, se pli gran kado.</i> [One rainy day, in a poor family, the mother was very sick and asked her son to go and beg in order to have some food for dinner. The son went on his way to beg and passed near a river. He asked the fishermen who were fishing, for a fish so that he could bring it home for his mother. Then, an old fisherman called him... And instead of giving him a fish, he gave him a fishing line and a bait. The young boy did not really understand the fisherman. Then, he tried to fish... And after a while, he started capturing fish... Only then, he realized the meaning of the fisherman's action... Since that day, neither the boy nor his mother lacked food. MORALITY: Knowledge is the best gift that one can ever receive.] -<i>Zistwar galan ek bourik-</i> Story of the lover and the donkey <i>Enn fam ti dan so lakaz ar so galan. So mari ti finn sorti depi aswar san dir li kan li ti pu rantre.</i></p>

*Gran bonmatin kok santé, komer tann bat laport.
 Li dimande: - Ki la?
 So mari reponn : - Mwa.
 Lerla komer dir ar so galan : Al vitman kasye dan sa gran lazardan ki dan kwinn lakaz.
 Li al kasye. Ler komer finnn uver laport so mari dimann li sipa li finnn met dilo dan dife pu fer kafe.
 So fam dir li: - Ala mo al mete; me kuma u'turn vitman kumsa?
 Mo finnn truv sa dimunn ki mo ti al vwar la, e mo'turn tutsit, ala tu.
 Letan la dilo fini bwi. Li vid dilo laokafe ; larestan dilo – mo napa kone ki li mazine – li vid li dan lazardan akot galan ti finnn al kasye. Pov malere-là san koze li finnn sezi sam sa dilo so la, li redi, li kreve... Dan so kreve, so labus ti finnn res dei uver koumadir li ti apre riye. Bomatin, ler so mari finnn al pran luvraz, fam-là dir ar so galan :
 - Sorti vitman, ala li finnn ale, pangar kikfwa li kapav'turn ankor.
 Galan napa buze.
 Me sorti vitman, mo dir twa!... Ah! Ah! Mo koz ar twa, to riye!
 Li vwar li napa ule aret riye, li chombo li par so seve, li al deor lazardan; nek lerla ki li truve li finnn mor.
 Bondye, bondye, manman! Koman mo a fer ar enn lekor mor dan mo lakaz!
 Li mazine! Li mazine! Ti ena enn vye burik ki mars marse dan lakur ; li pran sa dimunn mor-là, li amar li laoburik, li larg burik. Burik kuri, li al dan terin enn gran'munn ki ti ena may plante. Burik nek mule, li ki ti gayn nek syendan tuzur pu manze. Letan li ape mule, bonfam vwar enn misye laoburik, so burik ape manz so may.
 E u, Misye! Ki u fer? U les vu zanimo vinn manz mo may u anler laoli ! U napa kapav anpes li fer dega !
 Misye-là napa reponn naryen, li riye.
 Koma ! Mo parl ont ar u, ankor u beyn ar mwa !
 Ler la bonfam suke, li kriye :
 Bonom !
 Bonom vini ar so baton ; bonnfam dir li :
 U kapav krwar, mo parl ar sa misye-là, mo dir li napa les so zanimo manz mo may, li beyn ar mwa, li nek riye !
 Ala bonom anvoy enn kud baton sa misye ki ti laoburik : buf ! Misye tonbe. Ala bonom vwar sa, li dir :
 Ah, Bondye! Bondye, mo fam, ki nu inn fer! Nu finnn tuy enn dimunn: ki nu a fer!
 Bonfam mazine ; li dir :
 Napa bizin per.
 Li pran enn pake vyeve linz, li amar sa dimunn mor ladan sa pake linz la. Li fer koma dir, letan li finnn arvi lamwokye sime pu ariv larivyer, li finnn bliye savon dan so lakaz, li poz pake parter, li galupe koma dir li al sas savon. Deryer li kokin vini, pez pake, sove. Sa manyer la bonfam ti finnn truve kumsa sap dan maler.
 Moralite : Kokin sitan kokin, ziska zot kokin dimunn mor. Sa mem so finnisyon zistwar.*

A lady was in her house with her lover. Her husband had left at night and did not inform her when he would be back. Early morning, the cock crows and she heard a knock at the door. She asked: Who is it?

Her husband replied: I am back.

Then she told her lover: Go quickly and hide yourself in the big *lazar* at the corner of the house.

The lover went to hide.

When the lady opened the door, her husband asked her whether she had put water on fire to make coffee.

His wife told him: I am going to do it now. How comes you are back so quickly?

- I have found the guy I wanted to meet, and I came back immediately. That's all.

The water was boiling hot. She put water on top of the coffee; the rest she filled with water – I don't know what he remembered – he put the coffee in the *lazar* where the lover was hidden. The poor guy did not make a noise, he was astounded because of the boiling water, he became cold and he died... After he died, his mouth remained open as if he was smiling. Early morning, when her husband went out to work, she told her lover:

- Come out quickly, now he is gone, but he may come back again.

Her lover did not make a move.

But come out quickly, I am telling you!... Oh! Oh! I am talking to you and you are smiling!

She observed that he did not stop smiling. She picked him by the hair, she took him out of the *lazar*; only then did she understand that he was dead.

My God! My God! Oh my God! What will I do now with a dead body in the house!

She kept on thinking over and over again! There was an old donkey that used to stroll around in the yard; she took the dead body, she tied it to the donkey, and she untied the donkey. The donkey started to run; it went into the yard of a rich man who had planted maize. The donkey started eating, it only had herbs before. While it was eating, the lady saw a man on the donkey and the latter was eating maize.

Hey you, Sir! What are you doing? You allow your animal to eat my maize and you are sitting on your donkey! Can't you stop him destroying my plants?

The man did not reply, he kept smiling.

But! I am talking to you and you look at me!

Then the lady shouted :

Husband!

The husband came along with a stick. His wife told him:

Would you believe this? I am talking to this man asking him not to allow his animal to eat my plant; he looks at me and keeps smiling!

The husband knocked the lover with his stick: Poc! The man fell from the donkey. When the husband saw what had happened, he said:

- Oh my God! My God! Oh my wife! What have we done! We have killed someone: What did we do!

The wife thought for a while and said:

- Don't worry.

She took a bundle of old clothes and put the dead man among these. She made her way to the river but she had forgotten the soap at home. She left the bundle on the roadside and ran as if she wanted to pick up the soap at her place. A thief was passing by; he weighed the bundle, took it

and ran away. In that way, the lady solved her problem.

MORALITY: If you steal and keep on stealing one day you will steal a corpse.

Common in Agalega

- Galoupe kapav cogne marse pa empess arive (If you run you can fall, walking does not prevent one from reaching).
- Krwa ce ki ou pa krwa ce ki ou pa krwar krwar (Believe the unbelievable/ Expect the unexpected).
- Veil lambei
- Leker Kanal leden korail (The heart is like the canal and the teeth are like corals).

In Bhojpuri

- Singh aurou tchoua mamou ki kahani- Le lion et le rat
Ek din jangal me, ego singh rahal. Ou ego sikari ke jaal me phans gail. Ou jor jor se halla kare lagal.

Bole: Bachawa sa ! Bachawa sa !

Ego bakri ail lekin bakri dar ke mare, bhag gail. Finon ego bandar ail. Ouho pouchat ka bhail. Bakir ouho bhag gail. Tab ego tchouha ail, apan bil se nikal ke.

Ou singh ke bolak: Eh Raja! Ham toke jal se nikaalab, bakir to hamke khayye nain.

Singh bole: Eh tchouha mamou! Tou etna tchota hawa. Hamke ii jal me se kaise nikalba?

Tchouha hali se kaam me lag gail aurou jal ke kate lagal. Singh jal se nikal gail aur tchouha se dosti bana lelak.

Aurou bole: Ham tohra tchota samajli, bakir touhi hamke bachayla.

Sabak: Kabo koyi ke tchota na samjha.

[Once upon a time in a forest, there lived a lion. He was trapped in a hunter's net and was shouting loudly for help.

He said: Help! Help!

A goat passed by but he was so afraid of the lion that he ran away. Then a monkey passed by. He also asked himself what had happened but he ran away too. Then a rat came out of his rat hole.

He asked the lion: O King! I will get you out of the net, but don't eat me.

The lion said: O Uncle rat! You are so small. How will you remove me from the net?

The rat got to work immediately and started biting the net. The lion came out of the net and made friends with the rat.

And he said: I thought you were so small, but you saved me.

Morality: Never underestimate anyone.

- *Kutta aur apni chaya ki kahani/ lobhi kuttey ki kahani*- Story of the dog who saw its reflection in the water

Ek baar ek kutta apné mooh mein roti liyé ek naddi ké paas sé guzar raha tha. Oos né pani mein apni chaya dekhi aur socha ki koi doosra kutta roti liyé jaa raha hai. Ooski roti chinné ké liyé, apni roti chor kar kutta paani mein kud para. Phir, ooské haath kuch nahin aaya. Jo bhi ooské paas tha woh bhi kho diya.

[One day, a dog carrying a piece of bread in its mouth was passing by a river. The dog saw its

reflection in the river and thought that there is another dog running away with bread. The dog jumped in the river to have the other bread but ultimately, lost everything.

Morality: We should be satisfied and content with whatever we have as greed may lead to destruction and loss. We should avoid eyeing others' property.

- *Raja aur apne maantri*- The king and the wise minister

Ek baar ek raja nein apné mantri sé kaha teen rupay dé raha hoon, teen cheesein lawo. Pehli cheez yahan ki hogi, doosri cheez wahan ki hogi aur teesri cheez na yahan ki na wahan ki. Mantri thori der baad lawta aur bataya ki pehla rupaya mithai par khaarch kiya jo yahan kaam aaya. Doosra rupaya ek fakir ko diya jo wahan kaam ayega aur ek rupayé ka juwa khela jo na yahan kaam aaya na wahan.

Morality: Paise ko sambhal ke stamal karna chahiye. Paise loot nahin jayega aur ache kaam ke liye stamaal hoga.

[One day, a king gave three rupees to his minister and asked him to purchase three things that would be firstly useful here, secondly there and thirdly, neither here nor there. The minister came after some time and reported that he purchased cakes for one rupee, which have been useful here. Secondly, he said that he gave one rupee to a beggar. Hence this good act will be rewarded in heaven (there) and he spent one rupee in gambling which will be of help neither here nor there.

Morality: There is every justification in spending judiciously.

In French

- *Les trois aveugles et l'éléphant*- The Blind man and the elephant

Il était une fois trois hommes qui étaient aveugles. Un jour, ils passent à côté d'un éléphant. Le premier aveugle s'approcha de l'animal. Il toucha son ventre avec ses mains et s'exclama : Un éléphant est dur comme un mur. Le deuxième aveugle s'approcha à son tour de l'animal. Il toucha le tronc avec ses mains et s'exclama : Un éléphant ressemble à un serpent. Le troisième aveugle s'approcha à son tour de l'animal. Il toucha une oreille avec ses mains et s'exclama : Un éléphant ressemble à un éventail. Les trois hommes discutèrent pendant longtemps, chacun pensant avoir raison. Bien qu'ils aient chacun raison, les trois se trompaient.

Moralite: Souvent les gens se disputent car ils sont ignorants.

[Once upon a time, there were three blind men. One day, they walked next to an elephant. The first blind man went closer to the animal. He touched its tummy with his hand and exclaimed: An elephant is as hard as a wall. The second blind man went closer to the animal. He touched its trunk with his hand and exclaimed: An elephant is long. The third blind man went closer to the animal. He touched its ear with his hand and exclaimed: An elephant is flat and soft. The three men discussed for a long time, each one strongly believing that he was right. Even if each one was right, the three of them were wrong.

Morality: Very often, people fight against each other because of ignorance.]

In English

- The Fox and the Goat [Aesop's Fable]

One day, a fox fell into a deep well and could find no means of escape. A goat, overcome with thirst, came to the same well, and seeing the Fox, inquired if the water was good. Concealing his

	<p>sad plight under a merry guise, the Fox indulged in a lavish praise of the water, saying it was excellent beyond measure, and encouraging him to descend. The Goat, mindful only of his thirst, thoughtlessly jumped down, but just as he drank, the Fox informed him of the difficulty they were both in and suggested a scheme for their common escape. "If," said he, "you will place your forefeet upon the wall and bend your head, I will run up your back and escape, and will help you out afterwards." The Goat readily assented and the Fox leaped upon his back. Steadying himself with the Goat's horns, he safely reached the mouth of the well and made off as fast as he could. When the Goat questioned him for breaking his promise, he turned around and cried out, "You foolish old fellow! If you had as many brains in your head as you have hairs in your beard, you would never have gone down before you had inspected the way up, nor have exposed yourself to dangers from which you had no means of escape."</p> <p>Morality: Beware of untrustworthy individuals. Look before you leap.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and other publications, landscape like forest, mountains, animals and the sea
2.2	Associated intangible elements	<ul style="list-style-type: none"> - Transmission of ancestral culture in the colonial period in rural areas. Such is the case with parables that were told by descendants of slaves and indentured labourers. - Expression of the way of life of slaves and indentured labourers during rare leisure moments. - Parables used in the Creole and Hindu communities to express or illustrate stories to do with moral or spiritual or other issues - Parables told in church arising from scriptures in the bible, in temples from the Vedas, Puranas and Tirrukural and in Mosques Koran and Hadith.
2.3	<p>Language(s)</p> <p>Register(s)</p> <p>Speech level(s) involved</p>	<p>Creole, Bhojpuri, French, English, Hindi, Marathi, Tamil, Telegu, Urdu, Chinese (Mandarin, Hakka)</p> <p>Formal: Found in written form.</p> <p>Informal: Used during conversations.</p> <p>Formal and literary but involving a lot of direct speech.</p> <p>Use in religious sermons</p>
2.4	Perceived origin	Africa, Asia (India) and Europe (France and Britain)
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	

3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	Mauritians including Rodriguans and Agaleans, Adults, adolescents and children. Rosange André Marie Jersline Jean Both male and female. - All social classes Writers, editors, storytellers, elders
3.2	Other participants (e.g., holders/custodians)	Bhojpuri: Dimlala Mohit & Sarita Boodhoo Hindi: Rajnarain Guttee Creole: Fanfan and late Marclane Antoine
3.3	Customary practices governing access to the element or to aspects of it	As a pedagogical activity, parables have been introduced in language classes at primary school level. At domestic level parables are used in the informal settings of the homes and at spiritual level, they are used in temples, churches and mosques.
3.4	Modes of transmission	Written and Oral
3.5	Concerned organizations	Mauritius Institute of Education Mauritius Broadcasting Corporation Religious institutions Heritage practitioners Ministry of Arts and Culture National Heritage Fund Aapravasi Ghat Trust Fund Nelson Mandela Centre for African Culture Le Morne Heritage Trust Fund Mahatma Gandhi Institute Centre de Lecture et Animation Culturelle (CLAC)
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment New school textbooks still have to include heritage aspects, cultural and intercultural issues in general.	
4.2	Threats to the transmission No link with Mauritian History, culture and intercultural education in classes.	
4.3	Availability of associated tangible elements and resources Published school textbooks with the stories in English and Hindi. Religious texts	
4.4	Viability of associated tangible and intangible elements Important linguistic, cultural, intercultural and moral values.	
4.5	Safeguarding measures in place	Publications, transmission from grandparents to grandchildren, religious practices
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the	ICH workshops and consultative meetings organized

	community/group in data gathering and inventorying	in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by....	University of Mauritius National Heritage Fund Aapravasi Ghat Trust Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Baissac Charles. ND. <i>Anon. Mor Lao Burik</i>, Mauritius: Ledikasyon Pu Travayer (LPT). Bible Koran, Hadith Bhagavat Gita, Vedas, Puranas Tirrukural</p> <p><u>Oral History</u> 2010_BOS_PRI_OH_B_MRU 2012_GR_PRI_OH_H_MRU</p>	

CATEGORY V COMICAL STORIES

GRAND-MOTHER’S STORIES- <i>TI-ZISTWAR GRANMER</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	<p>Name of the element, as used by community or group concerned</p> <p>Creole : <i>Ti-zistwar granmer</i> Bhojpuri : <i>Dadi/Nani ke khissā</i> French : <i>Histoires drôles</i> English : Comical tales Hindi: <i>Dadi Nani ki kahaniyan</i> Telegu: Tamil: Marathi: <i>Aajichya</i> Urdu : Chinese (Mandarin, Hakka) :</p>
1.2	<p>Short, maximally informative title [including indication of domain(s)]</p> <p>Grandmother’s comical tales</p>
1.3	<p>Community(ies) concerned</p> <p>Mauritians including Rodrigues and Agalegans</p>
1.4	<p>Physical location(s) of element</p> <p>Islands of Mauritius, Rodrigues and Agalega</p>
1.5	<p>Short description</p> <p>Comical stories are told with wit and usually play on words and puns to give double meaning to certain aspects of a situation provoking laughter. They are funny, humorous and sometimes such stories validate certain aspects of a community culture and reveal certain untold aspects of social life.</p> <p>Examples:</p> <p style="padding-left: 20px;">In Creole</p> <p style="padding-left: 40px;">- <i>Zistoir boutikye sinoi ek so metres</i>- The story of Chinese shop and its masters</p> <p style="padding-left: 20px;">In French</p> <p style="padding-left: 40px;">- <i>Histoire de la femme qui perd son époux et sa fille</i> – Une femme perd son époux et sa petite fille en même temps. Elle est pauvre et ne peut acheter qu’un seul cercueil. La petite fille est placée entre les jambes de son défunt époux. Alors qu’on va procéder à la fermeture du cercueil, la femme s’écrie : ‘<i>Pa toi ki mo sagrin. To pa pou mank moi. Seki to enan ant to de lazam la ki mo sagrin. Mo pa pou retrouv sa ankor</i>’. [Ce n’est pas toi qui va me manquer. Je ne suis pas triste de te perdre. Je suis triste pour ce qui se trouve entre tes deux jambes. Je ne retrouverai plus jamais ça.]</p> <p style="padding-left: 40px;">- <i>Histoire de la fille qui n’arrive pas à se marier</i>- Une famille habitant à « La Plaine » n’arrive pas à marier sa fille unique. Beaucoup de prétendants se présentent mais ils fuient tous et ne reviennent plus ni le dimanche suivant, ni le dimanche d’après. Ils ne reviennent plus jamais. Un « vieux gens » d’une trentaine d’années ne trouvait de jeune fille pour se marier. Il entend parler de la famille qui habite « La Plaine ». Il décide alors de tenter sa chance puisque personne ne veut épouser la fille. En arrivant là-bas, tout semble normal. Les parents sont souriants et l’accueillent bien chaleureusement. La jeune</p>

	<p>filles est tellement belle dans sa robe du dimanche ! Lorsque vient l'heure du thé, la future belle-mère offre de servir du thé à son futur gendre. Il voudrait un peu de lait dans son thé. Alors la dame reprend sa tasse et sort de la pièce. C'est à travers un miroir que le « vieux gen » aperçoit sa future belle-mère enlevant ses sur-vêtements et extraire du lait de sa poitrine en visant directement la tasse. Il préfère mourir « vieux gens » que de se marier...</p> <p>– <i>Histoire du jeune homme et de ses sous-vêtements</i> – Un jeune homme va se marier. Pour l'occasion, sa mère lui achète quinze mètres de tissu pour lui confectionner des sous-vêtements neufs, des « kalson ». Mais comme il doit se rendre chez la fille le dimanche suivant, alors sa mère coupe un mètre du tissu et lui coud un sous-vêtement neuf. Le jeune homme s'habille et tout fièrement, il se rend chez la fille. A un certain moment, il ressent le besoin de se rendre au « latrinn » (aux toilettes) et il ne sait pas que sa promise est en train de le suivre par curiosité. Tout d'un coup, le garçon se retourne. Il est sans pantalon et il porte un « kalson ». Il voit sa dulcinée. Il lui dit : <i>Pa gagn traka, ena zis enn met là. Enan ankor katorz met pe atann lakaz-là.</i> [Ne t'inquiète pas, il n'y a qu'un mètre en ce moment. Il y a encore quatorze mètres qui attendent à la maison.] En entendant cela, la jeune fille rentre en hurlant et annonce qu'elle ne se mariera jamais.</p> <p>– <i>Histoire du jeune homme et du potiron</i> – Un jeune homme va chez la famille de sa fiancée mais il rate l'autobus pour le retour. Alors, il reste pour le dîner et doit rentrer chez lui le lendemain matin. Avant le dîner, il a envie de faire « la grosse commission » (de se rendre aux toilettes). Il se rend dans le champ de « giromons » (potirons). Il fait presque noir et sa future belle-mère va chercher un potiron mur pour la cuisson. Puisqu'elle ne voit pas très bien, elle enfonce un doigt dans le potiron pour vérifier si c'est assez sucré. Elle arrive à l'endroit où se trouve son futur gendre. Ce dernier s'est caché en la voyant arriver, la tête en premier et les fesses en l'air. Elle goûte et déduit que le potiron est pourri!</p> <p>In English</p> <p>– <i>The Old woman and the thieves</i> [Pahlad Ramsurrin] An old woman's house is ransacked and as she is intelligent and courageous, she finds a means to outwit the thieves. She bites a thief's tongue that he can no longer talk. His friends are frightened as he cannot talk but she recovers her belongings.</p>		
2.0	CHARACTERISTICS OF THE ELEMENT		
2.1	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%; padding: 5px;">Associated tangible elements</td> <td style="padding: 5px;">Books and other publications, landscape like Forest, mountains and the sea.</td> </tr> </table>	Associated tangible elements	Books and other publications, landscape like Forest, mountains and the sea.
Associated tangible elements	Books and other publications, landscape like Forest, mountains and the sea.		
2.2	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%; padding: 5px;">Associated intangible elements</td> <td style="padding: 5px;">Transmission of ancestral culture during slavery period among slaves. Transmission of ancestral culture during indentured period. Expression of popular beliefs and social practices.</td> </tr> </table>	Associated intangible elements	Transmission of ancestral culture during slavery period among slaves. Transmission of ancestral culture during indentured period. Expression of popular beliefs and social practices.
Associated intangible elements	Transmission of ancestral culture during slavery period among slaves. Transmission of ancestral culture during indentured period. Expression of popular beliefs and social practices.		
2.3	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%; padding: 5px;">Language(s) Register(s) Speech level(s) involved</td> <td style="padding: 5px;">Creole, Bhojpuri, French, English, Marathi, Telegu, Tamil, Urdu, Chinese (Mandarin, Hakka). Informal (Found in oral form).</td> </tr> </table>	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Marathi, Telegu, Tamil, Urdu, Chinese (Mandarin, Hakka). Informal (Found in oral form).
Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Marathi, Telegu, Tamil, Urdu, Chinese (Mandarin, Hakka). Informal (Found in oral form).		

		Conversational. Historical narratives.
2.4	Perceived origin	Mauritius.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s) : Name(s), age Gender Social status, and/or Professional category, etc.	Mauritians including Rodriguans and Agalegans. Adults and adolescents Both male and female. All social classes. All professions.
3.2	Other participants (e.g., holders/ custodians)	Maita William Komiko Group- Miselaine Duval Vurden, Alexandre Martin, Pahalad Ramsurrun, and others
3.3	Customary practices governing access to the element or to aspects of it	Elderly people in the family were the story tellers in the past among the family members. Due to dispersals, this practice is becoming limited within the family setups. However, you still find grandmother storytelling specially among the Creole and the Hindu populations of Mauritius. During family gatherings, grandmothers narrate comical tales to their grandchildren. They range from ones of good behaviours to achievements and even past food preparation methods.
3.4	Modes of transmission	Oral, performance, tv and radio such as ' <i>dada dadi ki kahaniyan</i> '.
3.5	Concerned organizations	Mauritius Institute of Education Mauritius Broadcasting Corporation Religious institutions such as the Catholic Church Heritage practitioners Ministry of Arts and Culture National Heritage Fund Aapravasi Ghat Trust Fund Nelson Mandela Centre for African Culture Le Morne Heritage TrustFund Mahatma Gandhi Institute Centre de Lecture et Animation Culturelle (CLAC)
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Inadequate communication between generations of experiences	
4.2	Threats to the transmission Disappearance of oral practices in families. Migration Lack of interest from the elite in traditional matters.	
4.3	Availability of associated tangible elements and resources Very few of the stories are in published form. Lack of prioritizing this kind of information within the media and other forms of communication. Inadequate cover within the schools and schools curriculum.	

4.4	Viability of associated tangible and intangible elements Viable as cultural values, historical past associated with the present populations as well as a means to connect the past and the present (identity, nationhood, family, etc)	
4.5	Safeguarding measures in place	publications, performance, artistic expressions, tv and radio. The hotel industry is also coming in, in terms of food and foodways of the past, diet and dietetics.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent form and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s) : name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund/Apravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Apravasi Ghat Trust Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<u>Literature</u> Ramsurrun Pahlad. 2006. Tales and Legends of Mauritius. Delhi : Atmaram & Sons. Ramsurrun Pahlad. 1996. Golden Legends. Singapore : Heinemann Southeast Asia. Gujadhar Anil. 2012. Mauritius Times <u>Oral History</u> 2012_BV_NHF_OH_ALL_MRU	

CATEGORY VI SONGS

LULLABIES- BERSEZ			
1.0	IDENTIFICATION OF THE ELEMENT		
1.1	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 45%; vertical-align: top;">Name of the element, as used by community or group concerned</td> <td style="vertical-align: top;"> Creole : <i>Bersez</i> Bhojpuri: <i>Lalna</i> French: <i>Berceuses</i> English: Lullaby Hindi: <i>Lori</i> Tamil: Telegu: Marathi: <i>Angayigeet�</i> Urdu : <i>Lori</i> Chinese (Mandarin, Hakka): </td> </tr> </table>	Name of the element, as used by community or group concerned	Creole : <i>Bersez</i> Bhojpuri: <i>Lalna</i> French: <i>Berceuses</i> English: Lullaby Hindi: <i>Lori</i> Tamil: Telegu: Marathi: <i>Angayigeet�</i> Urdu : <i>Lori</i> Chinese (Mandarin, Hakka):
Name of the element, as used by community or group concerned	Creole : <i>Bersez</i> Bhojpuri: <i>Lalna</i> French: <i>Berceuses</i> English: Lullaby Hindi: <i>Lori</i> Tamil: Telegu: Marathi: <i>Angayigeet�</i> Urdu : <i>Lori</i> Chinese (Mandarin, Hakka):		
1.2	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 45%; vertical-align: top;">Short, maximally informative title [including indication of domain(s)]</td> <td style="vertical-align: top;">Lullabies</td> </tr> </table>	Short, maximally informative title [including indication of domain(s)]	Lullabies
Short, maximally informative title [including indication of domain(s)]	Lullabies		
1.3	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 45%; vertical-align: top;">Community(ies) concerned</td> <td style="vertical-align: top;">Mauritians including Rodriguans and Agalegans</td> </tr> </table>	Community(ies) concerned	Mauritians including Rodriguans and Agalegans
Community(ies) concerned	Mauritians including Rodriguans and Agalegans		
1.4	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 45%; vertical-align: top;">Physical location(s) of element</td> <td style="vertical-align: top;">Mauritius, Rodrigues and Agalega</td> </tr> </table>	Physical location(s) of element	Mauritius, Rodrigues and Agalega
Physical location(s) of element	Mauritius, Rodrigues and Agalega		
1.5	<p>Short description</p> <p>A lullaby is a short musical composition of words with music intended or adapted for singing and brings about an emotional response. A nursery song is a child song that is sung or hummed by parents and caregivers all over the world. Nursery songs were used by maids (working for the upper social class) or mothers (other social classes) when they were with their children, namely during nap time or sleeping time. Such songs are transmitted orally from one generation to another from mother to daughter or son. Nowadays, these songs are also used in nurseries and kindergartens.</p> <p>A most famous lullaby known to most Mauritians is <i>La rivyer taniers</i> which probably dates back to early French period (in Creole):</p> <p style="text-align: center;"><i>Mo pase la rivyer Tanier</i> <i>Mo zoinn enn vie grand mama</i> <i>Mo dimann li ki li fer la,</i> <i>Li dir moi li lapes Kabo,</i> <i>Wai, Wai, mes enfants,</i> <i>Faut travailler pour gagner son pain.</i></p> <p>In Creole</p> <ul style="list-style-type: none"> - <i>Do do L'enfant do</i> - <i>Dodo baba</i> <p>In Bhojpuri</p> <ul style="list-style-type: none"> - <i>Soja babou, soja</i> - <i>Awadh mei mei baaje la badha shri ram kejanam bhaila ho, aho lalna</i> 		

	<p>In French</p> <ul style="list-style-type: none"> - <i>A la claire fontaine</i> - <i>Au Clair de la lune</i> - <i>Fais dodo Colas, mon p'tit Frère</i> <i>Frère Jacques</i> <p>In English</p> <ul style="list-style-type: none"> - Baa Baa Black Sheep - Twinkle twinkle little star <p>In Hindi</p> <ul style="list-style-type: none"> - <i>Dhire se aja re akhiyan mei, nindiya aja re aja</i> <p>In Urdu</p> <ul style="list-style-type: none"> - <i>Lalla lalla lori</i> 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and other publications. CDs. DVDs radio and Tv
2.2	Associated intangible elements	<ul style="list-style-type: none"> - Expression of a tradition. - Expression of historical events - Shared experiences and intercultural exchanges
2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojppuri, French, English, Hindi, Marathi, Telegu, Tamil, Urdu, Chinese (Mandarin, Hakka). Formal (Found in written form)
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), Africa including Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	Mauritians including Rodriguans and Agalegans Adults, adolescents and children Both male and female All social classes
3.2	Other participants (e.g., holders/ custodians)	Families
3.3	Customary practices governing access to the element or to aspects of it	<ul style="list-style-type: none"> - Parents sing baby songs or rhymes when they put their baby to sleep - Parents sing with their children during playtime - Songs and poems are sung or recited in class by teachers when they figure in textbooks - Songs through TV and radio stations
3.4	Modes of transmission	Oral
3.5	Concerned organizations	Heritage institutions

	Educational sector	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Traditional singing, creativity is giving way to studio produced recorded versions on CDs and DVDs. TVs and radios	
4.2	Threats to the transmission Singing is not practised on a regular basis as most mothers go to work and survival of lullabies depends more and more on caregivers in nurseries and kindergartens.	
4.3	Availability of associated tangible elements and resources Published books and materials with songs accompanied by CDs/DVDs.	
4.4	Viability of associated tangible and intangible elements Important elements of cultural values. Daily life experiences in families.	
4.5	Safeguarding measures in place	Publications, radio and Tv transmissions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund/Apravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by....	University of Mauritius National Heritage Fund Apravasi Ghat Trust Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <u>Oral History</u> 2012_BV_PRI_OH_ALL_MRU 1999_BV_PRI_OH_ALL_MRU	

CHILD SONGS- SANTE ZENFAN	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Sante zenfan, Poem</i> Bhojpuri: <i>Laika ke geet, Kavita</i> French: <i>Chansons pour enfants, Poème</i> English: Child songs Hindi : <i>Batchon ke gane</i> Tamil : <i>Padal</i> Telugu : <i>Kavitwamou or Kaavyamou</i> Marathi : <i>Balgeet</i> Urdu : <i>Batchon ke gane</i> Chinese (Mandarin, Hakka):
1.2	Short, maximally informative title [including indication of domain(s)] Songs
1.3	Community(ies) concerned Mauritians including Rodriguans and Agaleans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues and Agalega
1.5	Short description A child song is sung, hummed or recited by parents or other members of the family and caregivers all over the world. They were used by maids (working for upper social class) or mothers (other social classes) when they were with their children. Such songs are transmitted orally from one generation to another from parents and members of the family to daughter or son. Nowadays, these songs are also used in nurseries, kindergartens and schools. Some songs are patriotic and/or reveal the history of the country. Others are based on rhythm and repetition. Examples In Creole - <i>Alala fri</i> - <i>Ale Ale Jojo</i> - <i>Alime tegn</i> - <i>Alon promene dan lebwa</i> - <i>Avoye Moka</i> - <i>Ayo Liza!</i> - <i>Ba, be, bi, bo, bu</i> - <i>Baltazar</i> - <i>Banane</i> - <i>Bolom Nwel</i> - <i>Bonhomme Gaspard</i> - <i>Charli</i> - <i>Dan ki lari to reste?</i> - <i>Donn Lame Rode</i> - <i>Donn to lame, pran mo lame</i> - <i>Elyas Marye</i>

- *Emanue*
- *Enn Bel zarenye*
- *Enn bo matin*
- *Fer to swa*
- *Fruit*
- *Gato koko*
- *Kamyon*
- *Kanar*
- *Kat pake kann*
- *Kreyon Lardwaz*
- *Laboutik An Tol*
- *Laf labu*
- *Lafime*
- *Lalinn Kann*
- *Lamontan Beler*
- *Labouldana*
- *La Pieuvre*
- *La Rade*
- *Lasavann*
- *Lea*
- *Lerla*
- *Li naze dan dilo*
- *Lot kote montagn Chamarel*
- *Lotorite*
- *Mama Dife*
- *Mama Gate*
- *Mama tifi*
- *Mama Zordi*
- *Mazisyin*
- *Midi*
- *Misye Jeremie*
- *Misier Misel*
- *Misye Sangaraye*
- *Mo Dada*
- *Mo Roupi*
- *Mon Rwa*
- *Montayn Long*
- *Montayn Sino*
- *Mo pase la rivyer Taniers*
- *Mo pye zanblon*
- *Mons Mekanik*
- *Nwel 2010*
- *Noël 70*

- *Nu tu nu kontan twa*
- *Nwel dan Lavil, nwel dan Vilaz*
- *Dek! Enn serindikap ek enn kardinal*
- *Pa pou aprann Lager ankor*
- *Pake Linz*
- *Papa pu donn mwa*
- *Petit Garson-Ti garson*
- *Pret mwa to lesel*
- *Rezistans*
- *Riche & Pauvre (Satini Koko)*
- *Riye Mem*
- *Rozmari*
- *Rouz ble zonn ver*
- *Rudolph Ridolf*
- *Salame Bismila*
- *Sanzman Sezon*
- *Sega Belo*
- *Sime*
- *Solo Antoine*
- *Solo Roger*
- *Tamarin*
- *Tansyon zanfan*
- *Tifi dan Lasavann*
- *Ti Kanal banbu*
- *Ti Kabo dan Lamer*
- *Ti Marmit*
- *Ti Panye (Tizan ar so 8 frer)*
- *Ti Payanke*
- *Tik Tilitik*
- *Tizan Gato Kanet*
- *Ton dodo*
- *Ton Zak*
- *Viou Viou Viou, dan mo kalbas*
- *Zagana Zagana bebe*
- *Zanimu al bor lamer*
- *Zann gagyn malad ledan*
- *Zak Toi*
- *Zing Zing*
- *Zistwar enn zozo'*
- *Zoli P'ti Lakaz*
- *Zozo Dan Lakaz*
- *Zozom*
- *Bonhomme Gaspard*

*Tombe dans rempart,
La que nhabit faire cerf-volant,
Aioh Mamzelle, aioh Mamzelle,
Vous robe la que balie la rie.
Napas la peine cone zhabitant,
So lerein raide coment bamboo.*

- *Misye Zeremie finn arrive;
So sapo sir lekote
So nhabit li galone
Misye Sangaraye
Volor gato moutay;
Li sot la miray,
Li gagn kou dsagaye
Dan son ... maye,
Li tombe lahaut la paille,
Li crie aïe, aïe, aïe !*

<i>- O dek! Enn serindikap ek enn kardinal Pe kourtize lor enn brans filao. O dek! Trwa ti lapin blan ar zot lizie rouz Pe zoue-zoue lor lerb ver dan bor dilo. O dek! Kat tipti pousin blan, noir, zonn, maron Ansam pe fouy later pou rod leve. worms? Bat to tanbour tanbourye! Tap to ravan ravanye! Les lapo kabri gazouye...!"</i>	<i>Oh see! Here's a chirp and a cardinal They are flirting on the filao tree. Oh see! Three white rabbits with their red eyes Playing on green grass near the water Oh see! Four chicks, white, black, yellow and brown Are all playing in the soil looking for earth worms? Beat your drum, drummer! Beat your ravann, 'ravann beater'! The goat's skin is chirping...!"</i>
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In Bhojpuri

- *Oumein agail ba harwa hamaar
Panwariya dhire chalo
Calcutta se chuttal jahaj
Panwariya dhire chalo.
Oumein agail ba peinjan hamaar
Oumein agail ba chanwa hamaar
Panwariya dhire chalo
Calcutta se chuttal jahaj
Panwariya dhire chalo.
Oumein agail ba sari hamaar
Oumein agail ba dhoti hamaar
Oumein agail ba pughree hamaar*

Panwariya dhire chalo
Oumein agail ba Ramayana hamaar
Oumein agail ba Gita hamaar
Oumein agail ba Purana hamaar
Oumein agail ba Koran hamaar
Panwariya dhire chalo
Calcutta se chuttal jahaj
Panwariya dhire chalo.

(The ship left Calcutta, oh sailor, sail the ship slowly...

The ship has left together with my earrings, my nose ring, my necklace, my anklets, my bracelets, my sari, our dhoti, our turbans, our scared books like the Ramayana, Geeta, Puraanas, Koran...)

- *Dada ji ke posal pasal lalka chiraiya*
Oural jala, Oural jala, lalka chiraiya, Oho Ram, oural jala.
Ghorwa chahral awe raja ji ke betwa
Mare ho delan lalka chiraiya, Oho Ram, Mare ho delan
(*My grandfather's red bird which he nourished well keep flying, oh Ram...*)

<i>Lal jojo rujva se bachile re bhaiya</i>	Keep away from the red bird, O Brother
<i>Lalchi kucharva se bachihe re bhaiya</i>	Keep away from the greedy tale bearers, O brother
<i>Nich jati bechwa se bachihe re bhaiya</i>	Keep away from the bad fellow O brother
<i>Mahil jaychandwa se bachihe re bhaiya</i>	Stay away from Mahils and Jaichands, O brother

Oka Boka Tin to loka
Lawa lathi chanan katey
Chanan mein ka ba
Ijal bijal paan phul
Hay dariya pachkadey

Tati tati puriya
Gheew mein chaboriya
Ham khayi ki bhowji khai
Bhowji potarangiya
Dhar kaan mamoriya

- *Chanda mama door ké*
puwa pakayé moong ké
aap khayé thali mein
moonné ko dé pyaali mein

pyaali gayi tooth

*chanda mama gayé rooth
pyaali layé aur
chanda mama aayé daur*

*Jangal kat kiyo maidana
Khet banaye sahit sivana
Upal bitor sajaye sima
Kha kar dal bhat aru pima
Ganne ki ho phasal tayari
Kat dhoi mula me dari
Per par kar rab banai*

(Our dear Moon Uncle who lives far away,
cooks cakes for us
He eats in a silver plate and serves our baby in a porcelain plate
Baby's plate falls and breaks
Moon Uncle gets annoyed
With more porcelain plate coming,
Moon uncle comes back running.)

<i>Machli machli pyaari machli paani mein nitra rehti machli rop tumhara soondar hai sabh praani sé pyara</i>	Oh lovely fish, You always live in water You look so beautiful The loveliest of all creatures
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<i>Yeh do pankhon wali titli peeli, neeli, kaali titli kabhi yahan to kabhi wahan par oor oor kar hai jaati titli</i>	The butterfly with two wings, Yellow, blue, black butterfly At times here or at times there Flies to and fro the butterfly
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*Kunya gaavach aal pakharu
basalay daulaat na khudukhudu hasatay, kas kas baghatay ha
aaplyach nadat ga bai bai aaplyach naadaat
maan karun jarashi tiraki, bhan harpun ghetay giraki
kiti ishara kela tari bi
aaplyaach taalaat, na khudukhudu hasatay gaalaat
kashi subak tanch bandhani, hi tarun tanu dekhani
kashi kamini chukun aali
yen mahalaat, na khudukhudu hasatay gaalaat
laal chutuk dalimba futa, mau vhatala pani suta
hi madanachi nasha mayina
tapora dolyat, na khudukhudu hasatay gaalaat*

Pyaaare Pyaaare Phool

Splendid/Beautiful Flowers

<i>Raang Bar Raang Pyaare Pyaare</i>	Multi-coloured Splendid
<i>Phool Khile hain kitne saare</i>	How many flowers there are
<i>Hare ek ki khusboo hain nyari</i>	Each of them have different perfumes
<i>Mehek rahi hain kiyari kyari</i>	Their perfumes go to all directions
<i>Haar ek phool, rass ki pyali</i>	Each Flower has nectars
<i>Rass ki pyali dhali dhali</i>	There are lots of nectars
<i>Titli naote ounne par aa kar</i>	Butterflies come to sit on them
<i>Oure Jaye, phir pyaas baja khar</i>	When they fly away, they are thirsty again
<i>Ghaar Se dekho ounne ko bhai</i>	Closely look at them
<i>Khoodrat ne kya cheese bani</i>	What have Nature created

Titles of Songs

In Bhojpuri

- *Banane, banane aya re*
- *Calcutta se chuttal jahaz*
- *Cheingan meingan pani bhare*
- *Chirayn ke khis-sa*
- *Dada ji ke posal pasal lalka chiraiya*
- *Dalpita Mangela*
- *Ego Munna ke Geet*
- *Gari mor roko na ho rasseya*
- *Lal jojo rujva se bachile re bhaiya*
- *Laal laal phool*
- *Naya Sire*
- *Oka Boka*
- *Peink peink kou, dhulwa loto*
- *Phul Bagiya Lagade Maharajaa*
- *Tati tati puriya*
- *Da tohar hanth, la hamar hanth, hanthon me hanth*
- *Zubeida loto leke jaye*

Titles in English

- Baa Baa Black Sheep
- Glory to thee
- Happy Birthday to you
- In my big car
- Jack and Jill
- Lovely Butterfly
- Me
- Old Mac Donald had a farm
- Pick up nails
- Rain, Rain
- Santa Claus goes marching in
- Study war no more

- The Cyclone
- The Shop
- When the rain stops

Titles in French

- *Ah Chiki Chiki Chat, laissez moi partir le la le la le*
- *Ainsi, font font font les petites marionnettes*
- *A la claire fontaine*
- *A la ronde de Ti Mickey*
- *A la volette*
- *Allons-nous promener dans les bois*
- *Alouette, gentille alouette*
- *Auprès de ma blonde*
- *Bateau sur l'eau*
- *Bouba*
- *C'est la mère Michelle qui a perdu son chat*
- *Chapeau de Paille*
- *Il était un petit homme*
- *Il était un petit bonhomme, pirouette*
- *Il était un petit navire*
- *Il pleut, Il pleut bergère*
- *J'ai du bon tabac*
- *Joyeux anniversaire*
- *Le bon roi Dagobert*
- *Le marchand de pain du village*
- *Le Petit poisson*
- *Le Tamarinier*
- *Lise est amoureuse*
- *Malbrough s'en va-t-en-guerre*
- *Mlle Anna veut se marier*
- *Mon beau sapin*
- *Petit Papa Noel*
- *Qui a planté?*
- *Savez-vous planter des choux?*
- *Sur le pont d'Avignon*
- *Un kilomètre à pied*
- *Une souris verte*
- *Vive le vent d'hiver*

Titles in Hindi

- *Are awe, pare awe*
- *Chanda mama door ke*
- *Hai na, bolo bolo*

- *Hamare desh ki mitti*
- *Jangal kat kiyo maidana*
- *Machli machli pyaari machli*
- *Ma tou kitni acchi hein*
- *Mauritius hai Desh hamara*
- *Re mama, re mama re*
- *Sare jahan se accha*
- *Yeh do pankhon wali titli*

Titles in Marathi

- *Kombadi palali*
- *Kunya gaavach aal pakharu*

Titles in Sanskrit

- *Vande Mataram*

Titles in Tamil

- *Amma Inge Vaa Vaa*
- *Kuva Kuva Vaathu*
- *Nila Nila Va Va*
- *Tinanen Tina*
- *Veder moudi va na vane*
- *Yaanai Yaanai*
- *Yellorum koodi*

Titles in Telegu

- *Juuda ranna ugaadi panduga*
- *Oh Cheliya oh cheliya*
- *Randi Randi aandhrulaara manavi veena ranna*
- *Baktulaku vinumu oh raamachandra deva*
- *Oh devaa nanu brohvave*

Titles in Urdu

- *Lakdi ki kaathi*
- *Nani teri morni ko more le gaye*
- *Pyaare Pyaare Phool*
- *Jiyo mera lal*

2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and publications, CDs, DVDs, TVs
2.2	Associated intangible elements	<ul style="list-style-type: none"> - Expression of a tradition. - Expression of historical facts - Expression of belonging to a country - Expression of pride after independence

		- Shared experiences and intercultural exchanges
2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Tamil, Telegu, Marathi, Urdu, Chinese (Mandarin, Hakka) Formal (in written form) Formal but sometimes includes informal - direct speech
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), Africa including Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	Mauritians including Rodriguans and Agaleans Adults, adolescents and children Both male and female All social classes
3.2	Other participants (e.g., holders/custodians)	Families
3.3	Customary practices governing access to the element or to aspects of it	Parents or other members of the family sing during playtime with their children. Songs and poems are sung or recited in class by teachers when they figure in textbooks. Poems are sparsely used in the family context at family gatherings in the contemporary society. Poems are rarely used as a means to entertain children during leisure time at home.
3.4	Modes of transmission	Both written and oral
3.5	Concerned organizations	Heritage organisations Educational sector General public
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Traditional singing is giving way to use of recorded versions on CDs and DVDs. Loss of interest for traditional songs	
4.2	Threats to the transmission Singing is not practised on a regular basis as most mothers go to work and survival of children songs depend more and more on caregivers in nurseries and kindergartens. ICT, Playstation, games, television and internet are becoming the alternatives.	
4.3	Availability of associated tangible elements and resources Published books with songs accompanied by CDs/DVDs. Libraries, DVDs at AGTF	
4.4	Viability of associated tangible and intangible elements Artistic value. Cultural values. Intercultural values.	
4.5	Safeguarding measures in place	Publications, Transmission from grandparents to

		grandchildren, parents to children
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Late Marclane Antoine, Dev Virahsawmy, Sadasiven Reddi, Aquilah Rojoa, ABAIM, ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund/Aapravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by....	University of Mauritius National Heritage Fund Aapravasi Ghat Trust Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>DISCOGRAPHY</u></p> <p>ABAIM. 2009. <i>Rekreasyon 31 ti parfin nou memwar.Mauritius: Grup Abaim.</i></p> <p>ABAIM. 2002. <i>16 Ti Morso Nu Lanfans. Mauritius: Grup Abaim.</i></p> <p>Group ABAIM. 2003. <i>Tizan ar so 8 frer.Mauritius: Grup Abaim.</i></p> <p><u>LITERATURE</u></p> <p>Baissac Charles. 1998. <i>Le folk-lore de l'Île Maurice.</i> France :G.P. Maisonneuve & Larose Ed.</p> <p>Ballgobin D. Vina.2009.<i>Nos Instruments de musique.</i> Mauritius: Cathay Printing.</p> <p>Boodhoo Sarita. 2011. <i>Speak Bhojpuri.</i> Bhojpuri Institute Mauritius, Delhi: Star Publications, PVT.</p> <p>Boodhoo Sarita. 1999. <i>Bhojpuri Traditions in Mauritius.</i> Mauritius Bhojpuri Institute, Mauritius: Best Graphics Limited.</p> <p>Ledikasyon Pou Travayer.</p> <p>NHF/MAC. 2011. <i>Inventory and Documentation of Intangible Cultural Heritage in the Republic of Mauritius.</i> Mauritius: National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions.</p> <p>Playgroup. 2002. <i>Songs and poems, rondes et jeux. ek lezot sante-poem an kreole Morisyen ek Bhojpuri.</i> Mauritius</p> <p>SokappaduRamanaidoo. 2010. <i>Bapnaidu Panda Sokappadu. A Memory.</i> Mauritius: H.S.3 Printing.</p> <p><u>Oral History</u></p> <p>2012_BV_NHF_OH_ALL_MRU</p> <p>2012_BV_PRI_OH_ALL_MRU</p>	

1999_BV_PRI_OH_ALL_MRU
2010_BOS_PRI_OH_F_MRU
2012_GR_PRI_OH_H_MRU
ND_NHF_NHF_B/E/K_MRU

CATEGORY VII VERBAL COMPOSITIONS

RECITALS- POEM	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	<p>Name of the element, as used by community or group concerned</p> <p>Creole : <i>Poem</i> Bhojpuri : <i>Kavita</i> French: <i>Poème – recital de poésie</i> English : Recitals Hindi: <i>Kavita</i> Telugu : Tamil : Marathi : <i>Nivédan</i> Urdu : Chinese (Mandarin/Hakka) :</p>
1.2	<p>Short, maximally informative title [including indication of domain(s)]</p> <p>Poetry</p>
1.3	<p>Community(ies) concerned</p> <p>Mauritians including Rodriguans and Agaleans</p>
1.4	<p>Physical location(s) of element</p> <p>Island of Mauritius, Rodrigues and Agalega</p>
1.5	<p>Short description</p> <p>A poem is a composition in verse or prose. It is characterized by an extremely developed artistic form through the use of language, sounds and rhythm in different creative ways to express an imaginative interpretation of a living being, an object or an idea. Usually a poem brings about an emotional response. A poem can also be sung.</p> <p>In the past, in Mauritius, poems were used in specific cultural contexts by Franco-Mauritians and during some celebrations. It belongs to a tradition of free oral expression in “salons”. This took place spontaneously in an informal context. Members of the family would voluntarily perform in front of the whole family or among friends. Each one would sing, play a musical instrument, make a speech or recite a poem. If there is a piano, every one would sing with musical accompaniment. Such events were inherited from the French Revolution period. Many “cercles et sociétés littéraires” were created, among others, la « Table Ovale ». Poets would meet to discuss and recite poems. The country was nicknamed « pays des poètes ». At the end of the 19th century and beginning of the 20th century, some Franco-Mauritian poets would write and send poems to each other. Poets of diverse cultures/ other cultures also started the same tradition.</p> <p>“Récital de poesie” of famous poets occasionally took place in a formal context. At the end of the 20th century, Mauritian poets and musicians from different ethnic groups revived an ancient custom of poem recital by using different cultural platforms and have been trying to sensitise the population through the recording of recitals and free access on YouTube. Poetry tradition is considered as one of the most vibrant in the Indian Ocean and on the African continent.</p> <p>A group of contemporary Mauritian poets have set up associations to regularly promote the recitation of poems of both ancient and contemporary poets, known as “récital de poésie”. There are some other groups too. Recitals are very often accompanied by music, guitar and/or ravanne.</p>

	<p>Oral poetry refers to oral poems that are transmitted without the help of the writing medium. Love songs, parables, theatres and folktales were the most popular forms of oral poetry on the island.</p> <p>Rodrigues was an oral society with a rich repertoire of oral poetry; it was famous for its <i>conteurs</i> that enjoyed a special status in the social and cultural local scene. But, with the introduction of compulsory academic education, the expansion of communication channels between Rodrigues and Mauritius (and even beyond local territories) and modern audiovisual equipments, oral poetry has lost its importance and given way to modern practices. Example: following the expansion of literacy in English and French, Rodrigues has moved from an oral society to one based on the written system and nowadays most of the poems are accessible in written forms.</p> <p>Although oral poetry is a dying tradition, based on Rosange André’s declarations, we can still find storytellers in Rodrigues. He testified that sometimes he likes to stride along the streets of Port-Mathurin narrating philosophical tales. His inspiration comes from his guardian or protector, the spirit of a dead storyteller. For example, during the interview, on the spot he narrated a folktale about why Rodriguans “<i>dir bozour</i>’ (say good morning).</p> <p>In line with his statements, storytelling is not only a mere entertainment but it was a means to educate people and to pass on a message to the population about life, nature and interpersonal interactions to name a few. People had to ponder over the meaning of the tale or story so as to find out the message and moral values that the teller wanted to convey. In most oral societies, the storyteller played a social and cultural role; he can be considered as the local philosopher and educator.</p> <p>Rodrigues is known for its “rhythmic poetry” known as Slam of which they are the current world champion, having won the same title in Paris, France in 2017. These are original works by the artists which are composed instantly. According to Google dictionary, “Slam Poetry is a type of competition where people read their poems without props, costumes, or music. After performing, they receive scores (0-10) from 5 randomly selected judges. The judges can be anyone: they don't even need to be poets! Scores are awarded based on how much each judge likes a poem”. This is a new development in Rodrigues that shows the strong story telling element within the Rodriguan society that played significant social and cultural role with oral poets being considered philosophers and educators as mentioned above.</p> <p>Slam is not only restricted to Rodrigues but is found among the other Mauritians including those of indentured descents. This further demonstrates the acceptance and appreciation of using poetry for telling stories, education and for social and cultural reasons.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Printed books and other publications, DVDs, CDs, radios and TVs, archives and competitions
2.2	Associated intangible elements	<ul style="list-style-type: none"> - Expression of cultural success of descendants of indentured labourers and slaves. - Expression of interest for interculturality of

		<p>Mauritians.</p> <ul style="list-style-type: none"> - Expression of migration and exile. - Expression of cultural links between Mauritius and France. - Expression of cultural dynamism that connects Mauritius with the rest of the world. - Expression of the interest of young artists in poetry in a young nation for their personal, social and national identity. - Expression of silence and solitude of the poet. - Recognition, appreciation and continuation of poetry in the lives of the present generation. - Recognition of poetry in the development and sustenance of a country for present and future generations.
2.3	Language(s) Register(s) Speech level(s) involved	Creole, Bhojpuri, French, English, Hindi, Telugu, Tamil, Marathi, Urdu and Chinese (Mandarin and Hakka). Formal and informal.
2.4	Perceived origin	Europe (France), and Mauritius including Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	<p>Mauritians including Rodriguans</p> <p>Both adults and youth (predominantly youth as it is a rap way of poetic performance)</p> <p>Both male and female.</p> <p>All social classes.</p> <p>Poets, musicians and others</p>
3.2	Other participants (e.g., holders/custodians)	<p>Commission for Arts and Culture Rodrigues</p> <p>Centre Carrefour</p> <p>Centre de Lecture Artistique et Culturel (CLAC) run by MAC</p> <p>Public (artists)</p>
3.3	Customary practices governing access to the element or to aspects of it	<p>-There are no customary practices governing access or aspects of it. It is practiced without discrimination based on social and ethnic classes in Mauritius.</p> <ul style="list-style-type: none"> - Today, poems are popular across the Mauritian nation irrespective of any ethnic social or cultural groups. - Rodrigues where it is practiced more intensively as Slam Poetry, as well as in Mauritius where it is promoted and practiced among the Bhojpuri, Hindi, Creole, Urdu and Franco-Mauritian community. - Poems are used in the Franco-Mauritian family

		<p>context at family gatherings in the contemporary society.</p> <ul style="list-style-type: none"> - Six events related to “récital de poésie” were organised in 2003 by groups of Mauritian poets. - The Journal Point barre works in collaboration with l’Institut Français de Maurice (IFM) to hold such events regularly. - The Centre Culturel d’Expression Française (CCEF) contributes to such practices during some "soirées littéraires” to commemorate poets. - Such culturel events are held at La Maison du poète.
3.4	Modes of transmission	Oral, written, audiovisual, performance
3.5	Concerned organizations	Heritage organisations Ministry of Arts and Culture National Heritage Fund Aapravasi Ghat Trust Nelson Mandela Centre for African Culture ABAIM IFM Centre Carrefour Commission for Arts and Culture Rodrigues
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Originally there appeared to be diminished interest; however, with the success of Slam Poetry in particular, the interest is rising. Slam poetry is also now being performed during national days as well as promoted on national TVs.	
4.2	Threats to the transmission So far, there are limited facilities for the production of poetry as well as limited time for the youth to engage in poetry beyond the school work. Since recited poetry may require dedicated spaces for performance in the circumstances of housing arrangement, this makes it a challenging enterprise. However, the government has promoted the Centre for Lecture and Artistic Culture (CLAC) where practices and performances can be carried out among others.	
4.3	Availability of associated tangible elements and resources Libraries, archives, TVs and radios, CLAC, community centres	
4.4	Viability of associated tangible and intangible elements <ul style="list-style-type: none"> - Artistic value. - Cultural values - Intercultural values - Events and festivals - Intellectual values 	
4.5	Safeguarding measures in place	As above in 4.3
5.0	DATA GATHERING AND INVENTORYING	

5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Williams Perrine, Vina Balgobin, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo – Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund/Apravasi Ghat Trust Fund/ Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Apravasi Ghat Trust Fund Commission for Arts and Culture
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Literature</p> <p>Fanchette Regis. Burntwood, stardust and shifting sands; twenty-four poems.</p> <p>Kadel Yusuf. 2010. La littérature mauricienne. Conférence animée par le professeur Benjamin Beniamino à l'Université de Limoges.</p> <p>Kadel Yusuf. 2010. Poèmes divers. Carnavalesques 2010. Anthologie collective. France : Éditions Aspect.</p> <p>Kadel Yusuf. 2010. Sans Titre. Poésie en liberté. Anthologie collective. France : Les Dossiers d'Aquitaine.</p> <p>Kadel Yusuf. 2010. Soluble dans l'œil: suite poétique.Extraits. Point barre Nos. 8, 9,10.</p> <p>Kadel Yusuf. 2009. Sans Titre. Point barre Nos. 6 & 7.</p> <p>Kadel Yusuf. 2008. En Marge des messes: suite poétique.Extraits. Point barre No. 4 and No. 5.</p> <p>Kadel Yusuf. 2008. Poèmes divers. Casse-pieds No. 7.</p> <p>Kadel Yusuf. 2008. Soluble dans l'œil: suite poétique – Extraits. Cultures Sud No. 170.</p> <p>Kadel Yusuf. 2007-2008. Soluble dans l'œil : suite poétique. Extraits. Contre jour. Québec No. 14.</p> <p>Kadel Yusuf. 2007. En Marge des messes : suite poétique – Extraits. Point barre No. 2.</p> <p>Kadel Yusuf. 2007. Poèmes divers ». Nouveaux Délits No. 26. France.</p> <p>Kadel Yusuf. 2007. Soluble dans l'œil : suite poétique. Extraits. Brèves Littéraires No. 76. Québec.</p> <p>Kadel Yusuf. 2007. Soluble dans l'œil : suite poétique. Extraits. Le Moulin de poésie No. 34, 35</p> <p>Kadel Yusuf. 2001. Le Vers est dans le fruit. Tracés No. 5.</p> <p>Kadel Yusuf. 1999. Surenchairs. Mauritius: Le Printemps.</p> <p>Kadel Yusuf. 1993. Bribes: suite poétique. Moisson de Cristal (Anthologie collective). Le</p>	

Cénacle.

NHF/MAC. 2011. Inventory and Documentation of Intangible Cultural Heritage in the Republic of Mauritius. Mauritius: National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions.

Timol Umar. 2010. Conditions de l'écriture. Conférence animée par le professeur Benjamin Beniamino à l'Université de Limoges.

1993. Les poètes chantent leur île.

Soussigné J-P. 2010, *Ile Rodrigues: Etude pour la promotion et le développement de la culture et des industries culturelles*, Commission des Arts et de la Culture, Service de Coopération et d'Action Culturelle de L'Ambassade de France à Maurice.

Serge Clair. Recueil de poèmes - Le Rodriguais

Joseph Robertson

- *Déchirure*
- *La transhumance chagossienne*
- *Noël du grand Rodriguais*
- *Au delà du guichet et des paperasses*

Judex Vitramalay

- *Les Colosses de Rod*
- *Le jeune pâtre*
- *Le griot*
- *Baladirou*
- *Aquarelle*
- *L'oiseau*
- *Eau claire*

Karl Gentil

- *Accusée*
- *Chasseurs de poulpes*
- *Fauvettes de mon île*
- *Bon anniversaire*

Consternation

Names and contact details of local writers and poets

Oral History

2012_BV_NHF_OH_ALL_MRU

Name of Informants/ Resource persons:

Names	Addresses	Tel.
Amioyé Clair	Port Sud-est	832 30 83
Marie Lise Félicité	Maréchal	
A. M. Joyce Milazar	Lataniers	831 47 82
M. G. Natash Guillaume	Papayes	831 68 76
Stephen Azie	Gde. Montagne	831 52 77
J. Alex Guillaume	Pompée	832 52 32

Sandrine Perrine	Mt. Lubin	875 56 98
Ah Hoy Chan Show	A.A. Anglais	
David Leong Lone	Camp du Roi	831 19 03
M. Benjamine Prudence	Mon Plaisir	
J. J. Sébastien Perrine	Caverne Provert	831 23 45
Jean Pierre Leong Lone	Camp du Roi	831 19 03
Anne Mélanie Perrine	Caverne Provert	831 23 45
M. Burty Nabeel Nancy	Terre Rouge	831 07 89
Juhanne Raboude	A. A. Anglais	832 01 23
Ferdinante Edouard	St. Gabriel	
Marie Michèle Perrine	Lataniers	831 44 76
J. Noël Fils Perrine	Songes	
Christiana Gérard	L'Union	
Jeanne D'Arc Momus	L'Union	
Js. Ezéquel Lisette	Riv Bananes	831 8373
Hugues François	Camp du Roi	831 00 99
Marie Créola Prudence	St. Gabriel	831 47 79
M. Dianola Prudence	Malartic	831 47 79
Marie Noëlle Samoisy	Mt. Goyaves	831 57 86
M. Stéphanie Léveillé	Terre Rouge	831 26 71
Dorélio Bernard	Petit Gabriel	
J. Frankilaine Henriette	Petit Gabriel	831 66 01
Js. Marc Agathe	Décidé	832 50 33
Jacqueline Raffaut	Baie aux Huîtres	
M. France Félicité	Petit Gabriel	
Dawn Wong Lit Wan	Fond La Bonté	831 20 34
Jean Luc Edouard	Palissade	
Marinette Azie Gde.	Montagne	832 52 71
Augustin Perrine	YCC Malabar	831 44 90
Antoinette Ravina	Mangues	
Alex Spéville	Bigarades	831 68 11
M. Danielle Bernard	Petit Gabriel	
Rose De Lima Jolicoeur	Trèfles	
Sandy Bégué	Corail	831 76 00
J. Christio Nirole	Quatre Vents	832 60 21
Christelle Spéville	Citron	831 75 87
Yolanda Larose	Patate Théophile	831 51 40
Luc Clair	Lataniers	
Valeta Ravina	Baladirou	
Rosange André	Port Sud-est	832 32 02
Florinette Larose	Port Sud-est	832 32 02
M. Jana Collet	Le Chou	875 30 44
J. J. Alix Manan	Pompée	
J. Michel Perrine	Petit Gabriel	831 66 91

Sténio Gérard	L'Union	831 59 69
Christian Perrine	Citron Donis	
M. Danielle Cupidon	Petit Gabriel	
Rico Cupidon	L'Union	831 59 30
Maxwell Manan	Mt Cabris (W)	832 72 26
Hari Prasad Bwowany	Port Mathurin	831 20 74
Stéphane Grandcourt	Piments	
Marie Claire Manan	Malabar	
Johnson Spéville	Eau Vannée	832 60 77
Paquerette Edouard	Ste. Famille	875 93 21
James Castel	Acacia	
Stéphana Meunier	Fond La Digue	831 16 64
Marie Rose Legentil	G. L. F. Manges	
M. Noëlla Agathe	Bel Air	831 83 52
Michèle Edouard Hall	Petit Gabriel	831 69 31
Justelle Agathe	Piments	
J. Patrice François	St. Gabriel	
G. Benjamin Grandcourt	Crève Cœur	831 21 75
Margarette Agathe	Piments	
Jacquelin Lisette	C. Oblasse	832 00 78
Priscilla Meunier	Anse Goéland	831 75 78
A. Michèle Grandcourt	Pistache	
Oilette Niolle	M. College	
Fabrice C. Perrine	Trèfles	
Michaëlla Meunier	Terre Rouge	831 20 05
Jean Paul Perrine	Caverne Provert	831 23 45
Marie Micheline Manan		
Jacques Edouard	Ste. Famille	831 44 84
Bernardin Moutien	C. Oblasse	
Helio Etienne	R. Coco	
M. Vianney Emilien	Ile Michel	
Richard Etienne	R. Coco	
Joceline Milazar	Lataniers	
Joseph Robertson	La Ferme	
Noël Allas	Mon Plaisir	875 85 29
André Léléo Roussety	A. A. Anglais	
Louis Serge Clair	Mt. Lubin	831 47 50
Karl Gentil	Port Mathurin	831 19 84
Jean Daniel	La Ferme	875 61 54
Marie Dianola Prudence	Corail.	

DOMAIN 2

PERFORMING ARTS

CATEGORY I SONGS AND DANCES

TRADITIONAL MAURITIAN SEGA -SEGA TIPIK MORISIEN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sega Tipik Morisien- Sega Tradisionel, Sega Ravann</i> English: Traditional Mauritian Sega
1.2	Short, maximally informative title (including indication of domain(s))	Performing Arts- Songs, music and dance in Mauritian Kreol language
1.3	Community(ies) concerned	Practitioners and Bearers: Slave descendants Audience and Custodians: Entire Mauritian population
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The Traditional Mauritian Sega locally known as <i>Sega Tipik Morisien</i>, also called <i>Sega Tradisionel</i> or <i>sega ravann</i> or only <i>sega tipik</i> is a performing art form which encompasses musical instruments, songs in the Mauritian creole language and dance. The instruments basically consist of the ravann, the maravann and the triyang .</p> <p>The Sega Tipik can be grouped in 2 categories, the formal and the informal performances.</p> <p>The formal performance is often choreographed and performers wear uniforms where generally women wear long and large skirts often white and men wear rolled pants, colourful or plain shirts and straw hat. Presently, <i>Sega Tipik Morisien</i> is performed during folkloric festivals, national events like National Day celebrations, the commemoration of the Abolition of Slavery, Festival Kreol, and Music Day and in also in hotels.</p> <p>However, sega tipik is viewed in its simple form in informal performances. It is often performed in family events in the backyard of the house, on the beach or any place of gathering of family members and friends.</p> <p>The traditional performance of <i>Sega Tipik Morisien</i> is divided into several stages:</p> <ul style="list-style-type: none"> • The heating of the ravann next on the fire to tune it • The call of the <i>ravann (lapel)</i>, given by a soloist and that motivates people to gather around the instrumentalists. • The song, often an improvised threnody of antiphonal¹ or responsorial² form and the lyrics are simple and repetitive. • The roll (<i>roulad</i>), which is danced by the assembly and punctuated by acclamations dynamising the dance (called <i>choule</i>). <p>The <i>ravann</i> players play different beats: the <i>premie tanbour</i> gives the tempo; the others will <i>sizone</i> (playing on the edge of the <i>ravann</i> to give a high-pitched sound). The rhythm of <i>Sega Tipik Morisien</i> is an ambiguity between duple and ternary rhythms with a syncopated effect (off beats).</p> <p>Singing, even if improvised, has to adhere to certain codes: the person singing will introduce</p>	

¹ Unlike the responsorial form, the choir in the antiphonal form repeats the sentences set by the soloist.

²It consists in the enunciation of a series of sentences by a soloist that are answered by a choir (the response). This response may be sung in unison or in parallel intervals of fourths or fifths.

the theme of his song for people to hear what he has to say. As soon as the singer sings “*ola e o ti le lae*” (onomatopoeia), the dancers prepare to enter the circle formed around the *ravann* players and the rhythm evolves into a more accelerated cadence.

The dance is generally performed in groups or by couples. They dance within the circle formed by musicians and assembly without making any physical contact. The women dancers hold their skirts in their hands (*Vann Vane*). They move their hands and the hips and move around with short steps.

Sega Tipik Morisien is ultimately bound to the history of Mauritius, taking its roots in the early 18th French colonisation and settlement of Mauritius. *Sega Tipik Morisien* is a legacy of the slave population born in the context of a colonial society. It was first mentioned by the traveller Bernadin de Saint Pierre in the 1770s as ‘*Tschiega*’ and in 1827 De Freycinet also refers it to a performance he observed as ‘*chéga*’ or ‘*tchéga*’, the music of black people.

During slavery *sega tipik* was a way to externalize the physical pain and moral repressions, it had a cathartic function. *Sega Tipik Morisien* was a cry from the soul of the slaves attempting to transcend the miseries of repressed freedom. It also expresses a yearning for forgotten homelands as well as the universal desire for joy and happiness. Whenever possible slaves gathered to sing their misery and dance, to forget their inhuman living conditions.

Formerly, *Sega Tipik Morisien* was also performed during funerary rites and to communicate with ancestors. This “Ritual *Sega*” started to be organised in the courtyards during *Sega* nights (sware *Sega*), and became a ‘backyard music’ secluded in the private space as these rituals were not accepted by Roman Catholic Church. From the 1975 recordings of story teller Nelzir Ventre, they were still being performed in the yard with guests present as he spoke of rituals and magical (sorcery) practices. However, this “Ritual *Sega*” is no more practiced.

After the abolition of slavery, *Sega Tipik Morisien* songs and dances were considered as a deviant behaviour. It was also perceived negatively by the free or coloured population. *Sega Tipik Morisien* musicians and singers were called ‘*tcholo*’ (low class buffon) or ‘*nwar moutcha*’ as stated by Fanfan.

By the end of the 19th century, many settlements of ex-slaves and Liberated Africans emerged in coastal districts, far from the sugar plantations. In these regions, *Sega Tipik Morisien* started to be organised in the courtyards during *Sega Tipik* nights (*Sware Sega Tipik*), and became a ‘backyard music’ secluded in the private space. *Sega Tipik Morisien* was mainly organised in front of the house or in front of the shop (*boutik*) during *Sega Tipik* nights, as Josiane Kasambo, the doyenne of female *Sega Tipik Morisien* singer recounts. As far as she can remember, *Sega Tipik Morisien* was performed in front of one’s house and was called the *Sega Tipik divan laport*.

From the 1950s, *Sega Tipik Morisien* began to enter the main stream and open to every social class. A historic moment took place on 24th October 1964, when ‘*La nuit du Séga*’ (The *Sega* Night) was held at Le Morne Village. This was the first public demonstration of *Sega Tipik Morisien* that finally gave official recognition to the Traditional Mauritian *Sega*. It was from then that Mauritius discovered Ti-Frer, 64 years old, singing *Fidelia* and *Roseda*; other emblematic figures such as Michel Legris and Fanfan also became popular. As from then, *Sega Tipik Morisien* was being commercialised in Mauritius across the island in hotels.

Presently, *Sega Tipik Morisien* is performed during folkloric festivals, national events like National Day celebrations, and the commemoration of the Abolition of Slavery, Music Day and

	<p>in hotels. The traditional instruments are still used and the lyrics have been adapted to contemporary Mauritian context.</p> <p><i>Sega Tipik Morisien</i> performance is an occasion to meet, share, and socialise, creating moments of gatherings furthering social cohesion and regulation around shared cultural practices.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements</p> <p>1- Musical instruments:</p> <p><i>Ravann</i>: This is both a member of the membranophone family and that of idiophones. The <i>ravann</i> is a percussion instrument of some 60cm in diameter and 5cm thickness. The musician is usually either seated on the ground either with the knee to the ground so that the other leg serves as support for the instrument. The left wrist (if the musician is right-handed), placed on the upper part of the <i>ravann</i>, ensures that it is stable while leaving the hand free to make short beats termed <i>fwet</i> (whip), with the little finger and the ring finger and sometimes the middle finger. The right hand hits the middle with full force or at the edges with various strokes.</p> <p><i>Maravann</i>: A rectangular box mad of sugarcane flowers, wood or iron with seeds inside. The instrumentalist makes use of the sound value of the seeds moving inside the empty cavity, when it is shaken: the <i>maravann</i> is held horizontally and is shaken from left to right.</p> <p><i>Triyang</i>: The <i>triyang</i> (triangle) is an idiophone. It consists of steel or iron rod bent to the form a triangle with an opening at one end. Another steel or iron rod is hit against it. The rod varies in thickness according to the intensity of the sound desired. While playing, the instrumentalist holds the triangle in the left hand. The technique can be summed up in two movements: holding the <i>triyang</i> with the left hand and hitting the horizontal part with the rod. Reducing pressure the left hand increases the intensity of the sound.</p> <p>Other crafted instruments like the bob are also used sometimes in the creativity process instruments like guitar, bongo and others are also added. However, the base remains the three initial instruments.</p>

2.2	Associated intangible elements	Ways of playing the ravann Making of instruments Old expressions and words in Creole Reminiscence of slavery, suffering and plantation chores.
2.3	Language(s), register(s), speech level(s) involved	Mauritian Creole language.
2.4	Perceived origin	African (including Malagasy) origins, Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Late Michel Legris, Male Fanfan, 87 yrs, Male Late Marclane Antoine, Male Mimose Ravaton, Female Josiane Kasambo, 77 yrs, Female Serge Lebrasse Group L'Esprit Ravann Group Abaim (Stéphano Honoré) Menwar Late Michel Legris, Practitioner Daniella Bastien, Practitioner and anthropologist Add the list from Festival Kreol 2017
3.2	Other participants (e.g., holders/custodians)	General Mauritian population, artists, elders and families
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Dance Observation and imitation Playing instruments – informal teaching by elders to the young ones, family tradition transmitted to younger generations Making instruments – teaching to the younger ones
3.5	Concerned organizations (NGOs and others).	ABAIM (Beau Bassin), Association La Pointe Tamarin (Tamarin), Lespri Ravann (Cité Vallijee), Menwar, Michel Legris family (son and daughter, Josie and Jose Legris), Fanfan, Practitioner, Late Marclane Antoine, Practitioner, Serge Lebrasse, Practitioner Josiane Cassambo, Practitioner, Mimose Ravaton, Practitioner, Daniella Bastien, Practitioner and anthropologist
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment <ul style="list-style-type: none"> - Until recently few producers of music albums were keen to produce traditional Sega music albums. - Mastery in the making and playing of traditional musical instruments is lacking. - The growing influence of modern music and technology may threaten the authenticity 	

	<p>of <i>Sega Tipik Morisien</i>.</p> <ul style="list-style-type: none"> - Industrial synthetic production of instruments may threaten the craftsmanship of authentic instruments 	
4.2	<p>Threats to the transmission</p> <p>Modernisation and aging of the practitioners may lead to failure of transmission. However, the listing of the element in the ICH list has led to its popularity and today many artists are engaged in Sega Tipik and are producing and ensuring safeguard and sustainability. The listing has also led to numerous performances like the Festival Kreol and others bringing in large turnout and further popularizing sega tipik ensuring its appreciation among the Mauritian population.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <ul style="list-style-type: none"> - Instruments are still being made in the traditional way, e.g. the ravann and the maravann by artists like , Menwar, amongst others and groups like Lespri Ravann and Abaim amongst others. <p>Products used for instruments are natural (goat skin, wood, sticks) and environment friendly and are available in plenty in the country.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p>	
4.5	<p>Safeguarding measures in place</p>	<p>There are several safeguarding measures already in place since the 1980's on individual and group basis that is at the level of the community itself. The state has also started implementing several safeguarding measures.</p> <ul style="list-style-type: none"> - The oldest one was set up in the 1980s by the Grup Abaim at Cité Barkly, an underprivileged housing estate. - MOU between Le Morne Heritage Fund and the Group ABAIM, for the training of youngsters in Sega Tipik Morisien Tipik. - Furthermore, the collection of heritage music has been undertaken by Grup Abaim, an album together with an explanatory booklet on Sega Tipik Morisien Tipik and its accompanied instruments was produced in 2013. - Others are Lespri Ravann in Cité Vallijee and the Art & Music Centre at La Pointe Tamarin which provide training to youngsters. - Documentation and preservation of the main characteristics of this element are being ensured inter alia, by a manual on ravann, published by Menwar in 1999. Menwar also teaches in local schools as well as the Nelson Mandela Centre for African Culture. Many authors have published books on Sega Tipik Morisien to ensure its viability like: <ul style="list-style-type: none"> - <i>Méthode de ravanne</i>": <i>Ways of playing the</i>

		<p><i>"ravanne", traditional music instrument by Menwar</i></p> <ul style="list-style-type: none"> - <i>Séga, Témoignages anciens et recent, Ile Maurice</i> by E. Richon, amongst others - Video clips produced by individual artists are broadcast on regional TV channels (Kanal Austral and Noot TV), <i>Sega Tipik Morisien</i> songs on local public and private radios and local TV (Senn Kreol) to propagate the element. - <i>Sega Tipik Morisien</i> concerts organised in hotels, private parties and in public events are regularly organised to keep the art form lively. Music and song contests further offer a means to acknowledge local groups thus ensuring continuous viability of the element. - Preservation is ensured through the promotion of Kreol language, the medium of <i>Sega Tipik Morisien</i> through the creation of the Kreol Speaking Union and the introduction of Creol as a subject and a teaching medium in schools. Furthermore, books on <i>Sega Tipik Morisien</i> and music by artists have been published by the NMCAC which also hosts a permanent exhibition of musical instruments. - Festival Internationale Kreol is an annual event since 2007 where a <i>Sega Tipik Morisien</i> performance is held at Le Morne during the first week of December. The Festival Internationale kreol also provides a platform to broaden the visibility of the <i>Sega Tipik Morisien</i>. - Assistance scheme (Rs 300k) provided annually by the MAC since 2007 for local artist (including <i>Sega Tipik Morisien</i>) for the production of CDs . - The MAC provides an International Grant Scheme (Rs 1 Million) for local artists representing Mauritius at International Festivals. Due consideration is given to the <i>Sega Tipik Morisien</i> which is always portrayed as the national performance of Mauritius. (Michel Le Gris, Serge Le Brasse etc). - National Day celebrations, the commemoration of the Abolition of Slavery and Music Day are national events organized by the MAC and where the <i>Sega Tipik Morisien</i> is traditionally performed.
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		<ul style="list-style-type: none"> - The MAC has set up Centre de Formation Artistic (artistic training centers) in several regions of the country; Mahebourg, Goodlands, Plaine des Papayes and Vacoas, where youngsters are trained to play the ravanne and compose music. - The MAC sponsors the distribution of traditional musical instruments on a yearly basis at an estimated cost of Rs 1.5m. - The NMCAC has a permanent display of ICH pertaining to the <i>Sega Tipik Morisien</i> and typical Mauritian art forms. - The artists have formed a federation in 2017 to cater for their interests. - State recognition of artists such as Serge Le Brasse-MBE (<i>Sega Tipik Morisien</i> singer) as added impetus to safeguard. - Commemorative Statue of Ti Frere (<i>Sega Tipik Morisien</i> artist) at Jardins de la Compagnie, Port Louis. - Sofe Ravanne competitions (<i>Sega Tipik Morisien</i> competition favoring new talents) organized by the national television, the MBC.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	- Community Workshop on Intangible Heritage, University of Mauritius, in 2012. Consent form with National Heritage Fund in 2014, 2015 and 2016.
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	<ul style="list-style-type: none"> - Fanfan, Practitioner - Late Michel Legris, Practitioner - Late Marclane Antoine, Practitioner - Serge Lebrasse, Practitioner - Josiane Cassambo, Practitioner - Mimose Ravation, Practitioner - Menwar, Practitioner - Grup Lespri Ravann, Practitioner - Daniella Bastien, Practitioner and anthropologist - Fanie Précourt, Ethnomusicologist - Vanecia Andon Mungapen, Kiran Chuttoo-Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	Meeting with practitioners and stakeholders on: April 2010 04 March 2011 08 March 2011 13 September 2011 19 October 2011

		10 December 2012 24 October 2012 09 November 2012 15 December 2012 04 February 2014 07 February 2014 14 February 2014 2015 2016 2017
5.5	Date of entering data into an inventory	First time the element was entered in the inventory was 2011 but data has been added regularly as it was collected and finally inventory went for public access 2013 The data was further revised and updated in 2014 and 2017
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - Fanie Précourt, <i>Le séga des Mascareignes</i>, ed. Kreol Art, 2007. <p>Audiovisual materials :</p> <ul style="list-style-type: none"> - « La ravanne racontée par Menwar », December 2012. Trailer available http://vimeo.com/11350260 - « Josiane Casambo », Portrait d'artiste, September 2012 - Jean Clément Cangy, <i>Le séga, des origines à nos jours</i>, 2012 - Recordings of Nelzir Ventre- 1975 (property of Marclane Antoine) - Recordings of Zanzan Ti Riviere (Kasambo family- 1980) <p>The Nelson Mandela Centre for African Culture also has the following materials in their Archives:</p> <ul style="list-style-type: none"> - Press cuttings concerning the Segga Tipik Morisien are available for consultation at the Centre. - Recordings of Interviews with Fanfan and Michel Legris, Nelson Mandela Centre for African Culture - <i>Pages Africaines de l'Ile Maurice</i> (1987): a compilation of press articles on Mauritian folklore of African origin by Mr Marcel Didier. - "Ti-Frère, poète du quotidien" (1993): a study of the life, music and songs of Alphonse Ravaton, known as Ti-Frère, typical Segga Tipik Morisien singer by Colette Le Chartier. - <i>Méthode de ravanne</i> (1999): Ways of playing the "ravanne", traditional music instrument by Menwar (Stéphano Honoré).- "Revi Kiltir Kreol": An annual publication providing an academic and research analysis of Creole cultures in Mauritius and the Indian Ocean region. - A Permanent Exhibition of Musical instruments including the following traditional instruments: <i>Ban ek Baton, Banbou, Laserp, Maravann, Ravann, Triang</i> and <i>Tanbour</i>. - Nomination file Segga Tipik Morisien 2014 - Abaim, <i>ReKreasyon</i>, 2010 (music) <p><i>le la la e Ravann, liv bileng kreol/angle</i> (A bilingual book in Creole and English) 2016</p>	

BHOJPURI FOLK SONGS OF MAURITIUS- <i>GEET GAWAI</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Bhojpuri Folk Songs of Mauritius – <i>Geet-Gawai</i>
1.2	Short, maximally informative title (including indication of domain(s))	Geet-Gawai- a pre-wedding performance including rituals, songs, dance and dance-drama in its complete form
1.3	Community(ies) concerned	Primarily the Bhojpuri-speaking community and originally confined to women. Today male and non-bhojpuri speakers are participants and performers, especially in the singing and dancing part, the Jhumar.
1.4	Physical location(s) of element	Mauritian <i>Geet-Gawai</i> can be found in all Districts of Mauritius which are: Black River, Flacq, Grand Port, Moka, Pamplemousses, Plaines Wilhems, Port Louis, Rivière du Rempart and Savanne with high concentration in numerous villages of Pamplemousses, Moka, Riviere du Rempart, Savanne, and Grand Port. At least one Geet-Gawai specialised group is found in each village and town of Mauritius.
1.5	<p>Short description</p> <p><i>Geet-Gawai</i> is a pre-wedding ceremony now performed one or two days before the actual wedding and comes as a precursor to other rituals and practices involved in a wedding. In early days <i>Geet-Gawai</i> was performed for whole week. It is a combination of rituals, prayers, songs, music and dance which is also a living means of expression of the Bhojpuri language and oral traditions.</p> <p>There are several steps in <i>Geet-Gawai</i> performance which starts where women of the family and neighbourhood dressed in traditional dresses come together in the groom's or bride's house to be seated in a semi-circular fashion.</p> <p>The first ritual is the '<i>lagan-Kholna</i>' where five married women, with their veil (dupatta) on their head sit on their feet in circle or semi-circle. They sort out tumeric pieces, unhusked rice grass and money contained in a piece of cloth, while the women around sing songs called '<i>Lagan-Geet</i>'. The (<i>Lagan Geet</i>) is followed by, '<i>Sumiran</i>' and '<i>Sandhya</i>' in honour of gods and goddesses.</p> <p>The above is followed by sanctification of the performance place and house called the '<i>dharti bandhai</i>' that is performed also through songs. It symbolises purification of the place and tying up the earth asking permission to dance on her. The ritual is followed by the '<i>dholak-puja</i>' as a sign of paying respect to the musical instruments and is a ritual between the mother of the groom or bride and the leading drum player.</p> <p>After the above rituals the songs are accompanied by musical instruments such as the dholak (two-headed-drum) and household items as the '<i>thali</i>' (brass plate), spoons (<i>chamchah</i>) struck against the rim of a '<i>lota</i>' (brass container) and two wooden pieces to produce rhythmic beats.</p> <p>The performance continues with '<i>Suhag-geet</i>' songs and finally leading to the '<i>Jhumar</i>'. The <i>Jhumar</i> is a lively vibrating performance of song, dance and music performance. This sees the joining in of young women and girls initially inactive, swaying with the beats of the drum as they move around with short steps and enact the lyrics. Improvising creative and provocative jokes form part of the performance. Formerly performed by women only, the Geet Gawai is today also practiced by men.</p>	

The *Geet-Gawai* performance is a lively and vibrant social and cultural activity, performance where dressing, rituals, music, songs and dance are further enriched by serving traditional snacks, hot drinks, ginger powder and 'paan' (betel leaves with lime, cloves and cardamon) prepared fresh on the spot. People present are served these items regularly. The performance ends with the distribution of soaked black chickpeas to take home.

Geet-Gawai moves beyond family to all Mauritians in the form of '*Gamat*' and stage performances. This extension of the element in public domains is vibrant and enjoyed by everybody. There are non-Bhojpuri speakers who perform *Geet Gawai*.

During the consultations, a number of people, who were previously depressed either due to death in family or some unfortunate events, confessed to reaching a state of happiness or non-depression after *Geet-Gawai* performance.

Several types of songs form part of the *Geet-Gawai*, among them:

- *Lagan Geet*

This is the time when the women present declare that this auspicious date has been selected by the priest in the presence of both families (bride and groom) for the wedding of the children and ask for the community/ those gathered to bless the bride and the groom.

E.g

“Binti se bolelan mahadev suno ho gaurav devi..”

- Sumiran also known as *Dēbi-Debtā ke Geet* (songs of divinities)

Sumiran is a collective devotional singing and natural human expression of love and joy for God or the Divinity.

One of the hallmarks of Bhojpuri *Sumiran* is the singing with passion and devotion, irrespective of the quality of the singers' voice but singing putting their heart into it and carrying with them the listeners to the height of devotion and spirituality. The more one *feels* the *Sumiran*, the better.

Bhojpuri *Sumiran* generally includes:

- Ganesh Jike Geet* (Bhojpuri songs of Lord Ganesha)
- Suruj Debtā/Babake Geet* (Bhojpuri songs invoking the Sun-god)
- Ram-Sitake Geet* (Bhojpuri songs of Rama and Sita)
- Siw-Parbatike Geet* (Bhojpuri songs of Lord Shiv and Parvati)
- Radha-Krisnake Geet* (Bhojpuri songs of Lord Krishna and Radha)
- Debi Māyi ke Geet* (Bhojpuri songs of Mother goddess)
- Mahābir Swāmike Geet* (Bhojpuri/Avadhi songs in praise of Lord Hanuman)
- Dharti Māyike Geet* (Bhojpuri songs of Mother Earth)
- Tulsi Māyike Geet* (Bhojpuri songs invoking the sacred plant of Tulsi)
- Lacchmi Māyike Geet* (Bhojpuri songs invoking the blessings of Goddess Lakshmi)

Sandhya

Sandhya songs to invoke gods and goddesses, are not accompanied by musical instruments. Their presence is solicited till the completion of the wedding ceremony.

e.g

- i. *Sanjhā Debi ke Geet* (Bhojpuri songs invoking the blessings of the Goddess of Dusk (Lakshmi) who brings in prosperity to the homes).

Dharti-bandhai

During the *dharti-bandhai* deities are invoked and they are requested to stay in this place, purify it and fill it with good vibes so that invited guests will take pleasure in assisting all the wedding rituals and will leave the place only after blessing the married couple. The Mother Earth is also asked permission to perform on it as the performance afterwards will be accompanied by dance. Examples of ‘dharti –bandhai’ songs are below:

Dholak-puja

The *dholok-puja* is symbolical and it pays respect to the instrument which will be resonating on this auspicious occasion till the end to create a joyful atmosphere. It is a ritual between the mother of the bride/ groom and the Geetharine playing the dholak/ lead drummer assisted by other women. (Rice grains and money is offered to lead drummer). The mother plays the instrument symbolically to start it..

Examples of dholak puja songs:

Suhag -Geet

Suhag is sung for gods and goddesses, acknowledging their presence and calling them by their names.

Jhoomar / Jhumar

Bhojpuri *Jhoomar* or *Jhumar* is a lively form of music, song and dance. The word ‘*Jhoomar*’ comes from *Jhoom*, which means swaying, with the music. Though the content of these songs vary, they are usually based on love and emotional themes making *Jhumar Geet music*, dance and songs of ecstasy.

The *jhoomar* has highly influenced the Gamat, originally only performed by male but today including women.

The *Jhumar*, performed on festive occasions including wedding ceremonies, is a living demonstration of happiness and merry-making.

The *Jhoomar Geet* recreates everyday activities including ploughing of the field, sowing of seeds, harvesting and household scenes reflecting the past and the present.

Dressed in colourful traditional costumes, the women dance happily, singing and clapping their hands with the beats of the *dholak* and the *lota*, as they gracefully move in circular motion. Many themes are covered in performing the *Jhoomar songs*, music and dance, each with its own

	<p>distinctive rhythm. The performance may last for several hours.</p> <p>As many Indo-Mauritians are fans and amateur performers of Bollywood music, the <i>Jhoomar</i> has recently been exhibiting some adaptation and incorporation.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>Unhusked rice, turmeric pieces, grass, betel leaves, oil, <i>sindur</i> (a vermilion or red powder applied on the forehead as sign of being married woman), <i>bindi</i> (the red dot put of the forehead as a sign of marriage by hindu women) for the rituals</p> <p>Ginger powder to serve, so as to soften the voice of the women</p> <p><i>Paan</i> (betel leaves) to serve to make one joyous</p> <p>The musical instruments:</p> <p><i>Dholak</i>, the two headed drums has been and remains the main instrument in Geet-Gawai. Further, Bhojpuri folk music in Mauritius has used a number of musical instruments derived from the household appliances and utensils. Tools like hoes are improvised to produce music. Other musical instruments used include:</p> <p><i>Thāli</i> (copper plates)</p> <p><i>Lotā</i> (copper or brass container)</p> <p><i>Chamach</i> or <i>kuyer</i> (a pair of spoons) hit against the rim of the <i>lota</i> to produce scintillating sounds</p> <p><i>Jhanjh</i>, <i>ghungroo</i>, <i>ghanta</i>, <i>manjira</i>, <i>daf</i>, <i>dafli</i> (metal instruments which accompany Bhojpuri songs, rituals, devotional renditions and other type of songs).</p> <p><i>Jhaal</i> (brass cymbals)</p> <p><i>Dhol</i> (double-sided barrel drum played exclusively by male musicians)</p> <p><i>Nāl</i> (double-sided barrel drum played exclusively by male musicians)</p> <p><i>Chimta</i> (tong-like musical instrument with small brass jingles played as a traditional percussion instrument is popular)</p> <p>Harmonium and <i>tabla</i> are often used by male performers especially for ‘<i>Gamat</i>’ public performance. These instruments and tools mostly manufactured in India and imported to Mauritius, are commonly available.</p>

2.2	Associated intangible elements	The knowledge of the rituals The Songs The knowhow of using the instruments Knowledge of the dances Knowledge of the stories, myths and past experiences
2.3	Language(s) Register(s) Speech level(s) involved	Bhojpuri language. With the inter-cultural exchanges Creole, French and English words have also entered the Jhumar performances.
2.4	Perceived origin	Northern parts of India <i>Geet-Gawai</i> can be traced in Mauritius as far back as the early 19th century by the migrating indentured Indians from the northern parts of India.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): Name (s), age Gender Social status, and/or Professional category, etc.	<i>Geet-Gawai</i> bearers/ practitioners are generally the women of the Bhojpuri speaking community among whom are found singers, musicians, dancers and related performing artists. They have been and still are of different age groups from young performing artists to senior citizens (above 60 years of age) senior citizens to young performing artists. There are amateur, semi-professional and professional <i>Geet-Gawai</i> artists. They come from all social status.
3.2	Other participants (e.g., holders/ custodians)	Non-Bhojpuri speaking artists, common participants attending weddings and festive occasions, Bhojpuri Speaking Union, <i>Geet-Gawai</i> schools, <i>Geet-Gawai</i> groups
3.3	Customary practices governing access to the element or to aspects of it	<i>Geet-Gawai</i> is associated with wedding ceremonies which in turn have their own rituals. Access to the rituals is controlled by families who continue to fulfill that role.
3.4	Modes of transmission	From the elderly to the youth, through wedding functions and public performances Has been passed on from generation to generation by memorization, repetition, observation and imitation. Since 2013, <i>Geet-Gawai</i> Schools have been set up for formal transmission of the element. Currently, there are over 30 <i>Geet Gawai</i> schools across Mauritius teaching the element.
3.5	Concerned organizations	The Government of Mauritius through its Ministry of Arts and Culture, National Heritage Fund, Bhojpuri Speaking Union, Aapravasi Ghat Trust Fund, Mahatma Gandhi Institute and several educational and socio-

		cultural organisations.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p><i>Geet-Gawai</i> in its traditional form continues to evolve while retaining its roots in the practices of weddings particularly. Standing at cross roads, is the Bhojpuri Language as vehicle of communication, which has undergone some transformation since the youth continue to adapt other languages of communication such as English, French and Creole. However, with the setting up of the BSU, the introduction of a dedicated TV Bhojpuri Channel, its introduction in schools and institutions of higher learning, the promotion of the Bhojpuri language is in place. Immigration to other parts of the world, where the same customs are not practiced, may lead to loss of the same in those particular areas. However, in Mauritius the adoption of the practice beyond the Bhojpuri community is a positive sign of continuity of transmission and practice.</p>	
4.2	<p>Threats to the transmission</p> <p>The Media Industry, television, radio, internet and the commercial Bollywood music has both negative and positive impact on the transmission of <i>Geet-Gawai</i>. If negatively adapted, it may replace the current Mauritian <i>Geet-Gawai</i> practices in public performances. However, the media may impact positively as they provide an interesting and dynamic medium and intersection of growth and appreciation of the element by a larger and youthful segment of the society. Hand in hand, the involvement of grass-root modern communicators working with communities will ensure transmission of the element, appreciating and adapting concurrently traditional modes of transmission and enabling the forthcoming generations to continue to relate to local communities.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>The musical instruments including utensils, appliances and tools adapted for making music are commonly available and in use. Examples are the <i>thāli</i> (brass eating plates), the <i>lotā</i> (brass water containers), etc. Most of them are made in India and imported to Mauritius.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p><i>Geet-Gawai</i> and its associated tangible elements have existed in Mauritius through the centuries and continue to exist today. As part of wedding human social function and obligation <i>Geet-Gawai</i> existence is assured along with its tangible and intangible elements. Through its rituals, music and community gathering, it provides a social platform for community networking and bringing communities together. It has emerged like a living force, embedding its social and psychological functions, refreshing and reenergizing communities.</p> <p><i>Geet-Gawai</i> is sung with vibrancy and grace, spontaneously articulating thoughts, feelings and the universal messages of joy, happiness and togetherness.</p>	
4.5	Safeguarding measures in place	<p><i>Geet-Gawai</i> spontaneously is a gracious vibrant performing art that is rooted in the lives of the bearers and performers.</p> <p>The bearers and practitioners have continued to practice and transmit the element since its inception in the 19th Century. The social and cultural shifts that</p>

	<p>have occurred in Mauritius over time also led to emergence of new formal and informal groups to ensure its continuity and safeguard.</p> <p>At family level, <i>Geet-Gawai</i> remains the central element in any Hindu wedding, thus ensuring viability. The element including the <i>Jhumar</i> has been brought out to the general public for a larger audience to enjoy, appreciate and participate in.</p> <p>Today there are numerous formal and informal groups that have emerged within the 9 districts of Mauritius as hired performers of the element in several occasions and events, including but not limited to weddings. There is at least one <i>Geet-Gawai</i> group in every Mauritian village and or town, who practices this as a trade.</p> <p>Several groups are involved in the teaching of the youth including over 30 <i>Geet-Gawai</i> Schools such as the ones at Petit Raffray and the <i>Des Premi</i> Group, Mahebourg that specialises in moulding the youth by using the knowledge of the elderly and experienced bearers and practitioners.</p> <p>The dissemination of <i>Geet-Gawai</i> including Bhojpuri songs is also done through popular websites such as the BSU website, ensuring adoption, revitalisation and practice by younger generation.</p> <p>The Bhojpuri language through <i>Geet-Gawai</i> is being promoted by BSU, in schools since 2012 and through a dedicated Bhojpuri television channel (Bhojpuri Channel) which broadcast Bhojpuri music including <i>Geet-Gawai</i> and <i>Jhumar</i> since 2013. Today courses on Bhojpuri Language and Culture are taught at the MGI, UoM, primary and secondary schools such as Professor Basdeo Bissoondoyal Flacq.</p> <p>With the setting up of the Mahatma Gandhi Institute (MGI) in 1976, government created a department of Bhojpuri Folklore and oral traditions, further enhancing the appreciation of the element.</p> <p>BSU has set up numerous schools of <i>Geet- Gawai</i> (more than 20) across the Island starting with the school of <i>Geet-Gawai</i> in Petit Raffray that has been in operation since 2014 with students' numbers rising from 15 to 300 within 3 months, demonstrating the elements appeal and viability.</p> <p>AGTF, dedicated to the researching of indentured</p>
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		<p>labourer history in Mauritius, also has the responsibility to carry out research, protect, promote and disseminate the ICH including the Bhojpuri language and culture. AGTF is continuously collecting information on Indentured labour and updating its inventory including documentation of <i>Geet-Gawai</i> looking at its evolution and any changes that take place.</p> <p>Other means of safeguarding the elements have included the production and promotion of cultural shows, national festivals, audio visual materials, drama festivals, CDs, national competitions by BSU, NHF, AGTF, UoM, MGI/RTI and MBI.</p> <p>MAC has compiled a database of artists and groups including those of <i>Geet-Gawai</i> who are called upon to present and perform the element at national events and are remunerated for their work.</p> <p>The state has officially recognised Bhojpuri artists such as the Late Sona Noyan (Son Ticoson or Little pig), Basant Soopaul, Mr P. Mohiputlall and Ravita Sallick Peetambur with state commendations, further encouraging the youth to emulate their elders. Other eminent Bhojpuri artists include Dhanajee Naojee, Kunal Heeralall among others.</p>
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	The communities were fully involved in gathering and inventorying. Consultations are held in every region and stakeholders' participation is the hallmark of the process.
5.2	Restrictions, if any, on use of inventoried data	None/ N/A
5.3	Resource persons(s): name and status or affiliation	Sarita Boodhoo, Suchita Ramdin, Vanecia Andon-Mungapen, Kiran Chuttoo-Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	Nouvelle France, La Flora, Grand Bois, Bois Chéri, Rivière du Poste, New Grove, Rivière des Anguilles, Chemin Grenier- 2007-2009 Port-Louis, Plaine Magnien, Mare D'Australia, Mahebourg, Petit-Raffray, Bell Village- 2015
5.5	Date of entering data into an inventory	Entered for the first time in 2011 Updated and approved by the government in 2013 Updated in 2015, 2016, 2017
5.6	The inventory entry compiled by	University of Mauritius Aapravasi Ghat Trust Fund National Heritage Fund

6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Books</u></p> <ul style="list-style-type: none"> • Boodhoo S. 1993. <i>Kanya Dan (Rites and Rituals of Hindu Marriage)</i>, Mauritius Bhojpuri Institute • Boodhoo S. 1999. <i>Bhojpuri Traditions in Mauritius</i>, Mauritius Bhojpuri Institute • Boodhoo S. 1999. La Presence de Bhojpuri à L'Ile Maurice, contribue à la diaspora indienne à Maurice. <i>Rencontre avec l'Inde</i> chap.13 TOME 28, No.1 Indian Centre for Cultural Relations • Boodhoo S 2000. Religious and Cultural Traditions of Biharis in Mauritius. <i>The Bihari presence in Mauritius across the Kala Pani</i>. Centre for Research on Indian Ocean Societies (CRIOS) • Boodhoo S. 2003. <i>Mauritius ki Bhojpuri Paramparaein</i>, Prabhat Prakashan New Delhi • Boodhoo S. 2010. <i>Bhojpuri Bola-Speak Bhojpuri</i>, Mauritius Bhojpuri Institute • Boodhoo S. 2010. <i>Sahaj Bhojpuri Vyakaran- An Easy Approach to Bhojpuri Vyakaran</i>, Mauritius Bhojpuri Institute • Ramdin, S.D., 1990. <i>Bhojpuri Samskaar Manjari: An annotated, transcribed and translated study and collection of 400 Bhojpuri Sacrament Songs of Mauritius</i> MGI • Ramdin, S.D., Literature of Mauritius (Hindi & Bhojpuri) : a bibliography, 1909-1980 • Ramyead, L.P 1985. <i>The Establishment and Cultivation of Modern Standard Hindi in Mauritius</i>. MGI <p>Unpublished Materials</p> <ul style="list-style-type: none"> • Ramdin, S.D. 2005. Cultural and Linguistic Aspects of Bhojpuri in Mauritius with Special Reference to Work Songs, Unpublished Ph.D. Thesis, University of Mauritius <p><u>Discography & Audio Cassettes</u></p> <ul style="list-style-type: none"> • Boodhoo S. Audio CD comprising 25 recorded Bhojpuri songs to mark the arrival of Indian Immigrants • Ramdin, S.D., <i>Swarna Chakra</i>, 33 LP Audio Record - Collection of Bhojpuri Wedding Songs Vol. 1, Produced by ACCT, France, in collaboration with the Ministry of Education and Culture, Mauritius • Ramdin, S.D., Traditional Singing Games of Mauritius, a rare audio-visual Learning Kit of 16 Traditional Singing Games in all the languages spoken in Mauritius for the then pre-primary and early primary schools. They are still very appreciated by our young ones and the project can be further elaborated for the primary school curriculum, MGI, 1995 • Ramdin, S.D., <i>Abhishek</i>, 33 LP Audio Record - Collection of Bhojpuri Wedding Songs Vol. 2, Produced by ACCT, France, in collaboration with the Ministry of Education and Culture, Mauritius • Ramdin, S.D., <i>Beti ke Hardi</i>, Audio Cassette, Collection of Bhojpuri Wedding song Vol 3, 1985 • Ramdin, S.D., <i>Beta ke Tilak awur Hardi</i>, Audio Cassette, Collection of Bhojpuri
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Wedding song Vol 4, 1986

- Ramdin, S.D., *Hamaar Sasuraar*, Audio Cassette, Collection of Bhojpuri Wedding song Vol 5, 198
- Ramdin, S.D., Bhojpuri *Vivah Geet* of Mauritius on Shehnayi, Audio Cassette, Collection of Bhojpuri Wedding Songs (Instrumental) played on Shehnayi, Vol 6, 1988
- Ramdin, S.D. (Producer/Director), A series of Television Documentaries on Bhojpuri Oral Traditions of Mauritius for the Mauritius Broadcasting Corporation, 1990-to date
- Ramdin, N.K., Bhojpuri Muffin, Audio Cassette, Collection of Bhojpuri Songs, Vol 7
- Ruhee Satish, Gerard Sullivan, Pandit Dewoo, Ramdin S.D. *Le Sindoor ou Le Signe de L'alliance*. Undated.
- Boodhoo, S. Chengan Mengan, Audio Cassette, Collection of Bhojpuri Songs

Filmography

1. A series of Video Film Productions (26 min Documentaries), entitled *Palette and Rangsaaz* in both French and Hindustani respectively, relating to the *Samskaar Geet* of Mauritius, © The Mauritius Broadcasting Corporation (MBC).
2. Local Video Film Productions (Live recordings) by MBC of *Samskaar Geet* of Mauritius being performed by senior members of villages, © MBC
3. Local Video Film Productions (Live recordings) by MBC of female senior citizens of Mauritius being interviewed by MBC, © MBC
4. Video Recordings/Video Productions of National events/festivals/fasts where the *Samskaar Geet* are performed, © MBC

TV shows

Bhojpuri Bahaar – Harinarain Mohabeer

Chingaari

Bhojpuri Gammat

Srijan

Ecouter, tander, causer (ETC)

Audio CDs and DVDS of *Geet-Gawai* and *Geet-Gawai* inspired Bhojpuri Songs

1. Mrs Menka Soodam (Rani), *Geet-Gawai* Bhojpuri, *Baja Baje* Studio , La Salette Rd, Grand Baie
2. Ravin Sowambar, *Baigan Bagi*, Studio: *Baja Baje* La Salette Rd, Grand Baie
3. Ravin Sowambar, *Ey Langaro*, *Baja Baje* Studio, La Salette Rd, Grand Baie
4. *Baja Baje* Boys, *Pain Painkoo Jhulwa Loto*, *Baja Baje* Studio, La Salette Rd, Grand Baie
5. *Baja Baje* Boys, *Chal Gori Ghoomadeb toke Sahar ke bazaar wa*, *Baja Baje* Studio, La Salette Rd, Grand Baie

Archives

- Archives of Recorded Oral Tradition, Mahatma Gandhi Institute Department of Bhojpuri

The Mahatma Gandhi Institute of Indian Immigration has records of interviews with old pensioners relating to artistic and decorative items, furniture, dwellings and other structures, watercraft, tools, farm equipment, religious items, shrines, photographs, oral histories, narratives, audio and videotape recordings of tales, myths, personal experiences, music and song. These collections reflect aspects of the arts and traditions of occupational, regional and ethnic groups, the spiritual and community life of individuals and groups in Mauritius.

- Mauritius Broadcasting Corporation (MBC)

MBC has a rich archive of Bhojpuri shows, competitions and documentaries including those on *Geet-Gawai*.

Name of Informants/ Resource persons:

Individuals

Practitioners/ Bearers/ Performers

Mrs Dhundevi Poonith (practitioner & director of Geet-Gawai School)

Mrs Sangeeta Langur

Mr S. Juggessur

Mrs Sheela Ramasamy

Mrs S. Dhani

Mr R. Dookarrun

Mr T. Ramdany

Mr D. Poorun

Mr M. Kaully

Mrs D. Lobogun

Mr C. Jeebodhun

Mrs Kiran Bhugwon

Mrs Mantee Moorakhan

Mrs Leela Devi Sookun

Mrs Teeuntee Bundhoo

Mrs Santo Phoochand

Mrs Leegonee Bibrawtee

Mrs Damumtee Bholah

Mrs Leewantee Lochun

Mrs Gungadoss Leelawtee

Mrs Mooruth

Mrs Bidwantee Chummun

Mrs Leelawtee Rekha

Mrs Ramessur Chandralekha

Mrs Ramessur Tezwantee

Mrs Leela Boodhun

Mr P. Mohiputlall MSK

Mrs ManickKamlawtee

Mrs VidwanteJahul

Mr Hurry Vishnoo

<p>Mr A. Bissessur Mrs G. Ramyad Mr Ravin Sowumbur Mr Ramdiss Ramtohul Mrs Rambha Ramtohul Mrs Purnima Fokeerah & Group Mr D. Bhugul Mr J. Ramchurn Mr B. Soopaul Mr Bachoo Intish Mr S. Peerthy Mrs K. Guness Mrs Y. Ramcharan D. Seewtohul J. Dookhit Mr J. Pillay Mrs G. Gujadhur Mrs S. Nunkoo Mrs L. Gangadine Mrs HawanteeLochun Mrs R. Lelantee Mr T. Balchand Mr V. Dilchand Mr O. Gowkaran Mr R. Suntoo Mrs N. Seewoonarain Mr J. Dawasingh Mr S. Seeparsad Mr. Doushan Sewtohul Mr. Rajendra Potheegadoo Mr. Suresh Doolly Mr. ChundrudeoJeebudhun Mr. Dookarun Vishnu Luchoomun (Vishnu Luchoomun Music Group) Mr. Ravi Sharma Heeralall Mr. Ravi Boodhram(Karma Music Entertainment) Mr. Subeedha Hookun (BaiganBagi) Mr. Dhurmaotee Chammoo Mr. Sooreeaprakash Gunputh (D. Vijesh Show) Mr. Rajendracoomar Nabob (K.S.K SursargamKaraoke Musical Group) Mr. Nunkoo Sangeeta Mr. Shivsagarsingh Narain (Rockstar Musical Group) Mrs. Veena Prem Mr. Ramraj Ramessur Mrs. Neha Devi Gunputh</p>
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<p> Mr. Iswar Jeeneea Dr Tayab (Taraj Group) Mr. Mooniraj Bohosee Mr. Mahem Moneeram Mr. Suteekshan Shram Mungroo Mr. Jaysatyanarain Dookhit Mr. Abhimanyu Hurrpaul Mr. Siduth Gungaram Mr. Lalinee Kowlessur Mr. Prakash Choonya Mr. Kamla Guness Mr. Satyawan Peerty Mr. Swaraj Motah Mrs. Bagmanee Boodhun Mr. Preetum Dussoye Mrs. Lalita Gujadhur Mrs. Sureedha Hookum Mr. Dhanraj Aukhaj Mrs. Soosheetah KhoonKhoon Mr. Rameshware Santokee Mrs Yogeshwaree Ramcharan Mrs Vijay Laxmee Coussy Mrs SateamIssen Gunpath Mr Dwarka Koosal Arun Mr Sunil Kumar Ramtohum Mr Liwan Gopee Mr Hewan Ramlowat (Gunjan Sound) Mr Mudhoo Neeraj Gupta Mr Kishore Tacoory Mr Gorabhye Mosaheb Dostana Group Ms Lutchmee Devi Beekun Mr Jhoolunsingh Ramchurn Mr Coomar Guburdhan Mr Dwijendranath Bhugul Mr Sanjiv Sharma Chummun(Bhojpuri Boys) Mr Ahmad Nazil (Nazal) Rosunally Mr Anand Parsad Luchmun, Indian Folk Music Academy ,(Young people - Classical Music + Haladi Geet, Ramayana) Mrs Munka Soodam Mrs Jamootee Ramlochun Mrs Soobamah Nullatamby Mrs Revtee Domah Mrs Sonmut Ramchand </p>

Mrs Saroj Koreeman
Mrs. Sobha Persand
Mrs. Kiran Reegae
Mr. Satish Ramchurn
Mr. Iswar Ganga
Mr. Hemant Ramtohal
Mr. Indranee Ranjeet
Mrs. Ramlochun Jamoontee
Mrs. Bolorun Meghiawoty
Mrs. Premila Padaruth-Barrun
Mrs. Coosmawtee Beedassy
Mrs. Bidessee Sookranee
Mrs. Uma Bundhoo
Mrs. Vidya Ketto
Mrs. Sarita Hoolass
Mrs. Heywantee Lochun
Mrs. Umawtee Genauty
Mrs. N. Geerdharry
Mrs. Sookun Deomaty
Mrs. Dorlery Guttea
Mrs. Luchmee Sungkur
Mrs. Nandita Raganandun
Mrs. Vijayluchmee Rampersad
Mrs. Mulloo Seeta Devi
Mrs. Anita Sukalu
Mrs. Champa Lagooni
Mrs. Sunita Deepaul
Mrs. Radhika Bholah
Mrs. Vijesh Gunpath
Mr. Kunal Heereelall
Mr. H. Hurrpool
Mrs. Geeta Gajadhur

Scholars

Mrs. S. Boodhoo
Mrs. S. Ramdin
Mr. P. Ramhota
Mr. Jayganesh Dawosing
Mr. A. Bissessur
Mrs. A.J. Chojoo
Mrs. G. Ramyeed
Mr. U.N. Gungoo
Mr. Ahimanyu Unnuth Prahalad
Mr. P. Ramsurrun

<p>Mr. Madhukar Bhagat</p> <p>Institutions</p> <p>The National Heritage Fund (NHF)</p> <p>The Mahatma Gandhi Institute (MGI): Department of Bhojpuri, Folklore and Oral Traditions/ Rabindranath Tagore Institute (RTI)</p> <p>The Aapravasi Ghat Trust Fund (AGTF)</p> <p>The Mauritius Broadcasting Corporation (MBC)</p> <p>The Bhojpuri Speaking Union (BSU)</p> <p>The Mauritius Film Development Corporation</p> <p>Private Radios (Radio Plus, TopFM)</p> <p>NGOs</p> <p>Mauritius Bhojpuri Institute (MBI)</p>
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SEGA TAMBOUR OF RODRIGUES-SEGA TAMBOUR RODRIG	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Sega Tambour Rodrig</i> English: Sega Tambour of Rodrigues
1.2	Short, maximally informative title (including indication of domain(s)) <i>Sega Tambour Rodrig</i> consists of a performing art involving song, dance and instrumental music, performed by all genders and age groups.
1.3	Community(ies) concerned Rodriguan community in the island of Rodrigues, Mauritius (within the Republic of Mauritius) and the diaspora
1.4	Physical location(s) of element In the whole island of Rodrigues and among the Rodriguan community (ies) in the island of Mauritius (in the Republic of Mauritius) and within the diaspora in other countries.
1.5	Short description <p><i>Sega Tambour Rodrig</i> has its origins among the maroon slaves and was carried on by slave descendants. Today, it is practiced by people of all origins across the whole island of Rodrigues in the Republic of Mauritius. The name <i>Sega</i> according to the ethnomusicologist Brigitte de Rosiers derives from the Swahili expression <i>tchega</i> and designates the dance which consists in swinging the frock or skirt. As stated by the same ethnomusicologist, “Rodrigues Island is different from its neighbours as it has the conserved supremacy of the tambour and especially that of Sega Tambour Rodrig (<i>Séga barré et Séga coupé</i>) danced at all ages and all occasions where the body is possessed by the rhythm, bringing one in trance that is evocative of mother Africa.”(vivrodrigues.com)Among the essential regulations of Sega Tambour dance are: the large skirt of the female dancer held firmly by the hands and the blouse that covers from the top to the waist.</p> <p>Basically the musical instruments consist of the <i>Tambour</i> (Drum), the <i>Triyang</i> (an iron rod shaped in a triangle form), <i>Bwat</i> (2 tin cans) and the <i>Mayos</i> (two pieces of wood). The <i>tambour</i> is the leading percussion instrument which is played with bare hands to create a resonating sound. The <i>triyang</i> is held in one hand and is hit with another iron rod held in the second hand to create a scintillating sound. The two <i>bwat</i> are clapped against each other and same with the <i>mayos</i>.</p> <p>The tambour is an instrument made of goat skin stretched over a wooden circle. The same instrument is called <i>Ravann</i> in Mauritius. The tambour is heated on open fire to ensure the best tuning of the instrument, before being played. It is a regular activity as the performance goes on. In the island, the fire for warming the tambour is made from dry banana leaves readily available.</p> <p>The music is accompanied by song principally lead by the <i>Mareshal</i> (the main lady singer) who promptly composes songs and is joined in by other ladies from the group and the audience who act as chorus. The mareshal would signal the tambour player to start playing by shouting ‘<i>sizone!!!!</i>’. Then the other instruments are brought into the performance creating a vibrant and scintillating musical and dance performance. The others in the group and the audience join in the clapping of hands rhythmically to add up to the music.</p> <p>The performance is further accompanied by dances of couples. Normally, it is between a man and a woman where the man would open his arms and welcome the lady to dance and the lady would swing her skirt and dance along. They would move around with short steps very swiftly with their</p>

feet flat on the ground. As noted by Lucrece Prosper one of the pioneer of *Sega Tambour*, “one needs to have ants on the legs to be able to dance *Sega Tambour*”.

When rhythm is in full swing, the couples move in the middle of the dance floor and the man puts his hands around the woman without holding her. The pleasure of dancing is demonstrated on the smiles of the dancers as well as the performers. After some time another man joins to take the place of the first male dancer and usually the partner leaves the lady with the newcomer. However at times, in a competitive and playful spirit, the man refuses to leave ground preventing the intruder to slip between them. This leads to a playful dual and finally the first male dancer leaves the floor for the second one. The same step is taken by the female dancer who normally leaves the floor more elegantly and amicably for another female dancer to join.

Sega Tambour is a rhythmic performance and the moving in and out of the dancers makes it a dynamic performing art of dance and theatre combined. The self-satisfaction of the performers is seen on their smiling faces and playful attitude applicable to musicians as well as dancers. *Sega Tambour* is the one performance known where the performers perform to please themselves.

Along with its entertaining role, the songs that are usually composed on the spot, also act as a means of conflict resolution as well as gathering, passing information, sharing news and influencing social actions. Formally, if there were conflict between two persons or families, it would be resolved through *sega tambour* performance. The lyrics are often composed and used to point out mistakes or misunderstandings with the opportunity for the adversary to reply. This provides the Rodriguans with a means to respond to conflicts through words rather than physical confrontations (violence). The element is also used to address social issues such as the need for family ties through living together or in close proximity. Groups have been known to compose music questioning the rationale of having husbands work in distant places that have subsequently positively influenced the posting of people to their job places in relation to their homes. For example Lucrece Prosper of group Camaron composed a song about husbands being posted far away from their families, causing disharmony and breakages in family ties, a song that is said to have influenced the authorities in considering placement of people in relation to their place of origin.

Within the *Sega Tambour* itself are different segments of expressions meant to deal with situations and occasions. For example: the conflict resolution songs were and are popularly referred to as *sega kompoze*, songs carrying messages on social issues that were notably popular during the early 40s are often referred to as *sega sosial*, and songs of historical events that have taken place in the country, for instance the time when boats would arrive only every 6 months from Mauritius and the Rodriguan population would wait for it with high expectations which would finally end up in disappointment or satisfaction as *sega istorik*. These are some of the subjects of much discussion within the element.

When *Sega Tambour* became popular all over the island in the late 19th / early 20th Century, it was performed on a weekly basis either informally in any kind of gathering or formally in specific social events. It was performed all night long accompanied by a party of wine and baka (locally made rum).

Today, it is performed on a regular basis and apart from conflict resolution and community entertainment, it is also nowadays performed in hotels and festivals as a tourist entertainment. In the yearly *Festival Creole*, which lasts for 5 days the dominant features are the dance, gatherings, debates, workshops and the unique Rodriguan identity within the Mascarenes. The richness of Rodrigues musical heritage is attested-to by Brigitte Desrosiers who recorded for months a wide

	variety of songs including <i>Sega Tambour</i> . She states that, « Rodrigues Island offered a full space for this ethnomusicological quest and its isolation allowed it to preserve some of its practices, particularly among the elderly and I wanted to be the conveyor of this musical diversity that existed on the island before it opens up to the world.”	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<ul style="list-style-type: none"> - <i>Tambour</i> -the main instrument of the element made out of goat skin wrapped over a wooden circle with cymbals around the edge of the <i>tambour</i> that enriches the percussion with a chime sound. Warmed up on fire before being played, it produces vibrant and engaging rhythmic sounds. - <i>Mayos</i> -two pieces of wood struck together to produce a musical sound. - <i>Bwat</i> -two tin cans knocked together in a sliding way to produce a musical sound. - <i>Triang</i> -iron rod bent into a triangular shape struck with another iron rod to produce scintillating sounds. The instruments are made from raw materials available locally or from reused materials such as tins, building iron rods, bottle tops, etc. - The ladies’ attires include frocks or skirts with petticoats and ballerina-like shoes or bare feet and men wear formal shirts, trousers and shoes. All these are readily available on the market and can also be made locally. - The records of meetings and minutes by most groups since the 1970s that provide a rich archive of information.
2.2	Associated intangible elements	<ul style="list-style-type: none"> - The musical skills, knowledge and dexterity that local musicians demonstrate, and the Rodriguan Creole language as the vernacular language of expression characteristic to Rodrigues. - The act of debate between individual contestants. - The social role of Sega Tambour as a means to resolve conflicts and to maintain social order. - The know-how of making and using the instruments. - The know-how of the dances. - The knowledge and their experiences through the different segments of sega such as <i>sega kompoze</i>, <i>sega sosial</i>, <i>sega istorik</i>. The knowledge of clothes making in terms of stitching. - The knowledge in relation to sustainable management and usage of natural resources

		<p>for the production of equipment such as Vacoas leaves (for stringing the tambour), cassava powder (for glue), the selection of the kind of wood that allows for the tambour circle, and also in terms of entertainment the baka drink (from the fruits and fruit peels).</p> <ul style="list-style-type: none"> - The musical knowledge that leads to the production of the lyrics. - The transmission of the knowledge over generations and the intentional involvement and engagement of the youth. - The now established weekly rehearsals by groups in the different community centres. - The know-how of recording of meetings and minutes by most groups since the 1970s that provide a rich archive of information.
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	<i>Sega Tambour</i> is typically Rodriguan and has its origins among the maroon slaves and was continued by the slave descents. Today, it is practiced by Rodriguans of all backgrounds and origins.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<p>Solitaire Group Francis Prosper, Group Leader Mangues (+230) 8316821/ 58768803</p> <p>Kouloudenn Group Stafford Samoisy, Group Leader Sainte Famille (+230) 57020325/ 57232399</p> <p>Cardinal Blanc Group Harel Collet, Group Leader Mangues (+230) 58751656</p> <p>Bwa Siro Dibwa Dir Group Lorenza Gaspard, Group Leader Lataniers (+230) 8325319/ 58755467</p> <p>Fouche Castor Group Jacqueline Allas, Group Leader Soupir (+230) 8320749</p> <p>Camaron Group</p>

		<p>Lucrece Prosper, Group Leader Citron Donis (+230) 8316291</p> <p>Alpha Omega Group Louis Larose, Group Leader Patate Theophile (+230) 8315140</p> <p>Ambiance Tropicales Group Tino Samoisy, Group Leader Cygangue (+230) 8314937</p> <p>Cafe Marron Group Jean Daniel Abraham Desire, Group Leader Mourouk (+230) 58105973</p> <p>Pigeon Blanc Group Christian Prosper, Group Leader Pistaches (+230) 58765120</p> <p>Etoile Rouge Group Sydney Ste Marie, Group Leader Riviere Cocos (+230) 58760499/ 8319121</p> <p>Rayon Soleil Group Legentil Jacquelin, Group Leader Papayes (+230) 59270946</p> <p>Louis Saint-Ange Philippe (Thiong), Tambour maker Petit Gabriel (+230) 54960538</p> <p>Christian Casimir Artist Bassin Martin (+230) 58763010</p> <p>Christophe Casimir Artist Bassin Martin (+230) 58770259</p> <p>Perrine Marie Ilan Artist</p>
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		Nassola (+230) 59856498
3.2	Other participants (e.g., holders/ custodians)	<p>Lilia Smith (Tann Yapat), Pioneer (departed) Mangues c/o Louis Saint-Ange Philippe (son) (+230) 54960538</p> <p>Julie Collet (Tann Grofi), Pioneer (Departed) Palissade C/O Simone Agathe (Daughter) Tel No. (+230) 8325827</p> <p>Benjamin Gontran Pioneer (departed) Port-Mathurin (+230) 8312502</p> <p>Noel Allas Historian Mon Plaisir (+230) 58765880</p> <p>Bernardin Moutien State Party Official Solitude (+230) 59898122/ 8320024</p> <p>Joseph Robertson State Party Official La Ferme (+230) 8328283</p> <p>Benoit Jolicoeur Chairperson of the Cultural Council/ Community Leader/ Former Minister of Rodrigues Jean Tac (+230) 58750734 benoitjolicoeur@yahoo.com</p> <p>Louisbin Volbert Headmaster of school Citron Donis (+230) 57012559</p> <p>There are researchers and ethno-musicologists such as Brigitte Des Rosiers who have studied and wrote</p>

		<p>on Rodriguan music.</p> <p>There are also music lovers that have private archives that will be inventoried.</p> <p>The Commission for Arts, Culture and others through the established archives department.</p>
3.3	Customary practices governing access to the element or to aspects of it	<p>None.</p> <p>Originally, the plantation of first seeds on the yearly planting cycle was associated with the performance of the element according to some informants. However the practice does not appear to be carried out today.</p>
3.4	Modes of transmission;	Oral transmission and through performance. Now also written transmission.
3.5	Concerned organizations (NGOs and others).	<p>Rodrigues Regional Assembly/ Commission for Arts, Culture and others</p> <p>Cultural Council</p> <p>Association of Rodriguan Artists</p> <p>The various performing groups in Rodrigues</p> <p>Ministry of Arts and Culture</p> <p>Mauritius Right Management Society</p> <p>National Heritage Fund</p> <p>Nelson Mandela Centre for African Culture</p>
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Nowadays, besides traditional musical instruments other modern electronic instruments are often used during performances which may threaten the traditional instrument.</p> <p>The re-adaptation and acculturation of <i>Sega Tambour</i> by <i>non-sega tambour</i> performers may also threaten the element.</p> <p>Industrial synthetic production of instruments may threaten the craftsmanship of traditional instruments.</p> <p>External influences especially from Mauritius and contemporary Western music that is getting popular in Rodrigues, such as rap.</p>	
4.2	<p>Threats to the transmission</p> <p>The ageing of the custodians and practitioners (some of whom have passed away in the last few years) may threaten the transmission. Although the actions of the various <i>Sega Tambour</i> groups, the Commission of Arts, Culture and others in promoting the transmission through equipment making as well as involvement of the youth, including on the now established weekly rehearsals in the various community centres may ensure continuity.</p> <p>Movement of the young generation outside the island for diversified opportunities may threaten the element's viability.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Raw materials for the making of musical instruments are still present and are easily available on the island.</p> <p>Due to the nature of using recycled materials, including tins and building iron rods, these are available locally.</p>	

	<p>Availability of facilities such as community centres for practice. Availability of CDs, DVDs produced by artists from Rodrigues. The TV/Radio stations are also promoting the element.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>All the tangible elements which include the materials for instruments making, the facilities for practice and the products of pioneer artists are easily and readily available across the island. The know-how of instrument production and the element practice is transmitted from generation to generation and there is no limitation to access. New opportunities in terms of national and regional festivals, national day's celebrations, inclusion into the tourism industry calendar as well as the international festivals.</p>	
4.5	Safeguarding measures in place	<p>Communities</p> <ul style="list-style-type: none"> - Transmission to younger generation through the coaching of instrument making by pioneer <i>Sega Tambour</i> practitioners, such as Mr. Louis Saint-Ange Philippe (Thiong) through the support of the Commission of Arts, Culture and others. - Practice of <i>Sega Tambour</i> by the youth through weekly rehearsals by the various groups in the community centres. - Performance of the element to visitors of the island within the numerous hotel setups. - Continuous adaptation to other contexts <ul style="list-style-type: none"> - In the past, <i>Sega Tambour</i> was basically for conflict resolution and a means to pass messages, especially in an environment of control and discrimination during the slavery time. Since then, the lyrics have continued to adapt and incorporate according to different contexts e.g., historical events, social issues etc. - The local and regional media (Mauritius Broadcasting Corporation (MBC) through <i>Senn Kreol</i> and <i>TV Rodrig</i> and <i>Radio Rodrig</i>, Radio One (private) promote the element through broadcasting and also by organizing competitions. - Artists through the production of audio and video albums e.g. "<i>Musique & Danse Traditionnelles de Rodrigues avec la Troupe de L'Union de Rodrigues</i>" by <i>La Troupe de L'Union de Rodrigues</i>;

		<p>“<i>Les Plus Belles Chansons de l’Ile Rodrigues</i>” by various artists.</p> <ul style="list-style-type: none"> - Collaboration between artists, community members and researchers for the production of one album “<i>Ile Rodrigues: Voix et Tambours</i>” on the <i>Takamba</i> label devoted to the <i>Sega Tambour</i> of Rodrigues which received the mention “<i>Choc</i>” in the prestigious French magazine <i>Le Monde de la Musique</i>. <p><u>Government</u></p> <ul style="list-style-type: none"> - Opening of <i>Sega Tambour</i> School by Commission of Arts, Culture and others to teach instrument making such as at Mon Plaisir, Rodrigues. - Providing facilities to artists to perform during events through the Artists Assistance Scheme of the Government of the Republic of Mauritius. - The provision of community centres to practitioners for rehearsals. - Enabling practitioners to participate in the International platform such as Africolor-France 2013, <i>Donia Festival</i>- Madagascar 2014, <i>Festival Moutya</i> and <i>Bienale de Danse</i>- Seychelles 2014, <i>Festival Kreol-Seychelles</i> each year, <i>Festival Dimitile-Reunion</i> 2015, <i>Florilege</i>- Reunion each year, <i>Tournée Rodriguaise</i>- France and Reunion 2015, Familiarization- Sweden 2015, Abolition of Slavery- Reunion 2015.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	<p>In the whole process, since the beginning, communities have been part and parcel of data gathering, decision making as well as in the provision of consent to the identification, preparation and listing of the element.</p> <p>The community of Rodrigues including groups, individuals, families, practitioners, intellectuals, NGOs, officials and other stakeholders have been part of the development of the inventory and the nomination dossier through the different stakeholders workshops, formal and informal meetings. Local artists, performers, members of the general public, intellectuals, researchers and scholars from the NHF, UOM, Mauritius Museums</p>

		<p>Council, National Archives, MBC and MBC Rodrigues, Mauritius Film Development Corporation (MFDC), officers and representatives from CACO, MAC have all been involved through different forums as partners from conception, elaboration of the inventory and aware of their responsibilities.</p> <p>Numerous workshops bringing stakeholders among other activities were held in various dates, among them:</p> <ul style="list-style-type: none"> - 13-15 April 2010: An introductory and orientation workshop to the Convention bringing together multiplicity of stakeholders and indentifying bearers and resource persons. - 4 and 8 March 2011: Two consultations for the 4 elements nominated for the Republic of Mauritius including <i>Sega Tambour</i>. - 13 September 2011: Workshop on the inventory and nomination files with representatives of <i>Sega Tambour</i> and others to review and comment on ICH inventory entries. - 22 and 26 October 2011: Working sessions and two day consultative workshop and meeting organized on <i>Sega Tambour</i> in Rodrigues. - 15 December 2011: Workshop on inventory and nomination file for <i>Sega Tambour</i> representatives to review the inventory and nomination file and the setting up of an Advisory Body for <i>Sega Tambour</i> nomination. - 24 October 2012: Consultative workshop held at the UOM to inform the community about the ICH inventory of the Republic of Mauritius and to review the elements of the inventory. - 09 November 2012: Half-day consultative workshop at the UOM to finalize the list of all identified ICH inventory and to seek the approval of the community on the same. - From the 05 to 11 August 2015, several meetings were organised and consent given by stakeholders in Rodrigues as follows: <ul style="list-style-type: none"> - 06 and 08 August 2015: Meetings with groups and practitioners where they gave their consent. - 10 August 2015: A one-day workshop on
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		<p><i>Sega Tambour</i> was held where the nomination dossier was presented and explained to the community followed by discussion and consent.</p> <ul style="list-style-type: none"> - 11 August 2015: Further consultative meeting was held with the community with more information gathered and consent. - 12 to 19 November 2015: Final consultations on the nomination dossier and the inventory were held with the community of Rodrigues who gave approval for submission. - 16, 17, 18 and 19 November 2015: Meetings with groups and practitioners for performances, discussions and consent. - 14 and 18 November 2015: Two workshops held where the nomination file was presented and validated <p>The community, therefore have been part of the preparation of the nomination dossier and the inventory since the beginning.</p>
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Sophie Le Chartier, Annabelle Agathe, Vanecia Andon-Mungapen, Kiran Chuttoo-Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	<ul style="list-style-type: none"> - 13 to 15 April 2010 – Domaine Les Pailles, Mauritius. - 04 to 06 September 2010 -Grand La Fouche Corail, Pistaches, Baie aux Huitres, Petit Gabriel in Rodrigues. - 13 September 2011- Islamic Cultural Centre (ICC), Mauritius. - 24 and 25 October 2011- Mon Plaisir Leisure Centre, Rodrigues. - 15 December 2011: Islamic Cultural Centre (ICC), Mauritius. - 24 October 2012- University of Mauritius - 09 November 2012- University of Mauritius. - 05 to 11 August 2015-Mangues, Ste Famille, Lataniers, Mon Plaisir Leisure Centre in Rodrigues. - 12 to 19 November 2015- Mon Plaisir Leisure Centre, Mangues, Pistaches, Mourouk, Citron Donis, Citronelle, Palissade, Trois Soleil, Jean Tac and

		Mont Charlot in Rodrigues.
5.5	Date of entering data into an inventory	2010, 2011, 2012 and 2015
5.6	The inventory entry compiled by	University of Mauritius Commission of Arts and Culture National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	<ul style="list-style-type: none"> - UOMICH_MP005_A_SLC_Pte aux Sables_21.11.2012. - La Troupe de L'Union de Rodrigues, 2010. "Musique & Danse Traditionnelles de Rodrigues avec la Troupe de L'Union de Rodrigues", RRA, Port-Mathurin, Rodrigues. - Edouard Doyal et al., 2010. "Les Plus Belles Chansons de l'Ile Rodrigues", RRA, Port-Mathurin, Rodrigues. - "Rodrigues Dans Tan Lontan", VVR & New Team. - Lucrece Prosper et al., 2013, "Ran Mo Tambour", Cinedoc and Autantic Films. - Various Artists, 2000. "Ile Rodrigues: Voix et Tambours", Takamba Records. - The Nomination File- Sega Tambour 2016 - www.routard.com/carnet-de-voyage/cid131171-l-il-rodrigues-une-vraie-perle.html - www.vivrodrigues.com/la-vie-rodriguaise/vie-artistique-et-culturelle/49-les-battements-du-l-sega-tambour-echo-des-rhythmes-africains-ancestraux.html - www.lemauricien.com/article/musique-traditionnelles-enjeu-fort-rodrigues - www.tourism-rodrigues.mu/fr/node/18 - http://www.iforum.umontreal.ca/Forum/ArchivesForum/20022003/021021/article1562.htm <p>Name of Informants/ Resource Persons:</p> <p>Solitaire Group Francis Prosper, Group Leader Mangues (+230) 8316821/ 58768803</p> <p>Kouloudenn Group Stafford Samoisy, Group Leader Sainte Famille (+230) 57020325/ 57232399</p> <p>Cardinal Blanc Group Harel Collet, Group Leader Mangues (+230) 58751656</p> <p>Bwa Siro Dibwa Dir Group Lorenza Gaspard, Group Leader Lataniers (+230) 8325319/ 58755467</p> <p>Fouche Castor Group Jacqueline Allas, Group Leader Soupir (+230) 8320749</p>

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Volbert Marie Stephanie, Singer and Musician
Louis Joslin Begue, Artist
Fleuricourt Collet, Musician
Gentil Rose de Lima, Dancer and Musician
Claire Chrisia, Singer and Dancer
Dartagnan M. Stephelie, Singer, Dancer and Musician
Ste Marie Joseph Sydney, Musician and choreographer
Legentil Marie Joelle, Musician and dancer
Christopher Larché, Musician
Félca Augustin, Musician
Mava Elinie, Musician
Simone Agathe, Singer and Musician
Ansley Agathe, Musician
Marie Corina Jolicoeur, Dancer
Marie Charistabelle Dianetty Jolicoeur, Musician and Dancer
Marie Sarmila Legentil, Dancer
Begue Davidson, Dancer and Musician
Oliver Agathe, Dancer
Jean Michel Cubidon, Dancer
Marie Natacha Gaspard, Dancer
Jordy Cubidon, Dancer
Sebastien Spéville, Dancer

Axel Gaspard, Dancer
 Stéphanie Prosper, Dancer/Tourism Promotion Officer
 James St. Pierre, Dancer
 Cedric Ste Marie, Dancer
 Lisette Jean Steward, Dancer
 Marianne M. Rebecca Emilie, Dancer
 Marie Sheila Ravina, Dancer
 Collet Dorisca, Dancer
 Tolbize M. Sabrina, Dancer
 Sydney Speville, Dancer
 Florico Collet, Musician
 Jaquelin Casimir, Musician
 Edna Légentil, Singer
 Marie Corina Jolicoeur, Dancer
 Joseph Fils Collet, Dancer
 Milazar M. A. Raphaëlle Corine, Dancer
 Anaëlle Raphaël, Dancer
 Anne Marie Henriette, Singer and Dancer
 Luisnige Emilien, Dancer and Musician
 Jenifer Parmasse, Dancer
 Smith Sabrina, Dancer
 Gaël Raphaël, Dancer
 Ludovic Raphaël, Dancer
 Rajesh Smith, Dancer
 Sabrino Smith, Dancer
 Florence Augustin, Musician
 Marsline Potiron, Musician
 Emilie Roussety, Dancer
 Jean Alain Colet, Musician
 Marie Caroline Mercure, Dancer
 Leopold Louis Claudinaud, Dancer
 Jean Marie Adriana, Dancer
 Waterstone Christine, Choreographer
 Jean Christephano, Dancer
 Naodia Irina Collet, Dancer
 Louis Andy, Musician
 Johnny Limock
 Françoise Baptiste
 Darlen Leveque
 Ivreze Agathe
 Mary Joyce Agathe
 Joselina Ste Marie
 Tolbize Lorette
 Perinne Christian
 Nicole Allas
 Jacqueline Meunier
 M. Agnes Albert
 Robinson Bégué
 Cressia Claire
 Arlain Yolande
 Florence Augustin

Simon Raboude
Clency Emilien
Marie Chantal Azie
Bruno Ravina
Jacques Jeremie Collet
Richam Constant
Capdor Marie Yanedy
Elisette Marie-Claude
Dabysing Speville
Joseph Claudio Perrine
Jeremie Cupidon
Annie Clecia Clair
Joseph Begue
Therese Pierre
Jean Jacques Laval Perrine
Hansley Jordy
Jason Cupidon
Speville Marie Noelette
Gaspard Marie Melanie
Marie Lise Ravina
Lauren Jolicoeur
Albert Jacqueline
Marianne Marie Marlene
Cheana Leopold
Joseph Hortense
Virigina Smith
Augustin Michael
Roussin Jean Vichard
Marie-Jane Félicité
Marie Therese Legentil
Stephane Raphael
Evenor Joseph Samuel
Jean Michel Ravanne
Prosper Sadeck
Jacques Emmaniel Fulbert Ravanne
Perinne Marie Anielle
Flore Samantha
Martin Louis Dorigue
Jeanio Lisette
Fabien Smith
Francis Prosper
Hortense Joseph Wallis
Désiré Jean Danielle
Baptiste Alex
Leopold Jenifer
Joseph Estenio
Baptiste Maria Christiniana
Stephanie Momus
Marie Antoinette Azie
Luc Clair
Marie Noelle Veerapen-Pasnin

	Ravanne Jean-Paul Perrine Danilla Speville Louise Anna Jean Claude Augustin Marie Therese Baptiste Mervin Jolicoeur Sister Suniti Banee Siboraine Lisette Perrine Marie Dorinette Rubenle Agathe Perrine Jaciel Noel Agathe Gentil Rosedelima Clarel Prudence Jean Christ Speville Jeanne d'Arc Perrine Louis Sergio Speville Hortense Speville Joseph Emmanuel Begue Marie Lourdes Larose Joseph Louis Prosper Serge Gabriel Hall Marie Rose Speville Riviere Joseph Alain
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SEGA TAMBOUR CHAGOS- SEGA TAMBOUR SAGOS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Sega Tambour Chagos, Sega Tambour Sagos, Sega Sagos, Sega Sagosyen</i> English: Sega Tambour Chagos
1.2	Short, maximally informative title (including indication of domain(s)) <i>Sega Tambour Chagos</i>
1.3	Community(ies) concerned Chagossians and their descendants
1.4	Physical location(s) of element Mauritius; formerly on the Chagos Archipelagos
1.5	<p>Short description</p> <p><i>Sega Tambour Chagos</i> also known as <i>Sega Chagos</i> or <i>Sega Sagosyen</i> is a performing art of music, song and dance of the Chagossian community, including the ex-inhabitants of Diego Garcia, Peros Banos and Salomon Islands of the Chagos Archipelago and their descendants wherever they are. Although, the people of Chagos were uprooted from their islands, they have continued to strive to maintain their traditional music and ways of living in Mauritius and other places.</p> <p>For the Chagossians, their Sega (<i>Sega Tambour Chagos</i>) is a means of social bonding and communication.</p> <p>It is very different from the other Sega music in Mauritius, Rodrigues, Agalega and Reunion Islands in many ways.</p> <p>The instruments used in <i>Sega Tambour Chagos</i> are the <i>tambour</i> also known as <i>ravann</i>, <i>maravann</i>, <i>banc</i> (wooden bench), <i>sifflé</i> (whistle), <i>triang</i> (triangular iron rod) and <i>boutey</i> (bottle). However, the <i>tambour</i> remains the most important instrument which provides the basic rhythm for this traditional sega music and dance.</p> <p>The <i>tambour</i> is a large and circular instrument made of goat, shark or ray skin. Before playing the <i>tambour</i>, it is heated and then played to produce throbbing and scintillating beats. However, today the <i>tambour</i> players also use synthetic <i>ravann</i> easily available in the market.</p> <p>The <i>triang</i> fashioned out of a long iron bar, into a triangle, is an important instrument among the traditional <i>segatiers</i> and is struck with metal rod to produce high-pitched ringing tone. The tinkling rhythm created by this instrument has its own moving eloquence.</p> <p>They also use <i>boutey</i>, which simply a bottle is struck with a light metal rod that add to the high pitched tinkling beat. While performance is on, one would join with a whistle (<i>sifflé</i>) turning the performance into a more vigorous one and as the community say, this gives ‘lagam’.</p> <p>The performance is dominated by female dancers who wear long skirts with long and mid-length petticoats and a blouse. Most importantly, they wear the traditional scarf ‘<i>conde</i>’ on their head. The male dancers wear ordinary clothes like shorts, pants and shirts. It is said that the Chagossians have a decent way of dancing the sega compared to the other sega dances, as they do not show their legs while dancing.</p> <p>The female dancers start the dance with a slow swing of the hips and as soon as the beat of the <i>tambour</i> begins, the latter start swinging vigorously and this circular movement is called <i>karousel</i>. They dance with an organized set of moves including circular swings as the men join in, in what is</p>

	<p>called <i>salie</i>.</p> <p>Another specificity of the dance is that the dancers keep the soles of their feet flat on the floor as they dance. In their native lands the chagossians performed in courtyards and <i>Sega Tambour</i> would take place each Saturday night continuing up to the morning of the next day.</p> <p>Although, they have been uprooted from their native islands, the traditional bearers have continued to perform and transmit the traditions to the young generations. The songs' lyrics consist of daily life experiences and are often composed on the spot. According to the Chagossians, <i>Sega Tambour Chagos</i> is not only a form of social bonding but people sing with their hearts, relating to their day to day activities. It is to be noted that the people of the main islands comprising Chagos Archipelagos namely, Diego Garcia, Peros Banos and Salomon Islands, had their own ways of singing and dancing. Although the music and dance are the same, the lyrics differ between the various Islands and one can easily identify each of these songs as they narrate the events that took place on their respective islands.</p> <p>According to the Chagossians, they only performed the <i>Sega</i> on Saturday nights. The kids were not allowed to participate as it was considered a party for the adults only. The party basically consisted of the <i>tambour</i> beating, singing, dancing and sharing of food and drinks, with the drinking and singing going on for hours'. Chagossians also state that the parties would start around eight o'clock in the evening and go on until the next morning and there was no need to invite people as anybody could participate freely.</p> <p>There were no specific sega groups as anybody could sing and dance. <i>Sega Tambour Chagos</i>, usually did not require written lyrics as the people would memorize the lyrics in their minds. During the weekdays, while working, anybody could easily compose a song and sing it on the Saturday nights. The themes of the songs were diverse including narration of misery, happiness, sadness, rebellion, problems or even a mockery but where the concerned person would not feel offended. Instead, the latter would respond back by composing another song also similar in spirit to the Rodriguan <i>tambour</i>.</p> <p>The party involved singing, dancing and eating and, the <i>Baka</i>, the <i>Calou</i> and <i>Seraz</i> were the most popular Chagossian drinks and food that were consumed on that day. The <i>baka</i> was one of their favourite drinks which was made of fermented wheat, rice or lentils and pumpkin and other fruits. According to the Chagossians, <i>baka</i> was a healthy drink. The <i>calou</i> is a juice which is made from fermented coconut palm sap, while the <i>Seraz</i> is fish with coconut milk.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>'<i>Banc</i>' (wooden bench) '<i>Sifflé</i>' (whistle) '<i>Boutey</i>' (bottle) '<i>Cuiyere</i>' (spoon) '<i>Foursset</i>' (fork) '<i>Triyang</i>' (triangle) '<i>Tambour</i>' (drum)</p>
2.2	<p>Associated intangible elements;</p> <p>Traditional knowledge for making instruments and performing. The beliefs and stories and the creative process when composing songs. Generational transfer of Knowledge</p>

2.3	Language(s), register(s), speech level(s) involved	Chagossian and Mauritian Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<ul style="list-style-type: none"> -Chagossian communities in Mauritius and the Diaspora -Of all social status -People of Chagossian Origin -People of all professions <p> Mimose Furcy Late Lisette Talate Late Rita Bancoult Late Charlesia Alexis Late Ferdinand Mandarin Olivier Bancoult Roberto Mandarin Rita Modliar Jeff Mandarin Marcelino Mandarin Annick Mandarin Mauclea Saminaden Cyril Furcy Lionel Modliar Monette Joly Rosemonde Saminaden Sharon Sakir Suzelle Baptiste Rosemonde Pirogue Jeanette Edmond Jacqueline Alfred Richnel Modliar Desiré Alfred Noella Gaspard Rosemay Mandarin Iline Louis Jahnelly Modliar Jocelyn Modliar Judith Modliar Danie Modliar Monette Joly Jacqueline Alfred </p>
3.2	Other participants (e.g., holders/custodians)	<ul style="list-style-type: none"> -National Heritage Fund -Ministry of Arts and Culture -Chagossian Welfare Fund -Chagossians and Chagossian descents -Comite Social Chagossien - Chagos Solidarity Trust Fund
3.3	Customary practices governing access to	None

	the element or to aspects of it	
3.4	Modes of transmission	-From elders to youth, father to son, mother to daughter
3.5	Concerned organizations (NGOs and others)	Chagos Refugee Group Chagos Welfare Fund Chagos Solidarity Trust Fund Comite Social Chagossien Mauritius Management Rights Society
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Displacement from the native landscape and the lack of physical, cultural, social and spiritual elements associated with it.	
4.2	Threats to the transmission Passing away of elders who have memory of place of origin and its association to the creation of the element. Passing of the elders with knowledge and passion of the element. Change in lifestyle and family setup and influence of other cultures.	
4.3	Availability of associated tangible elements and resources The following are easily available; ' <i>Banc</i> ' (wooden bench), ' <i>Sifflé</i> ' (whistle), ' <i>Boutey</i> ' (bottle), ' <i>Cuiyere</i> ' (spoon), ' <i>Foursset</i> ' (fork), ' <i>Triyang</i> ' (triangle), ' <i>Tambour</i> ' (drum)	
4.4	Viability of associated tangible and intangible elements <ul style="list-style-type: none"> - The following are available; Traditional knowledge for making instruments and performing. - The beliefs and stories and the creative process when composing songs. - Generational transfer of Knowledge 	
4.5	Safeguarding measures in place	<p>The Ministry of Arts and Culture and the NHF consults with the community and organizes workshops towards the safeguard of the element. The Chagos Refugees Group, Chagos Solidarity Trust Fund, Comite Social Chagossien and the community encourages and supports the continuous practice of performances of <i>Sega Chagos</i> to ensure the safeguard of the element despite various challenges.</p> <p>The elders have a strong attachment to the Chagos and through knowledge transfer pass over to the young ones the same knowledge to ensure that there is no loss of their unique heritage.</p> <p>Chagossian families are also known to be very particular in ensuring the performance and passing over of the Chagossian heritage to the young ones. However, there are challenges as today it is noted that in Mauritius there are only possibly 50 individuals still constantly performing and practicing the art of Chagossian <i>Sega</i>.</p>
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	13-15 April 2010 4 and 8 March 2011 13 September 2011 5 and 10 November 2011 01 December 2011

		15 December 2011 24 October 2012 09 November 2012 06 and 07 March 2017 26 July 2017 08 August 2017 30 September 2017 17 August 2017 14 October 2017 22 February 2018 16 March 2018
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation;	Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering;	Chagos Refugees Centre, Pointe aux Sables Modliar Family, Roche Bois Mandarin Family, Cassis
5.5	Date of entering data into an inventory;	2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund Communities and Associations
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Ballgobin, D.V. & M. Antoine 2003. Traditional musical instruments from oral tradition: Folk music in Mauritius. Revi Kiltir Kreol 3, 69-82.</p> <ul style="list-style-type: none"> • Boswell, R. 2006. Le Malaise Creole : Ethnic Identity in Mauritius. New York - Oxford: Berghahn. • Dussercle, R. 1937, Dans les "Ziles la-haut". Port Louis, Mauritius: General Printing & Stationery Company. • Jeffery, L. 2007. How a plantation became paradise: changing representations of the homeland among displaced Chagos islanders. Journal of the Royal Anthropological Institute 13: 951-968 • Jeffery, L. 2011. Chagos Islanders in Mauritius and the UK: Forced Displacement and Onward Migration. Manchester: Manchester University Press. • Lee, J.K. 1990. Sega: The Mauritian Folk Dance. London: Nautilus. • Richon, E. and Mandarin, F. 2016. Retour aux Chagos. Mauritius • Carter, M. and Wenban-Smith, N. 2016. Chagos: A History- Exploration, Exploitation, Expulsion. Chagos Conservation Trust, UK • Evers, S. and Kooy, M. 2011. Eviction from the Chagos Islands- Displacement and Struggle for Identity against two world powers. IDC publishers. Martinus Nijhoff Publishers. <p>Name of Informants/ Resource persons: Mimose Furcy Olivier Bancoult Roberto Mandarin Rita Modliar Jeff Mandarin Marcelino Mandarin</p>	

Annick Mandarin
Mauclea Saminaden
Cyril Furcy
Lionel Modliar
Monette Joly
Rosemonde Saminaden
Sharon Sakir
Suzelle Baptiste
Rosemonde Pirogue
Jeanette Edmond
Jacqueline Alfred
Richnel Modliar
Desiré Alfred
Noella Gaspard
Rosemay Mandarin
Iline Louis
Jahnelly Modliar
Jocelyn Modliar
Judith Modliar
Danie Modliar
Monette Joly
Jacqueline Alfred
Roberto Mandarin

SEGA TAMBOUR OF AGALEGA- SEGA TAMBOUR AGALEGA	
1.0	IDENTIFICATION OF ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Sega Tambour Agalega</i> English: Sega Tambour of Agalega
1.2	Short, maximally informative title (including indication of domain(s)) <i>Sega Tambour</i>
1.3	Community(ies) concerned Agalean
1.4	Physical location(s) of element Agalega
1.5	Short description <p>The <i>Sega Tambour Agalega</i> was also known as <i>Sega Dan Kan</i> (Sega in the camps) since the Sega nights were organised in <i>kan nwar</i> (camps of the blacks) where the labourers lived. The latter organised Sega parties every Saturday night and for festivities. People who wanted to organise a <i>Sega Tanbour</i> had to ask the permission from the Administration (Resident Manager) before they were allowed to organise parties from 6 o'clock in the evening until 10 o'clock at night. Exceptionally for Christmas and New-year, the Sega nights were allowed to go beyond ten o'clock until the early morning. The invitation was spread by word of mouth. For these parties they served <i>baka</i> (a traditional fermented drink made of sugar and pulses) that they prepared the day before, on Friday.</p> <p>At six o'clock in the evening, when everything was set and the bucket of <i>baka</i> ready, a woman usually started singing and with two sticks hit the pole of the veranda, accompanied by the <i>tanbour</i> and provided the rhythm. The Agaleans at that point said <i>Sega pe sofe</i> (Sega is heating up) or <i>pe fer lapelasyon</i> (calling) to refer to this traditional way of calling people to attend the party.</p> <p>The woman singer shouted '<i>Ti la le Ola la</i>' followed by a medley of spontaneous texts, sung her sorrows, joy or/and daily life activities such as love, death, separation, fishing and sometimes she also composed on other people. It was a <i>Sega lant</i> (slow Sega) and on hearing the song, people gradually headed to the house where the party was organised and later on other musicians with their <i>tambour</i>, triangle and jerry canes joined in and the rhythm changed. Sometimes, there were three to four drums being played. The melody became more rhythmic and male voices could be heard with people clapping of hands and singing.</p> <p>When the guests arrived, they first drank a <i>kata</i> (coconut recipient) of <i>baka</i> and then started dancing. There was a bonfire to heat the drums and people spontaneously composed songs. It was an occasion for people to socialise, relax while having some good times and to meet. An anecdote on the <i>Sega Tambour</i> was that at the end of the Sega night people left in pairs and the next day people would know who left the party with whom.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Traditional musical instruments: <i>Tambour</i> (drum) <i>Jerikan</i> (jerry can) <i>Triyang</i> (triangle) The raw materials used for the making of these instruments and the traditional skirts worn for these Sega parties. The texts and recordings of the traditional <i>Sega Tambour Agalega</i> .

2.2	Associated intangible elements	<p>The performance and creative process associated to the <i>Sega Tambour Agalega</i> which makes that the <i>Sega Tambour Agalega</i> are different from that of Rodrigues and Chagos.</p> <p>The musical skills, knowledge and dexterity that local musicians show and the vernacular language and expressions are peculiar to Agalega.</p> <p>The social role of <i>Sega Tambour Agalega</i> as well constitutes its intangible. It was a means to resolve conflicts and to maintain social order. People composed on others and sometimes on people with whom they were in conflict. It was a means to pass on a message to the latter who retaliated by composing another song and it went on like that until they resolved the conflict.</p>
2.3	Language(s), register(s), speech level(s) involved	Agalean Creole
2.4	Perceived origin	Agalega
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	
3.2	Other participants (e.g., holders/custodians)	<p>The researchers and ethnomusicologists that have studied and written on Agalean music. There are also music lovers who have private archives that need to be inventoried.</p> <p>The practitioners and performers: writers, musicians, singers and dancers.</p>
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission and written transmission
3.5	Concerned organizations (NGOs and others)	<p>Mauritius Management Rights Society</p> <p>Ministry of Arts and Culture</p> <p>Outer Island Development Corporation</p> <p>National Heritage Trust Fund</p> <p>Nelson Mandela Centre for African Culture</p>
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>The traditional <i>Sega Tambour Agalega</i> has evolved over the years following technological evolution. Nowadays, besides traditional musical instruments other modern electronic instruments are used during performances. There are also modern versions of <i>Sega Tambour Agalega</i> that are played in addition to the traditional version.</p> <p>There has been an appropriation of some typical Agalean words and expressions by non-Agalean singers as well as a re-adaptation of the traditional <i>Sega Tambour Agalega</i>. The</p>	

	creative process underlying the composition of <i>Sega Tambour Agalega</i> songs has evolved over the years. In the past, <i>Sega Tambour Agalega</i> was a means for the composer to pass on a message to someone else and people composed songs based on their life experiences such as their work and personal life. But today, the writing activity by singers includes different and diverse subjects.	
4.2	<p>Threats to the transmission</p> <p>The traditional <i>Sega Tambour Agalega</i> is still alive in the collective memory. But, owing to frequent movements to Mauritius, there seems to be limited transmission to the young generation and as such leading to adoption of Mauritian cultures instead. Although Agalega is an isolated island, they are not protected from external influences especially from Mauritius.</p> <p>Besides, people of Agalegan origins who grew up in Mauritius have adopted the Mauritian lifestyle and have been socialised in the Mauritian cultural system that is much influenced by European values and as such do have little interests in the ancestral practices and traditions, leading to European music and American music gaining in popularity and impacting on local music.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Raw material for the making of musical instruments and traditional songs are still present in the collective memory of elderly people.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>The social, cultural and creative process that underline the performance of traditional <i>Sega Tambour Agalega</i> and the making of traditional musical equipments used during the performance should be preserved to firstly, ensure the safeguard, continuity and survival of these traditions that can be converted into a source of income. Secondly, to ensure supply of raw materials and the development of markets for traditional <i>Sega Tambour Agalega</i> and traditional musical instruments. Thirdly, to promote the training of artists into traditional <i>Sega Tambour Agalega</i> and to lobby for the legal protection of artists and their knowledge to ensure community property. Forthly, to come up with legal regulations regarding piracy so as to prevent imitation.</p>	
4.5	Safeguarding measures in place	Passing from parents to children orally TVs and Radios
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Yéline Poulay, Hervé Sylva, Moise Frederick, Sophie Le Chartier, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS,	

ARCHIVES

Working session with Mrs. Yéline Poulay and Mr. Hervé Sylva, 19th November 2012,
University of Mauritius.

ACCORDION SEGA-SEGA AKORDEON		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Rodriguan Creole: <i>Sante Akordeon</i> English: Accordion Sega
1.2	Short, maximally informative title (including indication of domain(s))	A type of Sega where accordion is used
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	<p>Short description</p> <p><i>Sega Akordeon</i> were organised every Sundays after mass. It started at approximately 1pm and ended at approximately 7pm. In some regions, <i>Sega Akordeon</i> were organised on Sunday nights.</p> <p>Local musicians used to compose melodies based on something they experienced or witnessed in their everyday life. They built on European music to come with a local composition that was played during the <i>Sega Akordeon</i>. Traditionally, there were no songs attached to these compositions and later on, songs composed on other people were added. These songs were somewhat true stories or life histories.</p> <p>They heard these European melodies on the radio or gramophone. Based on these European melodies and inspired by everyday scenes and life experiences, they composed <i>Sega Akordeon</i> that is different from <i>Sega Tambour</i>.</p> <p>There were Sega music, dance specific for <i>Sega Tambour</i> and those specific for <i>Sega Akordeon</i>. For <i>Sega Akordeon</i>, the dancers have to listen to the <i>triyang</i> (triangle) and the musician who plays the triangle has to listen to the bass of the accordionist.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>The traditional instruments:</p> <ul style="list-style-type: none"> - Accordion diatonic - <i>Triyang</i> (triangle), <i>Mayos</i> (two sticks that you hit to produce a musical sound) - <i>Gros Kes</i> (wooden box) <p>The raw materials used for the making of these instruments and the traditional outfit worn for these parties.</p> <p>The texts and recordings of the traditional musical compositions for the <i>Danse Akordeon</i>.</p>
2.2	Associated intangible elements	<p>The performance and creative process associated to the composition of these melodies and songs. The knowledge and dexterity of the local musicians. Vernacular language and expressions peculiar to Rodrigues.</p> <p>The social role of <i>Bal Akordeon</i> (accordion balls) as well constitutes its intangible element. It was a means for people to meet others and to socialise.</p>

2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	European and Rodriguan
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<ul style="list-style-type: none"> - Celestin Prosper, the brother of Melchiade Prosper used to compose songs. Melchiade Propser plays accordion and he learnt with his father who was a self-taught composer and musician. - <i>Group Camaron</i>, Donald Farla and the brothers Farla (Les Frères Farla) were accordionists and were among the local musicians to promote Rodriguan traditional music. Other groups were: <i>Bwar Siro</i>, <i>Cardinal Blanc</i> and <i>Dibwa liev</i>.
3.2	Other participants (e.g., holders/custodians)	<ul style="list-style-type: none"> - The researchers and ethno-musicologists who have studied and written on Rodriguan music. There are also music lovers who have private archives that need to be inventoried. - The practitioners and performers: writers, musicians, singers and dancers.
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission and written transmission
3.5	Concerned organizations (NGOs and others)	Mauritius Management Rights Society Ministry of Arts and Culture Commission for Arts and Culture, Rodrigues National Heritage Fund Nelson Mandela Centre for African Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>The traditional <i>Sega Akordeon</i> has evolved over the years following technological evolution. Nowadays, besides traditional musical instruments other modern electronic instruments are used during performances. Today, a modern version of <i>Sega Akordeon</i> is played rather than the traditional version.</p> <p>The creative process underlying the composition of music for <i>Sega Akordeon</i> has evolved over the years. Long ago, local musicians used to compose melodies based on something they lived or that they witnessed in their everyday life.</p> <p>The repertoire of the great musicians has disappeared and in the contemporary compositions, the young musicians <i>zot melanz tou</i> (do not respect the specificity of each type of music and mix everything). Example, each polka had a <i>kadans</i> (rhythm) and a <i>vire</i> (a time to turn). There were many Rodriguans who composed local songs and music but these compositions have either gone into oblivion or the recordings have disappeared.</p> <p><i>Sega Akordeon</i> was a means for the composer to pass on a message to someone else and</p>	

	people composed songs based on their life experiences such as their work and personal life. But nowadays, the writing activity is different whereby singers write on different subjects.	
4.2	<p>Threats to the transmission</p> <p>The traditional <i>Sega Akordeon</i> is still alive in the collective memory. But owing to frequent circular movement to Mauritius, and expansion of mass-media and technological innovations (Internet and computers), there is limited transmission to the young generation that are influenced by western music that is more and more popular in Rodrigues such as Rap, Reggae and <i>Seggae</i> and house music.</p> <p>Besides, people of Rodriguan origins who grew up in Mauritius have adopted the Mauritian lifestyle and have been socialised in the Mauritian cultural system. There is a lack of interests in the ancestral practices and traditions.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Raw materials for the making of musical instruments are available. Traditional songs are still present in the collective memory of elderly people.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>The social, cultural and creative process that underlie the composition of these melodies and songs and the making of traditional musical equipments used during the performance should be preserved to firstly ensure the safeguard, continuity and survival of these traditional compositions and equipments that can be converted into a source of income. Secondly, to promote the training of artists into traditional compositions for <i>Sega Akordeon</i> for a revival of this tradition and thirdly, to lobby for the legal protection of artists and their knowledge such as individual proper or community property and to come up with legal regulations regarding piracy so as to prevent imitation.</p>	
4.5	Safeguarding measures in place	CDs/ DVDs, Radios, TVs, Transmission form elders to youths
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Melchaide Prosper, Annabelle Agathe, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Commission for Arts and Culture Rodrigues in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> – UOMICH_MP005_A_SLC_PteauxSables_21.11.2012 – Assemblée Régionale de Rodrigues et al. 2010, ‘Musique et Danse Traditionnelles de Rodrigues avec la Troupe de L’Union de Rodrigues’. 	

SEGA MAKALAPO OF CHAGOS- SEGA MAKALAPO SAGOS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Sega Makalapo, Sega Makalapo Sagos</i> English: Sega Makalapo of Chagos
1.2	Short, maximally informative title (including indication of domain(s)) A Segá sung in Chagossian Creole
1.3	Community(ies) concerned Chagossian community
1.4	Physical location(s) of element Island of Mauritius formerly on the Chagos Archipelagos
1.5	Short description <i>Sega Makalapo Sagos</i> is a Segá sung in Chagossian Creole which took birth like other segas during the slavery period. The main instruments used are the <i>tambour, makalapo, triyang</i> and <i>maravann</i> . The lyrics are based on the daily life and was also used as a means to convey messages across the different islands. This type of Segá is less practiced nowadays. Further research is needed.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements -
2.2	Associated intangible elements Traditional knowledge for making instruments and performing. The stories narrated and the creative process when composing songs
2.3	Language(s), register(s), speech level(s) involved Chagossian Creole
2.4	Perceived origin Africa
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.
3.2	Other participants (e.g., holders/custodians) Public
3.3	Customary practices governing access to the element or to aspects of it
3.4	Modes of transmission Oral transmission, TV and radios
3.5	Concerned organizations (NGOs and others) Chagos Welfare Fund Chagos Refugee Group
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment
4.2	Threats to the transmission
4.3	Availability of associated tangible elements and resources
4.4	Viability of associated tangible and intangible elements
4.5	Safeguarding measures in place Performance Transmission from old to young generation

5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Rita Baptiste, Rosemond Saminaden, Olivier Bancoult, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee
5.4	Date and place of data gathering	National Heritage Fund, Chagos Refugees Centre, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>– Consultative Meeting on 16 March 2018</p>	

BALLROOM SEGA- SEGA SALON		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sega Salon</i> English: Ballroom Segga
1.2	Short, maximally informative title (including indication of domain(s))	Songs of the 1970s in Mauritian Creole
1.3	Community(ies) concerned	Mauritians of African-Malagasy descent
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Sega Salon</i> is a variation of Segga which appeared at the end of the 19th century. At this time, balls were organised amongst the European settlers, in private houses. These balls had as repertoire French music and dances: quadrille (<i>kadri</i>), polka, mazurka (<i>mazok</i>), waltz (<i>vals</i>), scottish (<i>kotis</i>). As there was a lack of musicians to entertain these balls and musicians of the working class (mainly slaves' descendants) were integrated into the orchestra. They accepted and learned these European music and instruments. It was also a way for them to be considered socially acceptable and get out of their discriminated status.</p> <p>The <i>Segga Salon</i> took birth in the quadrille, European dance and music very popular in the 19th century in ballrooms. Quadrille is composed of five figures/parts danced by four couples arranged in a square, with each couple facing the centre. The parts are highly structured and predetermined, leaving little space to improvisation. <i>Le Pantalon</i> was a popular song, where the second and third figures (<i>L'été</i> and <i>La Poule</i>) were popular dances. <i>La Pastourelle</i> was a well-known ballad. And the <i>finale</i> was very lively and opened to improvisation. This opening allowed the musicians of slave descent to introduce the traditional Segga rhythm in this European musical structure. The musical encounter begun in these conditions and by the end of the 19th century, this type of music of mixed form was naturally called <i>Segga</i> and was appreciated by people attending these ballrooms.</p> <p>The <i>Segga Salon</i> is characterized by the use of melodic instruments: violin, banjo, accordion and the <i>jazz</i> (the bass drum equipped with a cymbal) compared to <i>Segga</i> which is mainly played with percussion instruments. As far as the dance is concerned, the strictness of the original steps of the European dances was swept away by the free gestures of the <i>Segga Tipik</i>. However, European dances influenced this creolized form of Segga by the fact that the dancers started to hold/touch each other. We can still see this posture in the <i>Segga Kordeon</i> of Rodrigues and in the Segga of Reunion island, but it was not preserved in the Mauritian <i>Segga Modern</i>. The structure of the Segga songs was also influenced by European structure and integrated the verses and chorus structure.</p> <p>Just like the Segga entered upper class ballrooms through quadrille, European music (polka, waltz, scottish, etc.) invested the popular circles around the 1930s, in a "creolized" form. Small music bands were created all around Mauritius. These groups entertained balls that were organized by families and friends (<i>bal zariko</i>, <i>bal kouler</i>) and also public balls. For little</p>	

	<p>money, these music bands became very popular and crossed the island until the late 1980's to entertain balls, marriages and other festive events. One of the last groups was the one led by Louis L'Intelligent, violinist of Chamarel, who died at the age of 84 in August 2010.</p> <p>The leading figures of <i>Sega Salon</i>, Jacques Cantin (died in 1992) and Serge Lebrasse, embodied the bridge between the <i>Sega Salon</i> and the <i>Sega Modern</i>, by developing a transitional form of Sega known as <i>Sega Popiler</i> (popular Sega) characterized by the introduction of amplified instruments such as electric guitar, bass, drums and performed in the context of popular balls. However this style of Sega is not identified as an element of this inventory as it was a transitional form. Today, we call the Sega of this interim period, <i>Sega Lontan</i> (Old Sega).</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements</p> <p>Musical instruments:</p> <ul style="list-style-type: none"> • <u>Banjo</u>: This instrument originates from West Africa (“bania”), and was very popular in the USA in the 19th century. It was imported into France then to Réunion and finally to Mauritius in the 1860s. As in Réunion Island, the banjo in Mauritius is often made in an artisanal fashion. It has a simple design and this allows artisans to produce several varieties. The banjo is foremost a melodic instrument, but can, like the guitar contribute to the instrumental rhythmic sound of a musical band. The typical feature is its mixed use allowing it to play a melody as well as a harmonic and rhythmic accompaniment • <u>Violin</u>: The violin is a chordophone with a bow and four strings fitted to the fifth (G, D, A, E). Its resonance body consists of a background and a soundboard, connected on the sides by eclipses. Between them is the support made of maple that supports the strings attached to their end in the four pins of the head. The strings then pass above the maple neck that supports the ebony fingerboard, to finally attach to the tailpiece. Inside the box, the harmony bar, a rod of fir glued against the inner wall of the top table to strengthen it. Finally, the soul, also in fir, cut

		<p>diagonally connects tables between and adapts to their arching. The bow is formed and a stick cambered iron, to be firm and flexible at the same time, a durable and flexible horsehair rudder is attached to an ebony prop. Usually, the performer holds his violin between the collar bone and chin. However, as in Réunion Island, in Mauritius, some violinists place the violin further down the shoulder. This appears to be a practice existing since the 19th century. The last violinists of Mauritius, the Creole fiddlers, hold the violin at the chest as it is the case also in Madagascar.</p> <ul style="list-style-type: none"> • <u>Accordion</u>: The accordion and the harmonica are the only aerophones integrated into the music of the Mascarenes Islands. The accordion is a hip, wind tunnel and keyboard instrument. Its mechanism is based on the alternation of extension and compression of the bellows: the air vibrates arranged free hip at its ends and produces a particular sound. Often, the seated instrumentalist plays bass with the left hand, while his right hand plays the melody on a keyboard or buttons. Thus this instrument can produce powerful sounds as well as providing both a melody and its harmonic accompaniment. • <u>Jaz/Jazz</u>: This word has double meaning. It is the name given to the musical groups (<i>Jaz</i> or band) performing the <i>Sega Salon</i> as well as an instrument (the bass drum of a drum equipped with a cymbal).
2.2	Associated intangible elements	Craftsmanship: making and repairing musical instruments such as the banjo, violin.
2.3	Language(s), register(s), speech level(s) involved	Mauritian Creole.
2.4	Perceived origin	Afro-Malagasy origin mixed with European

		influence
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Serge Lebrasse, late Marclane Antoine, Late Jacques Cantin
3.2	Other participants (e.g., holders/ custodians)	Family members
3.3	Customary practices governing access to the element or to aspects of it	Festive events, ballrooms, popular balls, gatherings, media.
3.4	Modes of transmission	Oral, by mimicry, with elderly generation
3.5	Concerned organizations (NGOs and others)	Mauritius Management Rights Society National Heritage Fund Ministry of Arts and Culture Nelson Mandela Centre for African Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment These instruments are not played anymore.	
4.2	Threats to the transmission Balls are no longer organised although the music is still be produced	
4.3	Availability of associated tangible elements and resources All materials available and a publicly –funded Conservatory of Music exists for a number of years.	
4.4	Viability of associated tangible and intangible elements Living	
4.5	Safeguarding measures in place	<ul style="list-style-type: none"> • Arno Bazin, from Reunion Island has made a collection of gramophone records dating from 1926 to 1991 and that produced in the Mascarenes. • The Mauritius Broadcasting Corporation possesses a small collection in its Archive. • Collection of data by researchers
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Consent of Serge Lebrasse, doyen of sega salon
5.2	Restrictions, if any, on use of inventoried data	Private property of Arno Bazin.
5.3	Resource persons(s): name and status or affiliation	Fanie Précourt, Arno Bazin, Daniella Bastien Mauritius Broadcasting Corporation
5.4	Date and place of data gathering	Interview with Fanie Précourt 26 th - 28 th November 2012, Reunion Island.
5.5	Date of entering data into an	29.11.12, 2017, 2018

	inventory	
5.6	The inventory entry compiled by	Daniella Bastien, UOM National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Arno Bazin, <i>Catalogue discographique de l’Océan indien</i>, 2004. • Fanie Précourt, <i>Le séga des Mascareignes</i>, ed. Kreol Art, 2007. • Marcel Didier, <i>L’Express</i>, « Rythmes d’Afrique », 10th March 1993. • Jean Clément Cangy, <i>Le séga, des origines à nos jours</i>, 2012. 	

SAGAI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sagai</i> English: Sagai
1.2	Short, maximally informative title (including indication of domain(s))	Songs in Mauritian Creole and African languages created by Menwar
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	Short description The <i>Sagai</i> of Menwar (Stephano Honoré) incorporates instruments that the artist makes himself or herself with elements and objects such as pistachio shells, baget matlasie (mattress maker), cans, etc. According to Menwar, the <i>Sagai</i> is an encounter of Segga, with blues, jazz, rock, and <i>Seggae</i> . The name <i>Sagai</i> refers to a harpoon used by fishermen, the spear of the warrior and the rod of the mattress maker. Rarely seen in modern Segga, the <i>Sagai</i> reintroduces traditional instruments of segga, such as the ravann and maravann which can be considered as the backbone of the Sagai organology. The fast beat leads to a trance and resembles the ritual segga music traditionally played during funerary rites. Themes of <i>Sagai</i> songs concentrate on the poor's living conditions, memories of slavery, etc. Menwar is regularly invited in international festivals to present this new form of Segga.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Creole and African language
2.4	Perceived origin	Mauritian
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Mauritius Management Rights Society National Heritage Fund Nelson Mandela Centre for African Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment – Limited transmission to future generations – Changing norms and values that have been replaced by modern ones. – Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission Contemporary music of Western inspiration	

	Western lifestyle Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Production of CDs/DVDs, Radios and TVs, schools and heritage institutions such as the NMCAC efforts to promote this by engaging Menwar among others in training exercises.
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory;	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

<i>SEGGAE</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Seggae</i> English: Seggae
1.2	Short, maximally informative title (including indication of domain(s)) Songs in Mauritian Creole created by the late musician Kaya
1.3	Community(ies) concerned Mauritians
1.4	Physical location(s) of element Island of Mauritius
1.5	Short description Like in every cultural expression, since its creation to contemporary expression, the Segga has evolved and enriched itself through contact with other musical forms. In this way, segga links the past, the present and the future. This musical style created by the late Joseph Réginald Topize, also known as Kaya, is a mixture of the Jamaican Reggae and Mauritian Segga. The themes of <i>Seggae</i> music range in a wide variety. The themes revolve primarily around issues facing contemporary society. The Rastafarian culture is put in the foreground. Kaya drew inspiration from biblical texts and his message advocated openness to other cultures, tolerance and harmony between people. In his lyrics, he also castigated the loss of moral values. Furthermore one can note a return to African culture and roots. Today, leading figures of <i>Seggae</i> promote in their lyrics and public discourses a Mauritian society without any racial partitioning. Nowadays, <i>Seggae</i> concerts attract thousands of people and its social and identity function has gained importance.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Recorded music of Kaya, new instruments used by Menwar and also his method for playing the <i>ravann</i> .
2.2	Associated intangible elements Reminiscence of slavery The making of original instruments The connection with the African and the Rastafarian The element of Mauritius without social or ethnic boundaries Openness to other cultures
2.3	Language(s), register(s), speech level(s) involved Creole
2.4	Perceived origin Afro-Malagasy origin mixed with European and American/ South American/ Jamaican/ Carribean influence
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. All Mauritians citizen Both male and female All social classes

3.2	Other participants (e.g., holders/custodians)	Public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral, by mimicry, Conservatoire National de Musique, TVs, radios, CDs/ DVDS
3.5	Concerned organizations (NGOs and others)	Mauritius Management Rights Society National Heritage Fund Nelson Mandela Centre for African Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Currently <i>Seggae</i> is confined to pubs, bars, etc. rather than being promoted at national level	
4.2	Threats to the transmission <i>Seggae</i> has a great influence on the youth and therefore limited threats	
4.3	Availability of associated tangible elements and resources Menwar has opened a school where he teaches his method to play the ravann. The Nelson Mandela Centre also engages Menwar and others to train the youth.	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Production of CDs/DVDs, Transmission from word of mouth
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Menwar, Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	UOM, NHF, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

MODERN SEGA- SEGA MODERN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sega Modern, Sega Lanbians</i> English: Modern Segga
1.2	Short, maximally informative title (including indication of domain(s))	Segga developed from the 1960's
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Segga Modern</i> developed in the years 1960s to 1980s as an evolution of <i>Segga Popiler</i>. It is the most popular and prevalent music of the island and there is no cultural show without <i>Segga Modern</i> bands.</p> <p>This kind of Segga is characterized by the introduction of amplified musical instruments like drums, bass, guitar, which led to this new form of Segga during the 1960s.</p> <p>Although some tradition bearers contest the authenticity of this Segga which became a commercial instrument and has supplanted the traditional Segga; the development of <i>Segga Modern</i> offered an opening of this music to all social classes in Mauritius as well as on the world. Indeed, by the 1950s, the Segga still suffered from the disdain of middle classes who perceived it as morally deviant. It is with the appearance of <i>Segga Popiler</i> in the 1960s, a transitional form of Segga between the <i>Segga Salon</i> and the <i>Segga Modern</i>, that amplifying instruments such as electric guitar, bass and drums were introduced in Segga. However, while <i>Segga Popiler</i> was still confined in the popular class, <i>Segga Modern</i> entered all the ranges of the society in particular with the recordings of Segga on singles contributing to a better dissemination and recognition of this music and songs. One of the first Segga singers to record singles is Serge Lebrasse. In 1958, Serge Lebrasse, won a scholarship to study Music, and met Philippe Ohsan, who was the Conductor of the Police Band. Lebrasse became the first civilian singer of the Police Band. Under the direction of Philippe Ohsan, the Police Band accompanied many Segga singers. Assisting a show, John Venpin, a music producer, saw Serge Lebrasse onstage. These songs flooded in people's houses and the disdain that the middle class had for Segga faded.</p> <p>Furthermore, Segga crossed the borders and opened to the world with Maria Segga (born Rochecouste), the first Segga singer recognized in France, and who contributed greatly to the spread of Segga in Europe in the 1960s. She spent 10 years in France and 13 years in Madagascar, and she recorded many Segga songs, such as the famous title: <i>La Pointe-aux-Piments</i>.</p> <p>However, consecration of <i>Segga Modern</i> in Europe is in the song "Alalila" which was the "summer hit" in France in 1991. Segga bands are regularly invited to participate in international festivals and many of them have toured in Europe, Australia, and Canada where there are significant Mauritian diasporas.</p>	

	<p>Moreover, <i>Sega Modern</i> became known to the world through the development of the tourism industry in Mauritius in the 1970's and the introduction of Sega in the hotels to entertain tourists. The first band performing in hotels was <i>Les Corsaires</i> (the Pouzet brothers). Gradually, other Sega singers, such as Roger Augustin, Roger Clency, Cyril Labonne, etc., were to perform Sega shows in hotels.</p> <p>In this new performing context, the music, dance and costumes evolved to become a folkloric show. The most evident change was in the clothing. Traditional clothing made of large skirts with petticoat and a <i>konde</i> (a scarf placed on the women's head) were replaced by colourful large flowery skirts without petticoats and a short blouse leaving the belly naked. The dancers were barefoot on stage. This design was influenced by costumes worn by female dancers in a ballet on the theme of Sega created by choreographer Val Cheung Chak around 1973. Those costumes are still being used in <i>Sega Modern</i> performances in hotels.</p> <p>The dance changed as the free gestures and improvisation generally found in traditional Sega gave way to established choreographies. The free body expression gave place to commercial and demonstrative dances.</p> <p>However, the themes remained the same such as everyday social life issues or drug abuse. However, Sega is today not so much a means of claiming freedom of expression or of resistance, as it could have been in the past. The lyrics are easy to remember and follow the European influence referring to a verses and chorus structure.</p> <p>This vulgarization of Sega in the 1980's drove to a kind of <i>Sega Komersial</i> (commercial Sega). And in the 1990's, with new technologies in the music sector, hundreds of albums were recorded yearly and the Sega inundated radio and tv shows. Today, the financial aspect of <i>Sega Modern</i> incites local producers to exclusively sponsor <i>Sega Modern</i> albums. The increasing number of female Sega singers producing albums is also a notable indication of the evolution of the music sector.</p> <p>Examples</p> <ul style="list-style-type: none"> • Serge Lebrasse recorded four songs in 1959: <i>Madame Eugene</i>, <i>Zarina</i>, <i>Moris mo zoli pei</i> (Mauritius, my beautiful country) and <i>Mariaz pa badinaz</i> (<i>Marriage is a serious matter</i>). • In 1978, <i>Anita my love</i>, a Sega of Mario Armel was in the hit parade in Germany. • In 1980, Maxime Le Forestier, a famous French singer, did a remake of <i>Ambalaba</i>, a Sega of Claudio Veeraragoo. 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Musical instruments: guitar, bass, brass, drums, synthesizer.
2.2	Associated intangible elements	Creation of new Creole words such as " <i>baterbis</i> " (a freeloader)
2.3	Language(s), register(s), speech level(s) involved	Creole

2.4	Perceived origin	Afro-Malagasy origin, European influence, Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Famous ones: Late Roger Clency, Marie-Josée Clency, Claudio Veeraragoo, Jean-Claude Gaspard, Cyril Labonne, Alain Permal, Cyril Ramdoo, Mario Armel, Linzy Bacbotte, Nancy Dérougère, Mario Justin, Alain Ramanisum, Désiré François, Yvon Macabé, Gérard Louis, etc.
3.2	Other participants (e.g., holders/custodians)	Musicians and public
3.3	Customary practices governing access to the element or to aspects of it	Festive events: in family life and at national level, gatherings, media
3.4	Modes of transmission	Oral, by mimicry, with elderly generation, recordings, radios, TVs
3.5	Concerned organizations (NGOs and others)	Nelson Mandela for African Culture, Mauritius Management Rights Society, NHF
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	
4.2	Threats to the transmission	
4.3	Availability of associated tangible elements and resources Available. Demand from audiences	
4.4	Viability of associated tangible and intangible elements Living Heritage	
4.5	Safeguarding measures in place	Regular competitions are held by the National Television Station and radio, regular shows, CDs and DVDs are produced, researches, student dissertations.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Fanie Précourt, Daniella Bastien, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo – Jankee
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018

5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Arno BAZIN, <i>Catalogue discographique de l'Océan indien</i>, 2004. • Marcel DIDIER, <i>L'Express</i>, « Rythmes d'Afrique », 10th March 1993. • Jean Clément CANGY, <i>Le séga, des origines à nos jours</i>, 2012. • CDs/DVDs produced 	

PROTEST SONGS- SANTE ANGAZE		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Sante Angaze, Sega Angaze</i> English: Protest songs
1.2	Short, maximally informative title (including indication of domain(s))	Songs in Mauritian Creole
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Sante Angaze</i> is a musical form that emerged in a particular socio-political context, namely in post-independent Mauritius. The Sega and more broadly, Creole expression songs, became the vehicle for political ideologies. In this claim for a national identity, the Sega transcends borders, in the texts as well as in its instrumentation. Music bands, called <i>grup kiltirel</i> (cultural groups) were affiliated to different political movements. The well-known <i>Grup kiltirel Soley Ruz</i> (Red Sun cultural Group) can be considered as the initiator of this cultural and intellectual shift. In 1975, their album <i>Nu kiltir</i> (our culture) was largely disseminated. Poets, playwrights, writers, composers were on the same platform to claim <i>Enn sel lepep, enn sel nasion</i> (one people, one nation). About 10,000 people gathered in festivals. The prevailing discourse was that Mauritius must be freed from colonial codes in all areas: economic, political, linguistic and cultural. The aim of these <i>grup kiltirel</i> was to raise consciousness about all oppressive situations. The texts were imbued with political and social themes: unemployment, gender inequality, need for the federation of the working class, employer-employee relations, etc. Moreover, what was happening in the rest of the world was also a concern. Bam Cuttayan, a beacon of <i>Sega Angaze</i>, sang <i>Diego</i> (a song on deportation of the Chagossians), <i>Victor Jara</i> (a song about the murder in prison of the Chilean musician, artist and activist), and <i>Amandla</i> (a song on Nelson Mandela). On stage, the <i>tabla</i>, the <i>sitar</i> and the <i>harmonium</i> (Indian traditional music instruments) encountered the traditional musical instruments of the <i>Sega Tipik</i>. Sega practice was no longer confined to the Afro-Mauritian community; it entered all the ethno cultural groups and was now performed not only by Mauritians of African and Malagasy origins. Siven Chinien, a well-known practitioner, was also a singer of <i>gamat</i> – traditional songs performed during Hindu weddings. As the main function of <i>Sega Angaze</i> is to politically empower people of the working class, dancing on crude realities of life evoked in the texts was inappropriate. Furthermore, the meeting of the different instruments created a unique melody on which one cannot dance.</p> <p>Examples:</p> <ul style="list-style-type: none"> - <i>Nuvo Kiltir</i> in 1974, - <i>Buké Banané</i> in 1976 - <i>7 Couler</i> in 1978. - <i>Fler raket</i> in 1980 - <i>Pei larm kuler</i> in 1981 	

	<ul style="list-style-type: none"> - <i>Zenfan</i> later in 1986 - <i>Brin soley</i> in 1993 - A posthumous album (<i>Parol envolé</i>) in 2003 - <i>Soldat lalit</i> - <i>Krapo kriyé</i> 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Musical instruments: harmonium, sitar, tabla
2.2	Associated intangible elements	Capture of the socio-political context.
2.3	Language(s), register(s), speech level(s) involved	Mauritian Creole and Hindi words
2.4	Perceived origin	Afro-Malagasy origin, Indian influences
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Nitish Joganah and Ram Joganah, Quatre-Bornes Zul Ramiah Gaëtan Abel, Beau-Bassin Marcel Poinen Late Bam Cuttayen
3.2	Other participants (e.g., holders/custodians)	Public
3.3	Customary practices governing access to the element or to aspects of it	Festivals, gatherings, media, music albums, regular radio broadcasts, some songs are still used by political parties
3.4	Modes of transmission	Oral, by mimicry, with elderly generation, radios and Tvs
3.5	Concerned organizations (NGOs and others)	Fondation Bam Cuttayen Mauritius Management Rights Society Ministry of Arts and Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Political message conveyed by the songs	
4.2	Threats to the transmission The songs denote what is considered as certain obsolete ideologies	
4.3	Availability of associated tangible elements and resources Available.	
4.4	Viability of associated tangible and intangible elements Living	
4.5	Safeguarding measures in place	Collection of data by researchers, edition of heritage albums (PRMA) Radios and TVs CDs and DVDs
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the	Daniella Bastien, ICH workshops and

	community/group in data gathering and inventorying	consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018???
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Philippe de Magnée, Daniella Bastien, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Daniella Bastien, <i>Le séga engagé. Une lecture anthropologique et politique</i>, Mémoire de DEA, Université de La Réunion, 2005. 	

OLD LOCAL SONGS- SANTE LONTAN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sante lontan</i> English: Old local songs
1.2	Short, maximally informative title (including indication of domain(s))	Songs in Creole
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans, Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>The <i>sante lontan</i> are monodic songs (single solo line or single melodic line), composed sometimes of no more than two sentences that have been transmitted across generations. These include various categories of songs such as <i>romans</i>, <i>lullabies</i>, <i>work songs</i>, etc. These songs defy time and have been transmitted by the elders who left their individual imprint without loss of their didactic character. However as these were transmitted orally through generations, parts of the lyrics have been lost and only some fragments have been preserved. The songs that date back to time immemorial and form part of collective memory are of unknown origins and it is difficult to attribute them only to a Mauritian heritage as one finds similar melodies in the other islands of the Indian Ocean. As such they can be described as intercultural heritage of the South West Indian Ocean.</p> <p>The <i>sante lontan</i> often takes the form of a plaintive or sentimental song and speak of the world and of the place and role of the individual in the world. For example, <i>Ayo Liza</i> and <i>Lea</i> reflect the desperation felt by men who have been rejected by their lovers, and address universal themes, such as “mother”, “death”, “despair”, and “love”.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Ravann, <i>maravann</i> , <i>triyang</i> , <i>banjo</i> , and guitar. The songs could be accompanied by musical instruments although no testimonies are available for instruments used in the past. <i>Sante lontan</i> are performed with instruments such as ravann, <i>maravann</i> , <i>triyang</i> , <i>banjo</i> , and guitar.
2.2	Associated intangible elements	<ul style="list-style-type: none"> - Living conditions - Customs and Traditions - Disappearing [lost] crafts - Healing - Socio-economic activities - Love and experiences
2.3	Language(s), register(s), speech	- Creole language.

	level(s) involved	
2.4	Perceived origin	These songs emerged out of the contacts between different cultural groups and no particular origin can be established. They are therefore heritage from the encounter of various groups of immigrants who came to Mauritius. Similar tunes are found in islands of the South West Indian Ocean area sharing the same historical and cultural background. It can however be stated that, as far as the texts are concerned, they are Mauritian creations.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<ul style="list-style-type: none"> - ABAIM: an NGO with its own musical group. Over three decades, it has developed a program for collection and dissemination of Mauritian oral traditions. In 2010, it launched an album of folk songs in Mauritian Creole. In 2016, they launched a book '<i>O ti le la la e Ravann, liv bileng kreol/angle</i>' (A bilingual book in Creole and English). - Many artists have claimed copyright on these <i>Sante lontan</i> songs that should otherwise have been in the public domain.
3.2	Other participants (e.g., holders/custodians)	- The public
3.3	Customary practices governing access to the element or to aspects of it	- Family gatherings and in specific occasions; during wakes, during cyclones (without electricity), after relating a tale.
3.4	Modes of transmission	- Oral, transmission by elderly persons and by mimicry and recordings.
3.5	Concerned organizations	ABAIM, TV /Radio stations Archives Library Mauritius Rights Management Society Nelson Mandela Centre for African Culture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	- As there is no complete inventory of these songs, a national inventory is appropriate.
4.2	Threats to the transmission	- Limited transmission. And as old people die their songs are also dying with them if and when not recorded. Currently the songs do not reflect the realities of the youth and as such

	there is a need for recreation.	
4.3	Availability of associated tangible elements and resources -	
4.4	Viability of associated tangible and intangible elements - While it is endangered heritage, efforts can and should be made to recreate it through performances and publicity.	
4.5	Safeguarding measures in place	- ABAIM among others regularly popularises the heritage songs through shows, CDs and by teaching children. There are also collections of data through researches. Menwar has also provided information.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	Alain Muneean, Daniella Bastien, Stéphan Honoré (Menwar), Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <ul style="list-style-type: none"> - Charles Baissac, <i>Le Folk-Lore de l'île Maurice</i>, 1888 - Fanie Précourt, <i>Le séga des Mascareignes</i>, ed. Kreol Art, 2007. - Abaim, <i>ReKreasyon</i>, 2010 (music) <i>Ravann, liv bileng kreol/angle'</i> (A bilingual book in Creole and Eode de Ravane by Menwar	

CHINESE DRAGON DANCE- <i>DANS DRAGON</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Dans Dragon</i> English: Chinese Dragon Dance
1.2	Short, maximally informative title (including indication of domain(s))	Performing arts practiced by the Sino-Mauritians
1.3	Community(ies) concerned	Sino-Mauritian
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Every Chinese New Year Parade ends with a Dragon Dance. The parades start on Chinese New Year's Day and continue for the next fifteen days until the end of the festivities with the Lantern Festival.</p> <p>The Dragon Parade is a highlight of the festivities. The Dragon represents wisdom, power, and wealth and a very important aspect of Chinese Culture. It is also said that the Dragon Dance performed on Chinese New Year's Day scares away the evil spirits and all the bad luck with them. During the Dance, a dozen or so performers hold the dragon up on poles. Usually one person places a Pearl of Dragon in front of the dragon and the dragons follow it. They raise and lower the Dragon making him "dance" as they wind through the masses to the sounds of horns, drums and gongs. It symbolises the bringing of good luck and prosperity in the year to come for all the human beings on earth.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Creole, Mandarin
2.4	Perceived origin	China
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Researchers and the public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Mauritius Management Rights Society Mauritius Chinese Diaspora and Heritage Centre China Cultural Centre National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <ul style="list-style-type: none"> - Limited transmission to future generations - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation. 	

4.2	Threats to the transmission Contemporary music of Western inspiration Western lifestyle Lack or limited interest for old songs and ancestral practices	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Annual celebrations/practice, publications, transmission from elders to the youth
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

<i>KUCHIPUDI DANCE</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	English: <i>Kuchipudi</i> Dance
1.2	Short, maximally informative title (including indication of domain(s))	Performing arts- Songs, music and dance in Telugu language
1.3	Community(ies) concerned	Mauritian Telugu
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Kuchipudi</i> dance hails from the kuchipudi village, Vijayawada Andhra-Pradesh in India. The dance took its name after the village itself. It has been practised mainly by brahmin boys since 14th century and this legacy has been passed on from generations to generations all over India and diaspora.</p> <p><i>Kuchipudi</i> dance is one of the eight main indian classical dances which has all the characteristics, salient features of a classical dance form as mentioned in the famous treatises of dance for example <i>Natyashastra</i>.</p> <p><i>Kuchipudi</i> dance depicts mostly the dance dramas based on the epics like <i>Ramayana</i>, <i>Mahabharata</i> and other dance dramas like <i>yakshagana</i> and <i>kalapa</i>. It has been initiated by swami siddendra yogi in the <i>kuchipudi</i> village. Kuchipudi dance is the main attribute of this particular village.</p> <p><i>Kuchipudi</i> is a legacy of the village which is being passed on. A classical dance form improves an individual physically, mentally, culturally, artistically, socially and academically.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Telugu language
2.4	Perceived origin	Kuchipudi village- Andhra Pradesh, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mrs Premila Uppamah Dr. Dayashree Pentiah-Appadoo Nalini Totiah Tejasvini Gopaloodoo
3.2	Other participants (e.g., holders/custodians)	Telugu Socio-cultural groups, Telugu Speaking Union and students practising <i>kuchipudi</i>
3.3	Customary practices governing access to the element or to aspects of it	Constant and regular practice (practically n theoretically) of the dance form
3.4	Modes of transmission	Mauritius Telugu Cultural Centre Trust has opened schools where <i>Kuchipudi</i> dance is taught. contact classes & performances
3.5	Concerned organizations (NGOs and	Various Telugu socio cultural associations all over

	others)	Mauritius
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment -growth in the interest of the dance -further studies in the field -provide more platforms and job opportunities	
4.2	Threats to the transmission -importance given to unprofessionals -more opportunities and awareness to promote the subject	
4.3	Availability of associated tangible elements and resources	
4.4	Viability of associated tangible and intangible elements	
4.5	Safeguarding measures in place.	<ul style="list-style-type: none"> - On-going practice will be fruitful based on proper meritocracy. - those working more upon it should be rewarded and given chance to do better developments -it is a legacy carried from the ancestral land so need to be preserved and passed on - the form must not be distorted by lack of proper knowledge and chances for intense training required.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Indrani Kristnama, Nalini Totiah, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo – Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, Mauritius Telugu CulturalCentre, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	Mauritius Telugu CulturalCentre National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

TRADITIONAL MARATHI DANCE- JHAKRI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi: <i>Jhakri</i> English: Traditional Marathi Dance
1.2	Short, maximally informative title (including indication of domain(s))	Performing arts- Songs, music and dance in Marathi language
1.3	Community(ies) concerned	Mauritian Marathi
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The traditional <i>Jhakri</i> dance is a performing art form which encompasses musical instruments, songs and dance in Marathi language. The instruments basically consist of the <i>Dhol</i>, drums, <i>jhanj</i> (hand symbols), <i>chimta</i> (tongs).</p> <p>The <i>Jhakri</i> dance is popularly performed during folkloric festivals such as Ganesh Chaturthi. During the night of Ganesh Chaturthi, devotees go from temple to temple to perform the <i>Jhakri</i> dance. This is normally known as the ‘La tournée <i>Jhakri</i>’.</p> <p>The <i>Jhakri</i> dance is usually performed in circle with a clockwise rotation. The traditional performance of the <i>Jakri</i> dance is divided into several stages:</p> <ul style="list-style-type: none"> • The person who plays <i>dhol</i> comes forward, usually in the middle • People gather round the latter • Normally, those playing the <i>jhanj</i> and <i>chimta</i> stand alongside the one playing the <i>dhol</i> • The soloist starts singing and steps are matched to the lyrics and beats of the respective song. 	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>1. Musical instruments</p> <p><i>Dhol</i>- <i>Dhol</i> is made up of two stretched membranes tied by strong string. One side of dhol is played by wooden stick called <i>tiparu</i>, on that side black coloured ink paste stick in the centre. The <i>Dhol</i> player is usually seated with the <i>Dhol</i> placed on his legs.</p> <p>Drum (<i>tambour</i>)- The drum is a member of the percussion group of musical instruments. Drums are usually played by striking with the hands.</p> <p><i>Janj</i> (hand cymbals)- These are intended to be struck by hand tend to be fairly small to medium diameter, 9"-16" being the most common, and thin but still with some taper, resulting in an extremely thin rim.</p> <p><i>Chimta</i>- The <i>chimta</i> consists of a long, flat piece of steel or iron that is pointed at both ends, and folded over in the middle. A metal ring is attached near the fold, and there are jingles or rings attached along the sides at regular intervals. The rings are plucked in a downward motion to produce tinkling sounds.</p>
2.2	Associated intangible elements	Ways of playing the instruments
2.3	Language(s), register(s), speech level(s) involved	Marathi language

2.4	Perceived origin	Konkan areas of Maharashtra, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Anunta Bhiwajee Seewram Luximon Aniraw Lukea Gajanand Sonoo
3.2	Other participants (e.g., holders/custodians)	Marathi Socio-cultural group, the Marathi Speaking Union, the public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Dance observation and imitation. Playing instruments: informal teaching by elders to younger generations.
3.5	Concerned organizations (NGOs and others)	Various Marathi socio-cultural associations all over Mauritius
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Mastery in playing traditional musical instruments is lacking Ever-growing influence of modern music and technology may threaten the authenticity of the <i>Jhakri</i> dance.	
4.2	Threats to the transmission Innovation and ageing of the practitioners may lead to failure of transmission	
4.3	Availability of associated tangible elements and resources Instruments	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	There are several safeguarding measures already in place, be it at individual level or community level, to preserve the <i>Jhakri</i> dance in Mauritius. The Marathi Cultural Circle Bhawani Mandir of Glen Park, Vacoas, launched a CD consisting of <i>jhakri</i> songs sung by local artists. A <i>jhakri</i> dance competition is organized each year by the Mauritius Marathi Cultural Centre Trust
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, Mauritius Marathi Cultural Centre, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

ROMANTIC SONGS- ROMANS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Creole: <i>Romans</i> English: Romantic songs
1.2	Short, maximally informative title (including indication of domain(s)); Love songs in Creole
1.3	Community(ies) concerned; Rodriguans and Agaleans
1.4	Physical location(s) of element; Island of Rodrigues and Agalega
1.5	<p>Short description</p> <p>According to Soussigné J.P. (2010:86-88) in Rodrigues, the term <i>Romans</i> refers to love songs that were sung in French and without instruments. It was a tradition borrowed from the French popular songs that dates back to the 17th and 18th Centuries. This oral tradition was imported to Rodrigues and given the insularity of Rodriguan society, many love songs that disappeared in other colonies were preserved in the collective memory of Rodriguans. Although these love songs were of French origin, yet, across times, they evolved and thus, a modified form of <i>Romans</i>, different from the original ones, have been transmitted across generations.</p> <p>The author also highlighted that, even though Rodriguans were illiterate in French language, yet, they learnt the songs by heart as they were transmitted and sung in French. Whilst the repertoire of these songs used to be alive in people's memories, yet, they are dying with the elderly generation since there is limited transmission to the present generation.</p> <p>Based on his description of <i>Romans</i>, it is obvious that they were inherent to the courtship and wedding traditions at that time. As the relationship between a man and a woman progressed, there was Romance to cross each stages of the relationship. For example: there was a love song to end a relationship and one to reject the proposal of a man. He identified two types of love songs that he named:</p> <p><u><i>Romans de deklarasyon</i></u> (Eng. Trans: declaration love songs): It was a form of oral poetry in which the narrator sung his love to his suitor and, similarly the suitor sung back her answer. In the past, it was the norm for the man to sing his love to the woman he was courting and the woman to reply in singing whether she accepts or rejects his proposal. For example: the man sung his marriage proposal to the woman he had chosen; the woman sung a <i>Romans</i> to accept the proposal and finally the former sung back a <i>Romans de remersiman</i> (acceptance love song).</p> <p><u><i>Romans de mariaz</i></u> (Eng. Trans: Wedding love songs): There were specific love songs that were sung at the different stages of the wedding ceremony such as during the wedding cortege, when the couple left the ceremony and when the bride reached home. In his analysis of the wedding love songs, Soussigné (2010: 88) wrote that, firstly, the theme of farewell to the mother country prevailed in most of these songs. Secondly, they were patriotic songs that either referred to Napoleon or to the Napoleonic period and, thirdly, they were of Roman Catholic inspiration. For him, these wedding love songs were sad and melancholic song because, in France, it was a tradition to cry for the bride before she leaves for her new life.</p> <p>Long ago, romance songs were part of the rituals surrounding courtship and a love relationship between a man and woman. Singing a <i>Romans</i> at each stage of a relationship was not only part of the convention but can also be seen as a passage of rite since it was a symbolical way to mark the passage from one phase in a relationship to the other.</p>

	<p>In Agalega also, during the <i>bal dan lakres</i> (ball in the nursery), they used to sing <i>Romans</i> (romance). The songs were not necessarily about love but they could be on any topic and usually they were of Seychellois origins.</p> <p>It was a slow rhythmic way of singing to narrate, for example, a story of past legacies, to communicate and solve sensible issues such as: fights, love confessions and relationships break offs and to talk about the life of a deceased.</p> <p>Further research is needed on the various songs and dances that were performed in Chagos and that are still being performed by Chagossians.</p>				
2.0	CHARACTERISTICS OF THE ELEMENT				
2.1	Associated tangible elements	Texts Musical instruments Recordings			
2.2	Associated intangible elements	Rhythm Social function of these songs Courtship rituals Beliefs and conventions			
2.3	Language(s), register(s), speech level(s) involved	Rodriguan and Agalean Creole and French			
2.4	Perceived origin	France			
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT				
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Artists and composers Names of Rodriguan musicians and their contact details ³ :				
	No.	Nom	D/N	Adresses	Tel.
	1.	Pierre Mévil Momus	01.05.77	Petit Gabriel	
	2.	Marie Danielle Bernard	29.01.86	Petit Gabriel	831 66 82
	3.	M. N. Gurty Montille	09.05.78	La Ferme	832 73 19
	4.	Luc Tan Wee	01.03.49	Anse Quitar	831 15 87
	5.	Eddy Leong Tim	16.09.62	Mont Lubin	831 59 10
	6.	Elie Karl Gentil	12.11.54	Mont Fanal	831 19 84
	7.	Jean Carl Clair	25.09.81	Malartic	831 46 90
	8.	Bertrand Samoisy	29.11.57	Rivière Coco	-
	9.	Jacques Ravina	23.12.63	Trèfles	831 83 21
	10.	Françon Lalande	24.03.57	Deux goyaves	831 54 27
	11.	Pierre Luc Botlar	15.08.67	Graviers	832 51 63
	12.	Christian Bégué	22.02.83	Quatre Vents	831 62 65
	13.	Kingston Raphaël	14.05.68	Eau Vannée	875 60 96
	14.	Anias Jolicoeur	17.05.65	Coromandel	875 60 96
	15.	Judex Lalanne	17.01.78	Saint Gabriel	831 59 50
	16.	Jeaniel Perrine	26.07.74	Vangard	875 55 98
	17.	Noël Augustin	24.12.52	Baie aux Huîtres	831 24 44
	18.	Pierre Emilien	22.04.61	Sainte Famille	832 53 96
	19.	J. Aldo Meunier	21.05.74	Baie aux Huîtres	831 20 59
	20.	James Edouard	11.11.54	Baie aux Huîtres	831 1982

³ Soussigné J.P. (2010:60-61)

21.	J. Kennedy C. Perrine	29.10.73	Grande Montagne	831 42 32
22.	J. Fils Nicodème Perrine	15.02.66	Grande Montagne	831 51 96
23.	Berthé Spéville Hortense	18.10.31	Rivière Coco	831 94 10
24.	J. Désiré Laval SamYue	02.67	Songes	831 63 73
25.	Louis Joslin Bégué	09.06.70	Mangues	831 63 16
26.	B. Nathalie Couty	18.12.71	Caverne Provert	831 25 96
27.	J. Derelan Levèque	28.05.72	Baie aux huitres	831 12 58
28.	Js. Christian Clair	15.03.75	Rivière Cocos	
29.	Jacques Baptiste	04.01.56	Batatan	831 51 89
30.	J Roland Augustin	04.05.54	Crève Cœur	831 00 37
31.	Sidney Jolicoeur		Tammes	
32.	J Alain Gentil	28.07.74	Cygangue	831 60 01
33.	Paul Lovelace Armand	15.02.57	Nassola	831 48 13
34.	Claudania V. Botshare	17.01.83	G.Lafouche Corail	
35.	Joyce Anley Legoff	18.4.71	Cité Patate	
36.	J. Sténio Gentil	20.05.70	Cygangue	
37.	Devy Noël Léopold	20.09.72	Mt Goyaves	
38.	Nathalie Bégué	08.09.82	La Ferme	
39.	Jackman Clair	30.06.74	Anse Raffin	
40.	Sylvio Léopold	08.10.56	Eau Vannée	
41.	J. Maurice Spéville	-	Cascade Pistache	
42.	J. Sténio Gentil	28.04.70	Cygangue	831 27 00
43.	M. Antoinette Lafontan	25.05.70	Cité Pistache	831 76 37
44.	Macdonald Farla	28.07.52	Acacia	831 22 34
45.	Oreno Perrine	15.08.54	Eau Vannée	
46.	Jérémy André	18.05.74	Citronnelle	831 53 11
47.	M. François Augustin	22.08.69	Nassola	831 44 05
48.	Gèneviève Raboude	15.08.82	Citron Donis	831 66 04
49.	Gonzague Pierre Louis	28.02.47	Vainqueur	831 22 76
50.	Jacquelin Ravina	08.07.57	Anse Raffin	831 74 26
51.	Dorina Félicité	20.02.81	Grand Baie	831 28 28
52.	Josiane Bernard	22.12.70	Solitude	
53.	Dorélio Bernard	21.05.76	Petit Gabriel	
54.	Berthé Ismaël	22.04.31	La Ferme	831 73 03
55.	Michel Ange Damonsing	05.09.79	Anse Aux Anglais	
56.	Dabless Augustin	18.12.49	Caverne Provert	831 18 02
57.	J. Clyde Louis	06.05.85	Cité Patate	831 77 89
58.	J. Désiré Edouard	13.11.79	Cité Patate	831 77 89
59.	F.C. Vallen Pierre Louis	24.05.71	Palissade Ternel	
60.	J. Eric Kwet-On	10.12.74	Port Mathurin	831 15 05
61.	M. Lourdes Léveillé	14.04.62	Caverne Provert	831 20 49
62.	Jean Marc Lisette	19.01.73	Mont Tonnerre	831 60 01
63.	Jordenson Flore	13.05.57	Crève Cœur	831 25 46
64.	J. Francis Samoisy	29.08.55	Mont Lubin	831 49 37
65.	Roland Clair	14.12.79	Mourouck	
66.	J. Ricardo Manan	15.03.61	Pistache	
67.	J. Daniel Legentil	09.05.70	La Ferme	
68.	J. Alain Jolicoeur	01.06.80	Coromandel	831 60 01
69.	M. Louise Ferdinand	27.06.71	Petit Gabriel	831 49 47
70.	Jose Lito		Pointe Canon	
71.	Joseph Collet		Crève Cœur	831 10 04

72.	Jérémy Félicité	Crève Cœur
73.	Enrico Evenor	Crève Cœur
74.	Danilo Pascal	Crève Cœur
75.	Mary May Jolicoeur	Crève Cœur
Name of composers, members of <i>Regroupement des Auteurs Compositeurs Rodriguais (RACRO)</i> ⁴ :		
	<u>Names</u>	<u>Addresses</u>
1.	Gènéviève Raboude	Citron Donis
2.	Louis Joslin Bégué	Mangues
3.	Jeaniel Perrine	Solitude
4.	Joseph Christian Clair	Rivière Coco
5.	Nathalie Couty	Terre Rouge
6.	J. Roland Augustin	Crève Cœur
7.	M. Paul Lovelace Armand	Nassola
8.	Jean Maurice Spéville	Cascade Pistache
9.	Sylvio Léopold	Eau Vannée
10.	Jean Daniel Legentil	La Ferme
11.	Marie Lourdes Léveillé	Caverne Provert
12.	Vallen Pierre Louis	Palissade
13.	François Augustin	Nassola
14.	Devy Léopold	Mt Goyaves
15.	Joyce Arley Legoff	Cité Patate
16.	Jean Derelan Levêque	Baie aux Huîtres
17.	Jose Lito	Pointe Canon
18.	Jordenson Flore	Crève Cœur
19.	Sudney Jolicoeur	Tammes
20.	Jacques Baptiste	Batartan
21.	Sténio Gentil	Cygangue
22.	Jean Francis Samoisy	Mt Lubin
23.	James Steward Spéville	Camp Pintades
24.	Marie Claude Jolicoeur	Mt Lubin
25.	Rosemary Augustin	Pointe Coton
26.	Louis Gonzague Clair	Mourouck
27.	Gladys Latour	Crève Cœur
28.	Joseph Fils Perrine	Grande Montagne
29.	Sylvain Jolicoeur	Tammes
30.	Jeremy André	Citronnelle
31.	Oreno Perrine	Eau Vannée
32.	Jackman Clair	Tamarin
33.	Janiel Perrine	Vangard
34.	Dorélio Bernard	Petit Gabriel

⁴ Ibid (2010: 62-64)

	35. Josiane Bernard	Vangard
	36. MacDonald Farla	Accacia
	37. Gonzague Pierre Louis	Vainqueurs
	38. Jean Richard Manan	Cité Pistache
	39. Claudania Botsar Grand	Lafouche Corail
	40. Désiré Laval Sam Yue	Songes
	41. Eddy Leong Tim	Malabar
	42. Mackenzie Gentil	Nassola
	43. Richard Larose	Coromandel
	44. François Perrine	Trèfles
	45. Benett St Martin	Malabar
	46. Desrogers Gaspard	Lataniers
	47. Brasim Marla	Mont Lubin
	48. Sténio Leong Tim	Malabar
	49. Kani	Cotton Bay
	50. Jean Noël Legoff	Cité Patate
	51. Cindy Milazar	Mt du Sable
	52. Mévil Momus	Petit Gabriel
	53. Marie Laine Perrine	Champs
	54. Vivian Sophie	Batatan
	55. Lorenzo Sainte Marie	Quatre vents
	56. Laurenza Gaspard	Lataniers
	57. Jean Cliff Tolbize	Malabar
	58. Claudinette Léopold	Champs
	59. Archange Ravanne	Songes
	60. Wendy Spéville	Rivière Coco
	61. Ramjee Tolbize	Tammes
	62. Vincent Perrine	Sainte Famille
	63. Pierre Luc Botlar	Graviers
	64. Rosange André	Port Sud-Est
3.2	Other participants (e.g., holders/ custodians);	Elderly people and researchers The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	DVDs/ CDs, Transmission from elders to youth, radios/ TVs
3.5	Concerned organizations (NGOs and others) 1.	Ministry of Arts and Culture Mauritius Management Rights Society Commission for Arts and Culture Rodrigues Centre Carrefour National Heritage Fund RACRO

		<p>Musical groups in Rodrigues: Names of musical groups in Rodrigues⁵:</p> <ol style="list-style-type: none"> 1. Explorers (Nassola) 2. Generation Douk (Papayes) 3. Ultimatum (Malabar) 4. Treasure Group (Citronnelle) 5. Tambagué (Lataniers) 6. Cowboys (Pte Monier) 7. Black Spirit (Pte Canon) 8. L'Oiseau Bleu (Grand Lafouche-Mangues) 9. LTN BOYZ (Lataniers) 10. Nouvo Zétoile (Pompée) 11. Gangster System (Eau vannée) 12. Imaginaire (Camp Pintades) 13. Baladirou Dance Group (Baladirou) 14. Soleil Levé (Papayes) 15. Nou Sa (La Ferme) 16. Inframecs (Malabar) 17. Ambiance Tropicale (Cyganges) 18. Black Thunder Boyz (Mourouck) 19. Coastal Fusion (Terre Rouge) 20. Alternation (Corail) 21. Palante (Port Sud-Est) Association des Accordéonistes Rodriguais 22. Nasty Girls Dance Group (Camp Samy) 23. Mega Group Dance Girls (Baie Topaze) 24. Variations (Mt Goyaves) 25. Freeplay Music Group (Malabar) 26. Negro Brothers Action (NBA) (Lataniers) 27. Cardinal Blanc (Mangues) 28. Cardinal Jaune (Fond Grand'Baie) 29. Zenerasyon Kardinal Blan (Mangues) 30. Black Rod Brothers (Tammes) 31. Gold (Pointe Coton) 32. Colombo Âge d'Or (Grand Lafouche Corail) 33. Flamingo (Citronnelle) 34. Centre d'Animation Culturelle (CAC) (Malabar) 35. Ghetto Brothers (Graviers) 36. Camarons (Citron Donis) 37. Racines (Port Mathurin) 38. Young Black Boys (Cyganges) 39. Rythme Mélangé (Camp Pintades)
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⁵ Soussingé J.P. (2010: 64-70)

		<p>40. Cascavelle (Eau Vannée)</p> <p>41. La Confiance Junior (Grand Lafourche Mangues)</p> <p>42. Suprême A.L.T.S Nègre (Brûlé)</p> <p>43. Étoile d'Or Junior (Mont Lubin/Champs)</p> <p>44. Étoile d'Or (Mont Lubin/Champs)</p> <p>45. Bois sirop di bois dur (Lataniers)</p> <p>46. Rayon Soleil (Papayes)</p> <p>47. Cool Reggae Master (Sainte Famille)</p> <p>48. Le Tropical (Songes)</p> <p>49. Alliance Youth Club (Creve Cœur)</p>
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment; Old <i>Romans</i> are no more sung and have been replaced by modern ones. Changing norms and values have been replaced by modern European ones and there is limited transmission of ancestral knowledge.</p> <p>The expansion of mass communication and transport favour circular movement to Mauritius. Following the migration of young Agalegans to Mauritius whether temporary or permanent people are influenced to Mauritian lifestyle that they exported to Agalega.</p> <p>There is a lack of structures for the safeguarding and transmission of ancestral knowledge and practices. Changing lifestyle favour an erosion of ancestral traditions and practices.</p>	
4.2	<p>Threats to the transmission; Modern media. Western lifestyle. Contemporary music of Western inspiration. Lack of interest for old romans and ancestral practices. Limited transmission of ancestral practices, traditions and past history because of a lack of interest among the young generation who are enculturated and socialised into Mauritian cultural and value system favoured by modern media. Most youngsters prefer modern contemporary songs of European inspiration Knowledge is disappearing with the elder people and there is lack of research on Agalegan culture and oral history.</p>	
4.3	<p>Availability of associated tangible elements and resources; Recordings and texts</p>	
4.4	<p>Viability of associated tangible and intangible elements; It is imperative to safeguard ancestral practices, knowledge and history as modern society is built on the same. The present and future generations need to know their past history which is one of the components on which individual identity is built.</p>	
4.5	Safeguarding measures in place.	<p>Transmission from old to young generation. Tvs and radio</p>
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	<p>ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016</p>
5.2	Restrictions, if any, on use of inventoried data	<p>None</p>
5.3	Resource persons(s): name and status or affiliation	<p>Yéline Poulay, Hervé Sylva, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu</p>

5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Soussigné, Jean-Pierre 2010, <i>Ile Rodrigues: Etude pour la promotion et le développement de la culture et des industries culturelles</i>, Commission des Arts et de la Culture et al. Service de Coopération et d'Action Culturelle de L'Ambassade de France à Maurice.</p>	

BEAN SONG- SANSON ZARIKO		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Sanson Zariko, Sante Zariko</i> English: Bean Song
1.2	Short, maximally informative title (including indication of domain(s))	Bean planting songs
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	<p>Short description</p> <p>Based on the various oral testimonies, work songs have been part of the work landscape not only in the island Mauritius but in Rodrigues as well. Work songs are a component of folk oral traditions; they were either sung while working or they were about a specific occupational task. However, in Rodrigues, work songs were called <i>Sante Zariko</i> which, according to Soussigné J.P (2010: 106) can be considered as a variant of Cajun Louisiana <i>zydeco</i>. It is believed by the Rodriguan historian/researcher Noel Allas that, the Rodriguan, who used to cultivate beans, has transformed the terminology <i>zydeco</i> into <i>zariko</i>. Another simple explanation to that substitution of the term <i>zydeco</i> by <i>zariko</i>; could be that the Rodriguan, being illiterate, found ‘<i>zariko</i>’ more a simple term to grasp than <i>zydeco</i>. In this way, it became a more familiar term to them since it formed part of their everyday life. This was a way to make the work funnier and joyful for them, thus they could forget the fact that they were working in the blazing sun.</p> <p>Although agriculture was diversified, it seems that the work songs repertoire was limited solely to the bean crop. Indeed, Rodriguan red kidney beans were and are still famous in Mauritius and, until the sixties; it was a main agricultural practice. The songs regulated the pace of people’s work at each stage – in the field as well as during harvesting and threshing. They also encouraged people to continue working at a steady pace, when the latter were tired and created a form of group cohesion and bonding. The ‘up-and-down’ movement of the pickaxe in the earth by the men and the sound of the women sowing the seed and covering the ditches, while simultaneously singing, created the necessary rhythm to make the <i>Lamizik zariko</i>.</p> <p>According to Soussigné (2010:107) testimonies, the sound of the tools constituted the rhythmic beat while the song consisted of a form of solo-response pattern: The sound of pickaxes hitting the ground produced rhythmic sound and set the pace of work. While two men raised his pickaxe, the other dug in, creating a crisscross rhythm that Rodriguans called <i>mango</i>. When the men had finished their task and that women were late, they sometimes sang teasing songs accompanied by the rhythm of clashing rocks. These songs could be performed when they had finished work. The same pace alternately gave the pace during threshing activity. With the help of blows struck in a circle around the cluster. Half sticks hit the bag while the other half was lifted. They could sing several songs during this activity.</p> <p>Given that the cultivation of beans is gradually disappearing from local agricultural practices, the memory of these <i>Sante Zariko</i> is threatened of going into oblivion. Indeed, few people are aware of work songs as a vital historical and intangible cultural heritage that can be dated back to colonial times.</p> <p>The working songs were sung by the Rodriguans during the sowing as well as the harvesting</p>	

	<p>of beans; each step having its own repertoire of songs that paced the speed of the work. At sowing time, the <i>Sega Plante</i> (Sower's Sega) was sung, and at harvesting time the <i>Sega Zariko</i> (bean Sega) could be heard.</p> <p>According to one informant, at sowing time the men dig the small holes <i>fouyer</i> (the men who dig the ditches); the women follow in line alongside them. Each woman <i>semez</i> (the women who sow the grains in the ditches) take two rows and they drop two or three seeds in each hole. Then, they cover-up the ditches with a side movement of the foot as they move ahead, while singing at the same time.</p> <p>As North-Coombes stated it: "<i>Singing a song speeds up the work considerably because in this way both the men and the women work together at the same speed</i>" (1971, p.280). The idea behind the singing, in addition of providing courage, is one of ensuring that there is productivity in labour. Hence, at the same time that the work will be done quickly; it will also be done in an efficient way. Cultivation of beans is a task that is a highly competitive one; whereby, when the women are not able to follow the pace at which the men are moving they are subject to mockery from the men's part and vice-versa. Still, all this was done through the use of songs and in a good-humoured spirit.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Plantations, recordings, texts and tools
2.2	Associated intangible elements;	Rhythm Traditional knowledge
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	Rodrigues in the colonial times
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Michael Casimir Juliot Philippe Jean-Louis
3.2	Other participants (e.g., holders/custodians)	Elderly people and their children, writers, editors, storytellers and researchers
3.3	Customary practices governing access to the element or to aspects of it;	-
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <ul style="list-style-type: none"> - No or limited transmission to future generations - Since bean crop as economic activity is on the brink of disappearing, <i>sante zariko</i> is no more sung in the field. - Old songs are no more sung and have been replaced by modern ones. - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation. Example: collective work has given way to less labour intensive work with the use of fertilisers. 	
4.2	Threats to the transmission	

	<ul style="list-style-type: none"> - Lack of interest in traditional agriculture to favour white collar jobs - Contemporary music of Western inspiration - Western lifestyle - Lack of interest for old songs and ancestral practice 	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Transmission from elders to youth, Radios/ TVs
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Laurenza Gaspard, Lucrece Prosper, Tino Samoisy, Michael Casimir, Anabelle Agathe, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Rodrigues in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - ARGO, P., and MAGNEE, P., 2011. <i>Musiques et Danses Traditionnelles de Rodrigues avec la Troupe de l'Union de Rodrigues</i>, Ministry of Arts and Culture [DVD/CD] - BARAT, C., 1985. <i>Rodrigues : La Cendrillon des Mascareignes</i>, Université de la Reunion. - Le Mauricien, 17 Aug 2012. <i>ETUDE D'ANNABELLE AGATHE : Chants de Travail et Ségas Tambour</i>. http://www.lemauricien.com/article/etude-d%E2%80%99annabelle-agathe-chants-travail-et-segas-tambour [accessed on: 07-Nov-2012] - North Coombes, A., 1971. <i>The Island of Rodrigues</i>, Port-Louis: Book Printing Services. - Soussigné, J.P., anon. <i>Etude Pour la Promotion et le Developpement de la Culture et des Industries Culturelles</i>, Commission des Arts et de la Culture. - TAKAMBA Records, 2000. <i>Ile Rodrigues: Vol. 1, Voix et Tambour</i> [CD] - TAKAMBA Records, 2000. <i>Ile Rodrigues : Vol. 2, Accordion</i> [CD] - ICH Focus group, 24th October 2012 	

DRINKING SONG- SANSON BWAR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Sanson Bwar</i> English: Drinking Song
1.2	Short, maximally informative title (including indication of domain(s))	Rodriguan song
1.3	Community(is) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	<p>Short description</p> <p>In almost all societies, drinking songs were inherent to the act of drinking. These songs did not only encourage people to drink more but they were also a means to break down barriers and for people to socialise in a lively environment. In fact, songs were inherent to social life including drinking.</p> <p><i>Chansons à boire</i> (Drinking songs): In various cultures, drinking songs were and are still part of the drinking process. Whether for festive events or in taverns or in bars, songs accompanied the act of drinking such as people used to sing to order their drinks or to say that their glasses were empty or to toast.</p> <p>This tradition of French origin was imported to Rodrigues and transformed to reflect the local cultural specificities. Hence, as per the <i>chansons à boire</i> quoted in the report of <i>Sousigné J.P</i> (2010), the songs were mostly in French with some in Rodriguan Creole. Besides, some of them made reference to French traits such as the king, the round-table and wine. They were lively, humorous songs that only encouraged people to drink but they were inherent to the festive ambiance and to the celebration.</p> <p>‘Drinking Songs’ brought much warmth amidst the families and neighbours during period of festivities; namely during New Year celebrations and in Marriages. Amongst those songs, we can identify certain <i>banana</i> (Eng. Trans: New Year) songs, as well as other feasts songs (like Marriages for instance). In former times, for the celebration of the New Year, the patriarch accompanied by his family, all went to visit their first neighbour on their way. The neighbour’s family having joined in, the crew grew bigger and they set out to visit the second neighbour. The Rodriguan was well-known as a hard-worker but also as a reveller who did not skimp on the consumption of spirits. As North-Coombes says: “<i>When the New Year comes, they celebrate well and truly, and for several days.</i>” (1971, p.278). Thus, the crowd became bigger and that liquor started to overheat the head, the directory of songs as well as the joy increased. Each time that a drink was over, without losing time another one was asked for – another one for the road as the Rodriguan would commonly say it. The request for another drink was made through a song: the drinking song.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts of songs Musical instruments Recordings
2.2	Associated intangible elements	Conventions and rituals Rhythms Ambiance
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole and French
2.4	Perceived origin	France

		Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Elderly people and their children Writers and musicians
3.2	Other participants (e.g., holders/custodians)	Researchers The Public
3.3	Customary practices governing access to the element or to aspects of it	-
3.4	Modes of transmission	Oral and written, Radio and TVs
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Mauritius Management Rights Society Commission for Arts and Culture Rodrigues Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Drinking Songs are no more sung and have been replaced by modern music during festivities Changing norms and values that have been replaced by modern Western ones.	
4.2	Threats to the transmission - Modern media - Western lifestyle - Contemporary music of Western inspiration - Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Transmission from elders to youths
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Laurenza Gaspard, Lucrece Prosper, Tino Samoisy, Anabelle Agathe, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Rodrigues in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

Barat, C., 1985. <i>Rodrigues : La Cendrillon des Mascareignes</i> , Université de la Reunion. North-Coombes, A., 1971. <i>The Island of Rodrigues</i> , Port-Louis: Book Printing Services Soussigné J.P. <i>Etude Pour la Promotion et le Developpement de la Culture et des Industries Culturelles</i> , Commission des Arts et de la Culture
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SCOTISH DANCE - <i>KOTIS</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Kotis</i> English: Scottish Dance
1.2	Short, maximally informative title (including indication of domain(s))	A kind of music originated from Scotland
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description Kotis origin is traced back to Scotland (Scottish Dance). It is highly performed in Rodrigues. The group of dances and accompanied by a band especially playing accordeon and tin whistle. The dance is performed in pairs. There are different variations of kotis dance in Rodrigues: <i>kotis galo</i> , <i>kotis lancie</i> , <i>kotis large</i> .	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	France Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Researchers and the Public
3.3	Customary practices governing access to the element or to aspects of it	-
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment - No or limited transmission to future generations - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission Contemporary music of Western inspiration Western lifestyle Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements	

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4.5	Safeguarding measures in place	TV and radio programmes, CDs/ DVDS
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

LAVAL DANCE -LAVAL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Laval</i> English: Laval dance
1.2	Short, maximally informative title (including indication of domain(s))	An intense waltz originated from Germany
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description The <i>Laval</i> is an intense waltz and fast rythmn. It is originated from Germany, the German waltzen which means turn. The Rodriguan version can make ones head spin if techniques are not controlled. In the past, the waltz dance was forbidden because the partners had to hold each other.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements;	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	France Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	-
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others).	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment - No or limited transmission to future generations - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission - Contemporary music of Western inspiration - Western lifestyle - Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources; Texts and recordings	
4.4	Viability of associated tangible and intangible elements;	

	-	
4.5	Safeguarding measures in place	Transmission from old to young generation
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

MAZURKA DANCE- MAZOK		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Mazok</i> English: Mazurka
1.2	Short, maximally informative title (including indication of domain(s))	A dance originated from Poland readapted by Rodriguans
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description The <i>Mazok</i> comes from the word mazurka. It is a Polish dance, originated from Masuria. It is a folk dance performed in couples, which later became a ballroom dancing. There is also the <i>mazok krwaze</i> which is performed in Rodrigues.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	Poland Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Researchers and the public
3.3	Customary practices governing access to the element or to aspects of it	-
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment - No or limited transmission to future generations - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission - Contemporary music of Western inspiration - Western lifestyle - Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources Texts and recordings	

4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Transmission from old to young generation Performance TVs and Radios
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

POLKA DANCE- <i>POLKA</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Polka</i> English: Polka Dance
1.2	Short, maximally informative title (including indication of domain(s))	A dance originated from Russia and readapted by Rodriguans
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description The <i>polka</i> is a Turkish dance, originated from Bohemia. It was fashionable as ballroom dancing in the middle of the 19 th century throughout Europe. Its variants are <i>polkaris</i> , <i>polka bebe</i> . The <i>polkaris</i> is the kind of <i>polka</i> which is still practiced in Russia.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	Russia/ Turkey Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children Both male and female All social classes
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission, TVs and Radios, Performance
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment – No or limited transmission to future generations – Changing norms and values that have been replaced by modern Western ones. – Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission Contemporary music of Western inspiration Western lifestyle Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources	

	Texts and recordings	
4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Performance Passing from parents to children orally TVs and Radios
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

KADRI DANCE- KADRI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Kadri</i> English: Kadri Dance French: Quadrille
1.2	Short, maximally informative title (including indication of domain(s))	A European dance readapted by Rodriguans
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description The <i>kadri</i> in Rodrigues comes from the word <i>quadrille</i> . It is less danced nowadays because it is considered too complicated and boring due to its repetitiveness. It is also known as <i>lancier</i> . The <i>lanciers</i> , is a European dance, whereby a series of dances are performed by four couples. It is a dance composed of five figures; each figure is performed four times so that each couple can participate.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	France Rodrigues
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Researchers and the public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission Performance
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment <ul style="list-style-type: none"> - No or limited transmission to future generations - Changing norms and values that have been replaced by modern Western ones. - Social and cultural changes resulting from westernisation and modernisation. 	
4.2	Threats to the transmission	

	<ul style="list-style-type: none"> - Contemporary music of Western inspiration - Western lifestyle - Lack of interest for old songs and ancestral practice 	
4.3	Availability of associated tangible elements and resources Texts and recordings	
4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Performance Transmission from old to young generation
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

LABIGIN DANCE- LABIGIN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Labigin</i> English: Labigin Dance
1.2	Short, maximally informative title (including indication of domain(s))	A Carribean dance readapted by Rodriguans
1.3	Community(ies) concerned	Rodriguans
1.4	Physical location(s) of element	Island of Rodrigues
1.5	Short description The <i>labigin</i> de Biguine is a recreational dance of the Caribbean. It is commonly dance by the Rodriguans during special occasions.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Texts and recordings
2.2	Associated intangible elements	Rhythm Solidarity Creative process
2.3	Language(s), register(s), speech level(s) involved	Rodriguan Creole
2.4	Perceived origin	France Rodrigues Carribean
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Writers, editors, storytellers, elderly people and their children
3.2	Other participants (e.g., holders/custodians)	Researchers and the public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral and written
3.5	Concerned organizations (NGOs and others)	Ministry of Arts and Culture Rodrigues Regional Assembly Mauritius Management Rights Society Centre Carrefour National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment No or limited transmission to future generations Changing norms and values that have been replaced by modern Western ones. Social and cultural changes resulting from westernisation and modernisation.	
4.2	Threats to the transmission Contemporary music of Western inspiration Western lifestyle Lack of interest for old songs and ancestral practice	
4.3	Availability of associated tangible elements and resources Texts and recordings	

4.4	Viability of associated tangible and intangible elements -	
4.5	Safeguarding measures in place	Performance Transmission from older to younger generation
U	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

NURSERY'S BALL- <i>BAL DAN LAKRES</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Bal dan lakres</i> English: Nursery's Ball
1.2	Short, maximally informative title (including indication of domain(s))	Traditional party in Agalega
1.3	Community(ies) concerned	Agalegans
1.4	Physical location(s) of element	Island of Agalega
1.5	<p>Short description</p> <p>The performance during the <i>bal dan lakres</i> was different from the <i>Sega Tanbour</i>. The ball was organised under the veranda of the nursery that is why it was named <i>bal dan lakres</i>. They had to ask the permission of the Administration and it was organised on Saturday nights from 6 o'clock in the evening until 10 o'clock at night except for Christmas and New-year, the ball could go beyond ten o'clock until late at night. For Christmas, the ball started after <i>Minuit Chretien</i> (O Holy Night prayers).</p> <p>The instruments played were different from those played during the <i>Sega Tanbour</i>, the <i>tanbour</i> was not played during the <i>bal dan lakres</i>. The tradition instruments played were the harmonica and a triangle. There was also someone that used to tap his foot to set the rhythm; they could dance all night long listening to the sound of the tapping foot. Later, the violin, guitar, mandolin and accordion were also played in the ball.</p> <p>The music and composition played during the ball were of Seychellois origins since, long ago, Agalega had close links with the Seychelles and they also listened to Seychellois radio broadcast.</p> <p><i>Sega de salon</i> were sung during that event. Women did not sing since the young men were the singers, while women were the dancers. The sequence of the songs was pre-established and therefore, the songs were not spontaneously composed.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Traditional musical instruments that were imported from Seychelles and Mauritius: <i>Triyang</i> (triangle) Harmonica Violin Guitar Accordion The texts and recordings of the songs
2.2	Associated intangible elements	The performance and creative process associated to the composition of the songs which make that the <i>bal dan lakres</i> of Agalega different from balls organised in Rodrigues and Mauritius. The songs were different as they were either of Seychellois origins or were based on social life in Agalega. The musical skills, knowledge and dexterity that local musicians showed and the vernacular language and expressions that are peculiar to Agalega.

2.3	Language(s), register(s), speech level(s) involved	Agalegan Creole
2.4	Perceived origin	Agalega and Seychelles
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	
3.2	Other participants (e.g., holders/custodians)	The researchers and ethnomusicologists who have studied and written on Agalegan music. There are also music lovers who have private archives that need to be inventoried. The practitioners and performers: writers, musicians, singers and dancers.
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission and written transmission
3.5	Concerned organizations (NGOs and others)	Mauritius Society of Authors Ministry of Arts and Culture Outer Island Development Corporation National Heritage Fund Nelson Mandela Centre for African Culture
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment <i>Bal dan la kres</i> are no-more organised with the changing lifestyle. Also, traditional performances have given way to contemporary ones following influences from Mauritius.	
4.2	Threats to the transmission The traditional <i>bal dan lakres</i> is still alive in the collective memory. But owing to frequent circular movement to Mauritius, there is limited transmission to the young generation that is enculturated in Mauritian cultures. Although, Agalega is an isolated island, yet, they are not protected from external influences especially from Mauritius. Besides, people of Agalegan origins who grew up in Mauritius have adopted the Mauritian lifestyle and nightlife and have been socialised in the Mauritian cultural system.	
4.3	Availability of associated tangible elements and resources The traditional songs and musical composition are still present in the collective memory of elderly people.	
4.4	Viability of associated tangible and intangible elements The social, cultural and creative process that underlies the performance of traditional <i>bal dan lakres</i> should be preserved to firstly ensure the safeguard, continuity and survival of these traditions. Secondly, to safeguard knowledge about ancestor's lifestyle. Thirdly, to promote the training of artists into traditional music and the development of markets for such music. Fourthly, to lobby for the legal protection of artists and their knowledge such as individual or community property and come up with legal regulations regarding piracy so as to prevent imitation.	
4.5	Safeguarding measures in place	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016

5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Yéline Poulay, Hervé Sylva, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory;	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Working session with Mrs. Yéline Poulay and Mr. Hervé Sylva, 2012, University of Mauritius.</p>	

DOMAIN 3

SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS

CATEGORY I
TRADITIONAL WAYS OF KEEPING
PERSONAL HYGIENE AND BEAUTY
AND HOUSEHOLD HYGIENE

PHYSICAL HYGIENE- FASON LAV LABOUS EK FIGIR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Lav la bous ek figir</i> English : Physical Hygiene
1.2	Short, maximally informative title (including indication of domain(s))	Traditional ways of washing and taking care of oneself
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Traditionally teeth were brushed by using charcoal and/or salt which was applied with fingers.</p> <p><i>Datouwan</i> or <i>datwan</i> is also traditionally used to brush teeth. This is the practice of chewing a small stick of wood such as eucalyptus, cattley guava or <i>pie zanblon (jambul)</i>, and afterwards spitting it out.</p> <p>A tool called <i>grat lalang</i> (tongue scratcher) or <i>rakl gorz</i> (throat scraper) can also be used. This is traditionally made with a stick of wood from a tree such as mango tree, cattley guava tree or bamboo. Modern versions are mainly made from metal. The toothpick is traditionally used by Sino-Mauritians.</p> <p>Mauritians, Rodriguans, Agalegeans and Chagossians traditionally took a bath by using water fetched from a public tap or fountain, or fetched from a river.</p> <p>In the past, the soap used to wash the body was the same as the one used for laundry. It was called <i>savon gosaz</i>. A classic white soap (<i>savon blan</i>) was also used.</p> <p>A bath prepared with infused leaves of <i>neem (Azadirachta indica)</i> was also popular. Traditional tools used to scrub the body include a coconut brush, polished stones, or corncobs. Face cleaning was traditionally done by applying crushed <i>safran</i> powder (<i>curcuma</i>) and lemon juice to clean and purify.</p> <p>There are also <i>Frott ledo avek ross, frott lipie lor ross</i></p> <p>Further research needed</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements associated
2.2	Associated intangible elements	Social organization, spatial organization, conception of the body
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group
2.4	Perceived origin	Various origins and Mauritian and Rodriguan adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodrigues, Agaleans and Chagossians, mainly elderly generation

3.2	Other participants (e.g., holders/custodians)	None
3.3	Customary practices governing access to the element or to aspects of it	Social practices, hygiene
3.4	Modes of transmission	Oral, through experience with the elderly generation
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Changing with modernization and alternative resources	
4.2	Threats to the transmission Changing with modernization and alternative resources	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Disappearing	
4.5	Safeguarding measures in place	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized in 2012 by National Heritage Fund, held at University of Mauritius. Various NHF workshops with communities from 2012 to 2018. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>	

HAIR CARE- <i>SOIN SEVE</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Soin seve</i> English: Hair care
1.2	Short, maximally informative title (including indication of domain(s))	Traditional ways of taking care of the hair
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on the Chagos Archipelagos
1.5	<p>Short description</p> <p>Hair used to be washed with the same soap as used for the body. Sometimes it was rinsed with vinegar.</p> <p>According to some people, Hair cannot be washed spontaneously, i.e. it cannot be washed on Saturdays, nor when women have their periods, or just after giving birth.</p> <p>Women applied coconut oil or cooking oil called <i>lwil kari</i> (curry oil) on their hair after washing. Some did this after each bath and others only on the occasion of festivals. Coconut oil can also be mixed with <i>dal</i> (<i>Cajanus Indicus</i>).</p> <p>Hair was dried with a perfumed vapor produced by the <i>reso</i> (coal stove) where charcoal was burnt with fragrant plants.</p> <p>Hairstyles are closely associated to the gender, age and social status of a person. Many Indo-Mauritian women traditionally kept long hair. This is a fashion statement and a sign of femininity. It is believed girls who have short hair will not find a husband and some would never cut their hair after their first period since this was a vital symbol of entrance to womanhood. Traditionally, girls didn't wear their hair down; rather, importance was attached to tying hair.</p> <p>Some typical hairstyles women wore were: <i>lake brinzel</i> (two braids on both sides of the face lifted and attached to the head), <i>balans</i> (two braids on both sides of the face attached together, crossing at the back of the head), and <i>lake seval</i> (tail), a braided plait). These hairstyles were fixed with collared ornaments fixed on both side of the face, mainly for special occasions such as festivals and weddings.</p> <p>Some women used curlers and wore a scarf on their head, as this was considered as a beautiful and stylish hairstyle.</p> <p>Applying of coconut oil Applying mixture of coconut oil and '<i>deluil bwar</i>' (a type of oil)</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Practice by people, people, oil, soap, water
2.2	Associated intangible elements	Practice by people, beliefs and traditions
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group

2.4	Perceived origin	Various origin and Mauritian, Rodriguan, Agalean, Chagossian adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossian and Ageleans from the older generation Both male and female
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and practices
3.4	Modes of transmission	Oral, by experiencing with elderly generations, informal teaching
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearing with access to modern medicine, urbanisation, alternative resources	
4.2	Threats to the transmission Lack of transmission, lack of interest from the young generation	
4.3	Availability of associated tangible elements and resources Disappearance of some medicinal plants and restrictive access to wild woods owing to privatization, urbanization.	
4.4	Viability of associated tangible and intangible elements Endangered. This rich knowledge is disappearing with the elderly generation who are the bearers of these traditions.	
4.5	Safeguarding measures in place	Collection of testimonies by researches, books, involvement of private entrepreneurs and inventors
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Jayshee Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
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TRADITIONAL WAYS OF BEAUTY CARE- PREND SOIN VIZAZ	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Pran soin vizaz</i> English: Traditional ways of beauty care
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians, Agalegans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	Short description <u>Cosmetics: Perfume</u> Roots of vetiver were crushed and used as perfume. <u>Make up and ornamentation</u> Traditionally women did not apply make up in the past. Those who did so used to make cosmetics with flour. Chinese women used to try to make their skin appear paler through the use of rice flour. Rice flour and other bird-dropping derived face powders have been used for centuries, along with other makeup accessories that slowly found their way to Sino-Mauritians. Oil- blotted papers and facial scrubs made from finely ground red beans are other innovations that keep the skin healthy. Mauritian women of Indian origin wore a <i>tika</i> (or <i>kumkum</i>) on their forehead (a red dot for married women and a black one for unmarried). These were traditionally made with curcuma powder (<i>safran</i>); in the modern day women sometimes use tika in the sticker form. Married women also wear <i>sindour</i> , a line drawn on the scalp with vermilion powder. During weddings, a ceremony called <i>Hardi</i> takes place a day before the actual wedding ceremony. On this day, Turmeric (<i>hardi</i>), rosewater, and sandalwood are mixed into a paste and are applied on both the bride and groom by their female relatives and friends. <i>Hardi</i> (turmeric) originates from ginger root. When dried and ground, it transforms into a deep yellow powder. The powder is used as a spice and as food colouring. <i>Hardi</i> is also known to have medicinal properties and can be used as an anti-septic for cuts and bruises. Mauritians of Indian origin also wore <i>godna</i> , a tattoo made on the forehead acted like an identity marker. This was done when they were very young. <i>Godna</i> is considered the only ornament that accompanies a person after death. <i>Mehendi</i> is applied amongst Indo-Mauritians on hands and feet for weddings and special occasions. It is done by taking leaves of the henna tree (<i>pie mehendi</i>) and crushing them on the rock. These trees have almost totally disappeared in Mauritius, and nowadays some commercial form is used.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Elements of the nature, plants
2.2	Associated intangible elements Practice by poeple
2.3	Language(s), register(s), speech level(s) involved Creole and respective language to each group
2.4	Perceived origin Various origin and Mauritian, Rodrigues, Chagos and Agalega adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT

3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agaleans, Chagossians from the older generation; both male and female
3.2	Other participants (e.g., holders/custodians)	None
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions
3.4	Modes of transmission	Oral, by experiencing with elderly generations, informal teaching
3.5	Concerned organizations (NGOs and others)	None
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	
4.2	Threats to the transmission Lack of transmission, lack of interest from the young generation	
4.3	Availability of associated tangible elements and resources Limited	
4.4	Viability of associated tangible and intangible elements Viable but threaten	
4.5	Safeguarding measures in place.	Transmission form word of mouth, practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Benoist, J., 2006, « A La Réunion, la plante entre tisane et prière », <i>Revue Ethnopharmacologia</i>, N°37, Numéro intitulé « Ile de La Réunion », pp.6-12. http://dx.doi.org/doi:10.1522/030161666</p> <p>Commission de l'Océan Indien, 1996, <i>Evaluation finale du projet PLARM (Projet d'inventaire des plantes aromatiques et médicinales)</i>, Mauritius.</p> <p>Daruty, C., 1886, <i>Les plantes médicinales de l'Ile Maurice et des pays intertropicaux</i>, Mauritius : General Steam Printing Company.</p>	

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CATEGORY II HEALING PRACTICES

HEALING PRACTICES USING MEDICINAL PLANTS - FASON
SOIGNE AVEK PLANT MEDICINAL

1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Fason soigne avek bann plant</i> English : Healing practices using medicinal plants
1.2	Short, maximally informative title (including indication of domain(s))	Traditional ways of healing using medicinal plants
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Function of the plant The various medicinal plants can be used to heal different kinds of diseases and can be classified in six main categories according to the functions of these medicinal plants. These categories are the <i>rafresi</i> (refreshing plants), depurative, digestive, bracing, sedative, and therapeutic plants. These treatments are administered to get back the sick body to a healthy state, well balanced.</p> <p>Mode of administration Medicinal plants are prepared differently according to the form in which they are administered. They are traditionally prepared to make <i>latizann</i> (infusion or decoction); bath, <i>kataplazm</i> (poultice) or these can also be rubbed or only put under the pillow in the bed. Different parts of the plants can be used, including leaves, fruits, flowers, roots, rhizome, seeds, and bark.</p> <p>Healer using medicinal plants People who use to prepare treatments with medicinal plants can be anybody having some knowledge, generally transmitted orally through generations. However, it is a domain of knowledge often transmitted through the female side of the family as they are the ones who prepare the treatment; however, men can also have some knowledge on medicinal plants as those were generally the ones who used to go in the woods to pluck the plants for their wife or mother. In this way, most Mauritians have some basic knowledge in traditional medicinal plants, such as boiling some leaves of <i>yapana</i> (<i>Ayapana triplinervis</i>) for digestion or <i>bom du Pérou</i> (<i>Plactranthus madagascariensis</i>) to cure cough and expel phlegm.</p> <p>On the other side there are also some people who are considered to be specialists in making of <i>latizann</i> (plant treatments) and bearers of this traditional knowledge. Those healers are sometime considered to have a <i>don</i> (gift) which they received from a deity or another Invisible being, which is giving them special status and specific powers allowing them to use the power and the spirit contained in the plant.</p> <p>Generally, for basic diseases people use to prepare themselves some <i>latizann</i> with plants they grow and pluck in their garden. However, for serious diseases or less basics ones, people use to consult the specialists who have the knowledge and skills, and furthermore to keep at home some plants they use to pluck in the woods and keep them for their patients. Those who are generally offering their services and knowledge freely, the patient will not have to pay nor say “thank you”. He can only offer a small gift after his healing such as a handkerchief.</p>	

There are also some small medicinal plants shops in the Mauritian markets (Port Louis Central Market, Rose Hill Market) kept by second or third generation of healers who learned from their father who himself learned from his father, and this last one probably came from India as indentured or a free immigrant.

The use of medicinal plants can be either from the profane domain, involving no prayers or supernatural entities, or of the sacred domain, involving specific ritualised practices and the intervention of supernatural entities. It depends of the plant used and disease to be treated; some are particularly associated to sacred domain.

People used to drink a concoction of *brede mouroum* with ginger or Cinnanon with Citronelle for abortive purposes.

Moreover, when someone has measles, the infected person is kept in isolation in a clean room where neem leaves are kept all around. He is required to wear golden jewellery and is not allowed to use any chemical product. He has to brush teeth with a piece of fresh sooth stem, bath with herbs- boiled water and eat strictly vegetarian diet. The family also observes vegetarianism until the person is cured. Ghee is applied on the measles and part of yard was cleaned, cow dung was applied and a small prayer performed. Soaked rice, chickpeas and sugar is offered as oblation. It is called *Serni*.

In the past, in Rodrigues, people used traditional medicine to cure themselves. Elderly people were knowledgeable in traditional medicines but with the growth of western influences, traditional medicines are referred to a secondary place. However, there are still people who prefer traditional medicine because it is natural medicine. It included the following:

Healing with medical plants: people use herbal medicine to treat common illnesses such as diarrhea and vomiting. The local flora provided them with all the medicinal plants that they needed. Examples:

- People used dried tomato leaves to cure diarrhea.
- Pass alum or salt over a person to avert an evil spirit and eye. People had shower with alum or salt as well.

Drink herbal infusions to ward off evil eye.

Healing with magical acts such as the use of rituals, *pas* (passes) and *mark* (marks): Besides rituals of protection, there were also rituals that were practised to cure people. Examples:

- They cut the neck of chicken to pass over people head and coconut as well for prayers.
- *Met disel dan latet aswar pou tir move zer* (put salt in the head at night to avert evil spirit).
- When people had tooth ache, they marked the rotten tooth with a rusted nail.
- *Lakord ledan* (dental rope): it was like a tabiz that people used when children were teething so that the teeth grew up properly. They also used a metal to protect babies from convulsions when teething.

Healing with prayers: The healer said prayers to heal people. The latter gave candles to the healer to say prayers for deliverance and to recover health. The healer wrote the name of the person on a piece of paper, lit the candles and the whole family participated in the prayers.

Some parents also *voue enn zenfan* (vowed their children) to Saints when they were ill. They usually made the promise not to cut their children's hair until their first communion.

There were spiritual songs as well that they sang for protection, to cure from illnesses and

	<p>when people had problems and faced difficulties. These songs and prayers were old ones that were not said during mass.</p> <p>In Chagos island, people used to make use of medicinal plants for healing. San darut is foliage found on the island that is used for making infusion to cure inflammation. Three leaves are boiled to refresh oneself, for example, urinary inflammation.</p> <p><i>Sitronel</i> (Citronella): a handful of citronella is boiled (sometimes ginger is added) with 4-5 cups of water until the water becomes dark yellow. This decoction should be drunk hot or warm. This infusion is used to cure flu, sore throat and as a way to strengthen the immune system.</p> <p><i>Bom diperu</i>: is a plant whose leaves (usually 3 leaves) are used against cough. The leaves are pounded, put in a thin piece of cloth to drain its extract; then a tablespoon of honey and one of deluil bwar (castor oil) are added. Heat a non-rusted nail until it is red and dips it in the mixture.</p> <p><i>Yapana</i> (Ayapana): the leaves should be picked in odd numbers amount (3, 5, 7 leaves) and infused in hot boiled water and is left to cool. It is best to drink the infusion warm and sugar can be added to make it taste good.</p> <p><i>Pye ker raneli</i>: 3 little branches are boiled with water and the infusion is used against diarrhea and abdominal pain.</p> <p><i>Kaspian</i>: the roots of the plant are washed and soaked in a glass of water until the water becomes yellow. It is a remedy against fever. Lemon tree roots can also be used in the same way and for the same purpose.</p> <p>Healing with magical acts such as <i>pass</i> (passes), <i>marke</i> (marks) and wearing <i>tabiz</i> or <i>gris-gris</i> (talisman).</p> <p>Healing with prayers: usually while making passes and rubbing, a special prayer is said but this prayer is known only to the healer.</p> <p>Healing with body manipulations such as <i>krake</i> (cracking), <i>drese</i> (set up) and <i>frote</i> (rubbing), <i>tir fulir</i> (sprain).</p> <p>The Agaleans also make use of medicinal plants and it was a common practice to use herbal medicine to treat common illnesses such as diarrhea and vomiting.</p> <p>Examples: It is said that after a fish stone stings, you should rub the infected region with seaweed. When people had scabies, they should rub Mallow leaves on the infected body. To remove an inflammation, people should use the leaves of a plant named <i>soulfaf</i>. It is still common practice to drink rafrechisan (refreshing beverages) especially in summer to remove inflammation and to counter the side-effects of the sun and hot temperature.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements
2.2	Elements of the nature, plants, associated
2.3	Associated intangible elements
2.3	Healing rituals
2.3	Language(s), register(s), speech level(s) involved
	Creole and respective language to each group

2.4	Perceived origin	Various origin and Mauritian, Rodriguan, Agalean and Chagossian adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agaleans from the older generation, both male and female.
3.2	Other participants (e.g., holders/custodians)	None
3.3	Customary practices governing access to the element or to aspects of it	At times associated with rituals
3.4	Modes of transmission	Oral, by experiencing with elderly generations, informal teaching,
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearing with access to modern medicine, urbanisation, privatisation of lands	
4.2	Threats to the transmission Lack of transmission, lack of interest from the young generation	
4.3	Availability of associated tangible elements and resources Disappearance of some medicinal plants and restrictive access to wild woods owing to privatization, urbanization.	
4.4	Viability of associated tangible and intangible elements Endangered. This rich knowledge is disappearing with the elderly generation who are the bearers of these traditions. Disclosure of knowledge	
4.5	Safeguarding measures in place	Word of mouth Some publications Research
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

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TOUCH HEALING- <i>FER PASS</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fer Pass</i> English: Touch Healing
1.2	Short, maximally informative title (including indication of domain(s))	Social practice concerning nature
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelago
1.5	<p>Short description</p> <p>The ailing people sit at the entrance, half inside half outside and a person who is born through his feet, rubs his left foot 7 times on the ailing part everyday till the pain disappears.</p> <p>When people had a sprained wrist and ankle, healers used to rub or crack the injured bodypart or made passes to restore the damaged ankle and wrist.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	This healing is practiced by people who are born with the legs first. Natural elements and objects associated
2.2	Associated intangible elements	Conception of nature and universe, conception of sickness and the body, religious aspects of healing rituals and the knowledge of performing the healing
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegas and Chagossians Practiced by both men and women
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals associated with the same
3.4	Modes of transmission	Oral, by experiencing and learning it from elders
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Disappearance of knowledge and skills with the common use and easy access to biomedicine and the lack of interest from new generations</p>	
4.2	<p>Threats to the transmission</p> <p>Lack of practice or passing over the knowledge to the next generation.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Both are available</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>Endangered as modern people have less recourse to it</p>	

4.5	Safeguarding measures in place.	Transmission from old to young generation
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Raj Boodhoo, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventor	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Aapravasi Ghat Trust Fund, 2011, Towards an Inventory of Elements of Intangible Cultural Heritage, related to indentured legacy in the Republic of Mauritius, Mauritius.</p>	

MASSAGE THERAPY- FER FROTE		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fer Frote</i> English: Massage Therapy
1.2	Short, maximally informative title (including indication of domain(s))	Social Practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Those are treatments implying the manipulation of the body, such as <i>frote</i> (rub), <i>krake</i> (crack), <i>drese</i> (stretch) or <i>mase</i> (massage). Those treatments imply some knowledge and skills, but not every healers of that kind consider themselves to have a gift. This knowledge is generally transmitted in the family through generations. These treatments will remove displaced members or organs in its former place. It can cure sickness such as <i>foulir</i>, <i>vant deranze</i>, <i>douler</i>. These skills are highly linked to the local conception of the body.</p> <p>To cure <i>dart</i>, people use to go to a healer whereby the latter will carry out a treatment with a needle and unhusked rice.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated
2.2	Associated intangible elements	Conception of nature and universe, conception of sickness and the body, religious aspects of healing rituals
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians);	The public
3.3	Customary practices governing access to the element or to aspects of it;	Rituals
3.4	Modes of transmission;	Oral, by learning it from elderly generation
3.5	Concerned organizations (NGOs and others).	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Disappearance of knowledge and skills with the common use and easy access to biomedicine and the miss of interest from new generations	
4.2	Threats to the transmission; Lack of transmission	
4.3	Availability of associated tangible elements and resources; Yes but limited	

4.4	Viability of associated tangible and intangible elements; Endangered	
4.5	Safeguarding measures in place.	Transmission from old to young generation
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Aapravasi Ghat Trust Fund, 2011, Towards an Inventory of Elements of Intangible Cultural Heritage, related to indentured legacy in the Republic of Mauritius, Mauritius.</p> <p>Benoist, J. (sous la direction de), 1996, Soigner au Pluriel. Essais sur le pluralisme médical, Collections « Médecines du monde. Anthropologie comparée de la maladie », Paris : Ed. Karthala.</p> <p>Benoist, J., 1989, « De l'Inde à Maurice et de Maurice à l'Inde, ou la réincarnation d'une société, Carbet 9, Fort de France, pp.185-201.</p> <p>Benoist, J., 1993, Anthropologie médicale en société créole, Collection les Champs de la Santé, Paris : PUF.</p> <p>Benoist, J., 2006, « A La Réunion, la plante entre tisane et prière », Revue Ethnopharmacologia, N°37, Numéro intitulé « Ile de La Réunion », pp.6-12. http://dx.doi.org/doi:10.1522/030161666</p> <p>Brandibas, J., 2003, Traité de psychopathologie et thérapeutique réunionnaises, Doctorat de Psychologie, Université de la Réunion.</p> <p>Brandibas, J., Gruchet, G., Reignier, Ph. (et al.), 2004, La mort et les morts à l'île de La Réunion, dans l'océan Indien et ailleurs, La Réunion : ADFOI.</p> <p>Centre d'accueil Saint-Michel, Pont Praslin, 1995, « Mo pas croire dans ça bann z'affaires-là mais le Mal existe », une étude des comportements religieux en monde populaire créole, Rapport d'enquête, Le Thabor, Ile Maurice.</p> <p>Chaudenson, R., 1983, Magie et sorcellerie à La Réunion, St Denis: Livres Réunion.</p> <p>de Salle-Essoo, M., « Le Profane et le Sacré dans les tradipratiques à l'île Maurice », in Kabaro, Savoirs et Cultures, VI N°8-9, Mars 2012, L'Harmattan et Université de la Réunion.</p> <p>de Salle-Essoo, M., 2007, « Représentations de la maladie et pratiques thérapeutiques en milieu créole mauricien », in Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien, Actes du Colloque international sous l'égide de l'UNESCO, Réduit : Presses de l'Université de Maurice, pp.103-112.</p> <p>de Salle-Essoo, M., 2007, Représentation de la maladie et pratiques thérapeutiques en milieu créole mauricien, Mémoire de Master en Interculturalité et dynamiques identitaires, Université de</p>	

	<p>la Réunion.</p> <p>de Salle-Essoo, M., 2011, <i>Le profane et le sacré dans les tradipratiques à l'île Maurice</i>, Thèse de doctorat en Anthropologie, Université de la Réunion.</p> <p>Gopauloo, I., 2007, « La pharmacopée traditionnelle et les rituels à l'île Maurice », in <i>Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien</i>, Actes du Colloque international sous l'égide de l'UNESCO, Réduit: Presses de l'Université de Maurice, pp.9-21.</p> <p>Gopauloo, I., 2011, "Traditional medicine among slaves and indentured labourers", in <i>Truth and Justice Commission Research Reports, Technical Studies and Surveys, Contemporary history, culture and society</i>, Vol.3, Mauritius, pp.890-908.</p> <p>Sussman, L.K., 1981, "Unity in diversity in a polyethnic society: the maintenance of medical pluralism on Mauritius", <i>Soc. Sci. Medd.</i>, N°158, pp.247-260.</p> <p>Sussman, L.K., 1983, <i>Medical Pluralism on Mauritius. A study of Medical beliefs and practices in a polyethnic society</i>, Ph.D, Washington University.</p> <p>The Le Morne Heritage Trust Fund, 2006, <i>Report on Oral history and Traditions on "Le Morne"</i>, Research Report.</p> <p>University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project</i>, Mauritius.</p>
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TRADITIONAL MIDWIFERY- <i>PRATIK FAM SAZ</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Pratik fam saz</i> English: Traditional midwifery
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Midwifery can be included in popular Mauritian traditional healing methods as they procure pre natal and post natal care and treatments. Those are practiced amongst every ethno-cultural group. However some of these practices are not included in this chapter but in the domain of rites of passage as they also participate to birth rituals.</p> <p>Those are knowledge traditionally transmitted from mother to daughter. In the past those <i>fam saz</i> (midwives) also known as <i>dai</i> amongst Bhojpuri speaking people, were also delivering at people's place. They only follow the pregnancy at home and follow the mother and baby during 10 to 12 days after delivery to give first treatments. This tradition is still very present and knowledge transmitted while it is changing according to easy access to modern medicine and hospitals.</p> <p>Midwives also used to prepare brewed drinks, herbs and even prepare hot baths to soothe the mother's sufferings before the birth. They would also touch the belly before delivery to know the position of the baby and eventually turn him/ her by some manipulations if she wasn't in a good position for the delivery.</p> <p>After birth delivery, the mother is considered to be very weak; she has to rest and cannot clean the house. The midwife will take care of the mother by rubbing the mother's body with coconut oil and mustard oil. Particularly her feet, hands, waist and lower abdomen. In the abdomen the midwife will look for residuals pieces of the placenta, or clots, that she will rub and push down to remove them. The midwife will heat the waist, the back and the abdomen of the mother by using hot piece of fabrics she has heated on an oven. The midwife will also heat the mother's crotch as it is believed <i>freser</i> (cold) or <i>movezer</i> (evil spirit) can come into the mother's body by this opening which was recently opened and still not closed. To heat the crotch they generally use a <i>reso</i> (coal stove) or vapour of camphor leaves boiled and placed under the mother's legs apart who is standing. Then the uterus (<i>lakaz baba</i>) which is considered to have fall down with delivery has to be put back at its place. The belly is rubbed and a piece of cloth and is tied tightly around the waist of the mother. This tissue is kept several days to anchor the uterus. Furthermore, the midwife will wash the mother during these 12 days with hot water mixed up with 3 eucalyptus leaves. However the mother will not be allowed to wash her hairs during the next 40 days to avoid getting a cold (<i>freser</i>). The midwife also advises and assists the mother in breastfeeding and for the alimentation. The mother will drink milk mixed with <i>safran</i> powder (curcuma) and <i>masala</i> spices to invigorate her. Moreover, she will have to eat meal prepared with <i>masala</i> spices during two or three days, as well as <i>bomli</i> (bombay duck) prepared with <i>masala</i> and lentils to promote the lacto genesis. Amongst Mauritians of Chinese origin the mother receive a meal known as <i>coq au vin</i> (chicken cooked with wine) and a Chinese tea to purify her body, remove all the impurities</p>

	<p>and strength her. Then Mauritians of Chinese origin use to wrap the womb in bandages for it become flat. She will not be able to wash her hairs during 40 days, nor to go out of the house.</p> <p>The newborn is also receiving care from the midwife. She will bath the newborn, do him massages with oil, break the <i>file lalang</i> which is known to be a wire under the tong that have to be break otherwise the baby will never be able to speak. She will also blow on the sex organ of the baby boy to withdraw the <i>file lekor</i> (a wire on the male organ). She can ask the parents to keep the remains of the dried umbilical cord in a box until it is totally decomposed, or to prepare an infusion to heal some newborn diseases. The newborn would not be able to go out from the house during the next following 40 days, nor stay alone in a room.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated
2.2	Associated intangible elements	Conception of nature and universe, conception of sickness and the body, religious aspects of healing rituals, birth rituals
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians Female from all classes
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals
3.4	Modes of transmission	Oral, by learning from the elderly generation and in some cases by visions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge and skills with the prohibition of midwifery to deliver at home and common use and easy access to biomedicine and hospitals	
4.2	Threats to the transmission Disappearance of knowledge and skills with the prohibition of midwifery to deliver at home and common use and easy access to biomedicine and hospitals	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Endangered	
4.5	Safeguarding measures in place	Collection of testimonies by researches, books
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data;	None

5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering;	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory;	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Aapravasi Ghat Trust Fund, 2011, Towards an Inventory of Elements of Intangible Cultural Heritage, related to indentured legacy in the Republic of Mauritius, Mauritius.</p> <p>Benoist, J. (sous la direction de), 1996, Soigner au Pluriel. Essais sur le pluralisme médical, Collections « Médecines du monde. Anthropologie comparée de la maladie », Paris : Ed. Karthala.</p> <p>Benoist, J., 1989, « De l'Inde à Maurice et de Maurice à l'Inde, ou la réincarnation d'une société, Carbet 9, Fort de France, pp.185-201.</p> <p>Benoist, J., 1993, Anthropologie médicale en société créole, Collection les Champs de la Santé, Paris: PUF.</p> <p>Benoist, J., 2006, « A La Réunion, la plante entre tisane et prière », Revue Ethnopharmacologia, N°37, Numéro intitulé « Ile de La Réunion », pp.6-12. http://dx.doi.org/doi:10.1522/030161666</p> <p>Brandibas, J., 2003, Traité de psychopathologie et thérapeutique réunionnaises, Doctorat de Psychologie, Université de la Réunion.</p> <p>Brandibas, J., Gruchet, G., Reignier, Ph. (et al.), 2004, La mort et les morts à l'île de La Réunion, dans l'océan Indien et ailleurs, La Réunion: ADFOI.</p> <p>Centre d'accueil Saint-Michel, Pont Praslin, 1995, « Mo pas croire dans ça bann zaffaires-là mais le Mal existe », une étude des comportements religieux en monde populaire créole, Rapport d'enquête, Le Thabor, Ile Maurice.</p> <p>Chaudenson, R., 1983, Magie et sorcellerie à La Réunion, St Denis : Livres Réunion.</p> <p>De Salle-Essoo, M., « Le Profane et le Sacré dans les tradipratiques à l'île Maurice », in Kabaro, Savoirs et Cultures, VI N°8-9, Mars 2012, L'Harmattan et Université de la Réunion.</p> <p>De Salle-Essoo, M., 2007, « Représentations de la maladie et pratiques thérapeutiques en milieu créole mauricien », in Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien, Actes du Colloque international sous l'égide de l'UNESCO, Réduit : Presses de l'Université de Maurice, pp.103-112.</p> <p>De Salle-Essoo, M., 2007, Représentation de la maladie et pratiques thérapeutiques en milieu créole mauricien, Mémoire de Master en Interculturalité et dynamiques identitaires, Université de la Réunion.</p> <p>De Salle-Essoo, M., 2011, Le profane et le sacré dans les tradipratiques à l'Ile Maurice, Thèse de doctorat en Anthropologie, Université de la Réunion.</p> <p>Gopauloo, I., 2007, « La pharmacopée traditionnelle et les rituels à l'île Maurice », in Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien, Actes du Colloque international sous l'égide de l'UNESCO, Réduit : Presses de l'Université de Maurice, pp.9-21.</p> <p>Gopauloo, I., 2011, "Traditional medicine among slaves and indentured labourers", in Truth and Justice Commission Research Reports, Technical Studies and Surveys, Contemporary history, culture and society, Vol.3, Mauritius, pp.890-908.</p> <p>Sussman, L.K., 1981, "Unity in diversity in a polyethnic society: the maintenance of medical</p>	

<p>pluralism on Mauritius”, Soc. Sci. Medd., N°158, pp.247-260.</p> <p>Sussman, L.K., 1983, Medical Pluralism on Mauritius. A study of Medical beliefs and practices in a polyethnic society, Ph.D, Washington University.</p> <p>The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on “Le Morne”, Research Report.</p> <p>University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>

OTHER TRADITIONAL METHODS OF HEALING- <i>LEZOT METOD TRETMAN</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Lezot metod tretman</i> English: Other traditional healing methods
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p><i>Tir ler do zorey</i> <i>Tir soleil dan latet</i> <i>Craque licou</i> <i>Pez ledan voler</i> <i>Ris lamidal</i> <i>Calme ledan fermal</i> <i>Craque vent</i></p> <p>Other kinds of treatments implying the manipulation of the body and which refer to unknown sickness, syndrome of biomedicine are the treatment of <i>ledan voler</i>, <i>kout soley</i>, <i>amidal tonbe</i>, <i>lakord ledan</i>, <i>gaz dan lezo</i>. Those imply knowledge and gift for some people while others say everybody can do it.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated
2.2	Associated intangible elements	Conception of nature and universe, conception of sickness and the body, religious aspects of healing rituals, birth rituals
2.3	Language(s), register(s), speech level(s) involved;	Creole and respective languages to each group
2.4	Perceived origin.	Various origins and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians Both male and female from all social classes
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals
3.4	Modes of transmission	Oral, by learning from the elderly generation and in some cases by visions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge and skills due to common use and easy access to biomedicine and	

	hospitals	
4.2	Threats to the transmission Disappearance of knowledge and skills due to common use and easy access to biomedicine and hospitals	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible element Endangered	
4.5	Safeguarding measures in place	Collection of testimonies by researchers, books and few practitioners
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	Informants requested a right to anonymity, according to the prohibition of the occupation
5.3	Resource persons(s): name and status or affiliation	None
5.4	Date and place of data gathering	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.5	Date of entering data into an inventory	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p>Aapravasi Ghat Trust Fund, 2011, Towards an Inventory of Elements of Intangible Cultural Heritage, related to indentured legacy in the Republic of Mauritius, Mauritius.</p> <p>Benoist, J. (sous la direction de), 1996, Soigner au Pluriel. Essais sur le pluralisme médical, Collections « Médecines du monde. Anthropologie comparée de la maladie », Paris : Ed. Karthala.</p> <p>Benoist, J., 1989, « De l'Inde à Maurice et de Maurice à l'Inde, ou la réincarnation d'une société, Carbet 9, Fort de France, pp.185-201.</p> <p>Benoist, J., 1993, Anthropologie médicale en société créole, Collection les Champs de la Santé, Paris: PUF.</p> <p>Benoist, J., 2006, « A La Réunion, la plante entre tisane et prière », Revue Ethnopharmacologia, N°37, Numéro intitulé « Ile de La Réunion », pp.6-12. http://dx.doi.org/doi:10.1522/030161666</p> <p>Brandibas, J., 2003, Traité de psychopathologie et thérapeutique réunionnaises, Doctorat de Psychologie, Université de la Réunion.</p> <p>Brandibas, J., Gruchet, G., Reignier, Ph. (et al.), 2004, La mort et les morts à l'île de La Réunion, dans l'océan Indien et ailleurs, La Réunion: ADFOI.</p> <p>Centre d'accueil Saint-Michel, Pont Praslin, 1995, « Mo pas croire dans ça bann z'affaires-là mais le Mal existe », une étude des comportements religieux en monde populaire créole, Rapport d'enquête, Le Thabor, Ile Maurice.</p> <p>Chaudenson, R., 1983, Magie et sorcellerie à La Réunion, St Denis : Livres Réunion.</p> <p>De Salle-Essoo, M., « Le Profane et le Sacré dans les tradipratiques à l'île Maurice », in Kabaro, Savoirs et Cultures, VI N°8-9, Mars 2012, L'Harmattan et Université de la Réunion.</p>	

<p>De Salle-Essoo, M., 2007, « Représentations de la maladie et pratiques thérapeutiques en milieu créole mauricien », in Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien, Actes du Colloque international sous l'égide de l'UNESCO, Réduit : Presses de l'Université de Maurice, pp.103-112.</p> <p>De Salle-Essoo, M., 2007, Représentation de la maladie et pratiques thérapeutiques en milieu créole mauricien, Mémoire de Master en Interculturalité et dynamiques identitaires, Université de la Réunion.</p> <p>De Salle-Essoo, M., 2011, Le profane et le sacré dans les tradipratiques à l'île Maurice, Thèse de doctorat en Anthropologie, Université de la Réunion.</p> <p>Gopauloo, I., 2007, « La pharmacopée traditionnelle et les rituels à l'île Maurice », in Epidémies et pharmacopée traditionnelle dans l'histoire des îles de l'océan Indien, Actes du Colloque international sous l'égide de l'UNESCO, Réduit : Presses de l'Université de Maurice, pp.9-21.</p> <p>Gopauloo, I., 2011, "Traditional medicine among slaves and indentured labourers", in Truth and Justice Commission Research Reports, Technical Studies and Surveys, Contemporary history, culture and society, Vol.3, Mauritius, pp.890-908.</p> <p>Sussman, L.K., 1981, "Unity in diversity in a polyethnic society: the maintenance of medical pluralism on Mauritius", Soc. Sci. Medd., N°158, pp.247-260.</p> <p>Sussman, L.K., 1983, Medical Pluralism on Mauritius. A study of Medical beliefs and practices in a polyethnic society, Ph.D, Washington University.</p> <p>The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on "Le Morne", Research Report.</p> <p>University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>

CATEGORY III
CULINARY TRADITIONS

TECHNIQUES OF FOOD PRESERVATION- <i>FASON KONSERV MANZE</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason konserv manze</i> English: Techniques of food preservation
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element Mauritius, Rodrigues, Agalega and before on Chagos Archipelago
1.5	<p>Short description</p> <p>In the past, before the arrival of fridges, the conservation of foodstuffs was of major importance. Local processes were developed on the basis of the traditional knowledge of migrants; these were adapted to the local climate conditions. Some of these processes are:</p> <p>For example in Rodrigues, people dry, smoke (<i>boukane</i>), salt, and ferment in a vase (<i>dan potis</i>) aliments such as meat and fish.</p> <p>In all parts of Mauritius (including Rodrigues, Agalega), different preservative methods are used that include among others:</p> <p>To dry fruits or vegetables or even algae.</p> <p>To <i>met konfi</i> (to pickle) fruits or vegetables. These are placed in vinegar or in water containing vinegar, salt and sugar.</p> <p>To prepare <i>vinnday</i> (a dish which is first fried and then soaked in oil and spices) such as fish <i>vinnday</i>.</p> <p>To prepare <i>zasar</i> or <i>koutcha</i> of fruits or vegetables: the fruit or vegetable is salted – some needs to be dried up under sun rays for a day or more. This is then mixed with spices (mustard, garlic, turmeric, fenugreek, dry chilli) and the mixture is covered with oil to conserve it.</p> <p>To prepare <i>lazle</i> (jam).</p> <p><i>Zasar</i> or <i>Koutcha</i>: These are forms of pickled fruits or vegetables: the fruit or vegetable is salted – some need to be dried up under sun rays during one day or more. It is then mixed with spices (mustard, garlic, turmeric, fenugreek, dry chilli) and the mixture is covered by oil to conserve it well. Some popular <i>zasar</i> are prepared with mangos, mix vegetables, local olives (<i>Elaeocarpus floribundus</i>) or <i>bilinbi</i> (<i>Colea pedunculata</i>) among others. The preparation of the <i>koutcha</i> is quite similar to that of <i>zasar</i>; however, it is prepared only with grated green mangos as fruit.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Natural elements and objects associated
2.2	Associated intangible elements Practice by people
2.3	Language(s), register(s), speech level(s) Creole and respective languages to each group

	involved	
2.4	Perceived origin	Various origins and Mauritius, Rodrigues, Agalega and Chagos adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agaleans
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, subsistence, rituals, festivals
3.4	Modes of transmission	Oral, through learning from the elderly generation, books
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Changing with modernization, loss of interest, lack of practice, labour intensive	
4.2	Threats to the transmission Changing with modernization, loss of interest, lack of practice, labour intensive	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Living	
4.5	Safeguarding measures in place	Word of mouth TVs Publications Practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Christian Maudave, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p>Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps.</p> <p>Boodhoo, S., 1999, Bhojpuri Traditions in Mauritius, Mauritius: Mauritius Bhojpuri Institute.</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius.</p> <p>Hein, J-C., 2001, Ile Maurice, Deux siècles de cuisine, Héritage de l'Isle de France, Mauritius:</p>	

	<p>Precigraph Limited. Mauritius Marathi Cultural Centre Trust, 2012, A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives, Mauritius. The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on “Le Morne”, Research Report. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>
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TRADITIONAL FOOD AND WAY OF COOKING– MANZE TRADISIONEL EK FASON KWI	
IDENTIFICATION OF THE ELEMENT	
Name of the element, as used by community or group concerned	Creole: <i>Fason kwi</i> English: Traditional food and way of cooking
Short, maximally informative title (including indication of domain(s))	Social practices
Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agaleans
Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
<p>Short description</p> <p>Formerly, Mauritians cooked on wooden stoves called <i>fwaye</i>, on coal stoves called <i>reso</i>, or on saw dust stoves called <i>four di son</i>. They used to blow on the embers with a metal pipe called <i>poukni</i>. Some Mauritians still cook in this manner for economic reasons, or because they prefer the particular taste of aliments cooked on wood fire. Some people prepare only specific meals in this way on special occasions.</p> <p>People from the Republic of Mauritius have different ways and techniques of cooking including examples of rice-based food:</p> <ul style="list-style-type: none"> – Steamed rice is often eaten with a sauce-based dish; however, other ingredients can be added to the rice to form a particular dish on its own. Below are some examples: – Bhagaaral bhaat: A type of Indian fried rice made with left over rice. – <i>Bol renverse</i> (“upside down bowl”). This is a dish made of steamed rice with <i>chop suey</i> (a dish consisting of meat stir-fried with vegetables with Chinese sauces such as oyster sauce). The recipe looks Chinese, but it is actually a typical Mauritian dish and a local creation. – <i>Briyani</i>: This is a spicy rice dish which is very common among Mauritians. It is usually served on festive occasions. The origin of <i>Briyani</i> can be located in the Middle East, but it was introduced in Mauritius by the Indian immigrants. However, the recipe and taste was so much adapted to the Mauritian context that nowhere in the world can the Mauritian <i>Briyani</i> be found! – <i>Dilo Kanz/ Maar</i>: The boiling water used to cook rice in is called <i>Dilo Kanz</i>. Chilli, onion and salt can be added to the water and then drank separately. This was supposed to be a consistent type of food, and poor people used to consume this often in the past. This water can also be used to feed cattle. A special dish called the <i>bouyon bred</i> (a leafy soup) can also be made using this water. The <i>bouyon</i> is said to be tastier in this way, compared to preparing it with ordinary water. – <i>Diri frir/ Fried rice</i>: This consists of steamed rice stir-fried with other ingredients such as meat, vegetables, eggs and soy sauce. <i>Pwason sale</i> (salted fish) is also sometimes added instead of meat, and this dish is termed “<i>diri frir pwason sale</i>”). – <i>Diri may</i>: Rice cooked with corn. – <i>Diri rousi</i>: this consists of steamed rice stir-fried with spices such as onions and garlic. – <i>Kanji</i>: this is a type of rice prepared with yoghurt, salt and onion sprouts, mostly prepared during special occasions. – <i>Khichiri</i>: Rice cooked in turmeric paste and with pulses. – <i>Mounfan</i>: this is a kind of Briyani with fewer spices and with a more Chinese influence. It is often termed <i>Chinese briyani</i>. – <i>Pulao/pilau</i>: this is another form of spicy rice dish cooked with meat. – Rice and tea: Rice was prepared alone and added to pure tea (<i>dite pir</i>) for breakfast, or to soured milk. – Rice vermicelli: Rice was sometimes crushed in the maize mill, boiled, and then a ball was made with it and was put into a kind of mould, then mashed to produce vermicelli. This was then 	

- placed in ghee (*manteg*).
- *Sutalfin/ Sutarpheni*: shredded pastry made of rice flour cooked in oil and immersed in rose-flavoured sugar syrup and offered to guests on wedding occasions.

Examples of flour-based food:

- *Bhakri*: These are originally a kind of pancake (like *farata*) made of corn flour and cooked directly on the embers or in the hand on the fire. Sometimes it is made with potatoes (*batat*) which were boiled, crushed and mixed with flour, Or with maize flour (*ora* or *makay*).
- *Chapatti*: This is a type of flatbread.
- *Dal pittah*: this consists of flatbreads which are cooked and cut into pieces and then added to a *dal* (*Cajanus Indicus*) soup. This recipe is often eaten with chutney.
- *Dal puri*: this is one of the most popular traditional fast foods of Mauritius. *Dal puri* is flour-based dough stuffed with *dal* (*Cajanus Indicus*), rolled and then heated on a hot plate. It is mostly served with bean curry or *rougay* or any kind of vegetable or curry. It actually originated from the northern region of India and was introduced in Mauritius by the Indian Indentured labourers. Initially, it was only an occasional and festive food but gradually it became the most popular Mauritian fast food. It has been adapted be rapidly produced and today it is more popular in Mauritius than it is in its place of origin.
- *Farata/ roti*: this is a type of flatbread. In Mauritius, the square-shaped *farata* is very common. The dough is made out of flour and water. It is then flattened and turned over three or four times and given a shape; it is *belo* (flattened) again with a *belna* (rolling pin). A little oil is applied to each layer. It is then folded in a three- cornered shape and flattened again. Then it is put on a *tawa* (large metal plate on which unleavened flatbread is cooked) and flipped a few times so that it is cooked evenly. Once it turns a golden brown colour, it is flipped over and oil is applied over the surface, and then turned again to apply more oil. The *farata* is ready when it is sparsely covered with dark spots; it is then removed from the *tawa*. It is crushed to remove the steam within and folded neatly in four to be kept in an air-tight container.
- *Goulawni*: this is a sweet kind of pancake similar to *dal puri*
- *Litthi*: this is a stuffed flatbread. Small balls are made out of the dough and each ball is filled with onions and chillies. They are flattened and then cooked on a *tawa*.
- *Pao*: This is a kind of round, white bread stuffed with either sweet ingredient, such as a sweet black lentil paste, or with savoury meat sauces.
- *Pouri*: The dough used is quite similar to the *farata* one; the major difference is that this dough is fried in vegetable oil to produce *tipouri*. It is a traditional dish served in Indo-Mauritian weddings.

Examples of noodles-based food:

- *Minn boui*: Boiled noodles made from wheat flour. Other ingredients, such as soy sauce, and often meat or eggs, are added to the noodles. Some Mauritians believe that noodles bring good luck and wealth to those eating it; this is why it is often eaten on important occasions, such as birthdays.
- *Minn frir*: noodles stir-fried with other ingredients such as meat, vegetables, eggs and soy sauce.

Examples of maize-based food:

- Boiled maize: This involves placing maize in salted water and allowing it to boil. It is eaten when the boiling process is over.
- *Lasoup may*: A soup made from maize.
- *May griye*: In the past, people used to grill maize on a coal pot or wood fire and ate it as a staple food.
- *Ora* or *makay*: Kind of farata made with maize flour.
- *Pudinn may*: pudding made with maize.

- *Satwa*: a ball made with maize flour and a mixture of a variety of pulses crushed and powdered, and mixed with sugar and water. This was a consistent food for travellers and workers.

Soup based food – *Bouyon*:

- *Bouyon bred*: Soup made from water in which edible leaves have been boiled. Some of these leaves are pumpkin leaves, *sousou* (*Sechium edule*) leaves, lettuce, *mouroum* (*Moringa oleifera*) leaves.
- *Bouyon krah* (crab stock): A crab stock with onion, tomatoes, celery, garlic, thyme, salt, pepper and crab.
- *Bouyon mifoun*: The *mifoun* is boiled with ingredients such as soy sauce meat and vegetables. Soy sauce is also often added to this soup (see also noodles section).
- *Bouyon poson*: The fish stock is common in Mauritius. Families often go fishing and use the fish to make a broth or they buy fresh fish at the market. Ingredients used are tomatoes, onions, garlic, ginger, chilli, pepper, salt, oil and water. The fish stock is often eaten with rice and cucumber salad.
- *Bouyon tektek*, *bigorneaux*, *konokono*. These are small shellfish. Mauritians often go to the sea with the family in order to get them in the sand or rocks and then make a broth with them.
- Some popular vegetables used in the Mauritian cuisine are: gourd, pumpkin, eggplant, snake gourd, squash, cucumber, tomatoes, bitter gourd, lady's finger, various kinds of edible leaves (*bred*), *sousou* (*Sechium edule*), *violet* (a kind of taro), jackfruit (*zak*), breadfruit (*friyapin*) among others.
- Boiled vegetables: Vegetables, fruits, and roots, are just boiled, such as banana, cassava, maize, green beans, or vegetables. For example boiled green bananas, were boiled, peeled and eaten with chutney made from tomatoes (*satini pomdamour*).

Examples of food based on starchy vegetables:

- Gratin of potato, squash or pumpkin or *calbas*

Examples of cassava-based food:

Boiled cassava

- Cassava pancakes: Pancakes made from cassava.
- *Katkat maniok*: Amongst the most consumed staple dish in Rodrigues and Mauritius. It is made with cassava and tomatoes, and depending on individual choice, meat may be added to the preparation. It is often accompanied by fried fish, *touffe bred* (taro leaves) and chutneys.

Examples of sauce-based food:

- *Sauce blanche de camarons au palmist*: a white béchamel sauce dish made with *camaron* (freshwater prawns) and palmist (*Dictyosperma album*). It is quite an expensive dish, and is thus prepared only on very special festive occasions.
- *Sauce rouge de camaron*: a red sauce made of tomatoes served with *camaron* (freshwater prawns).
- *Karhi barhi*: The *gato pima* can be used to prepare a curry called *karhi barhi*. It consists of inserting the cooked *gato pima* in a *masala* sauce, and vegetables such as eggplant can be added as well. *Karhi barhi* is a primordial curry which is served in Hindu weddings.
- *Kari* (curry): this is a term employed to denote a wide variety of dishes originating in India, Pakistan, Bangladesh or other Southern and South-eastern Asian countries. Curry is the mixture of a combination of spices, herbs and usually includes fresh or dried chilli. In Mauritius, *lapoud kari*, which is a commercial curry powder made of a mixture of spices, is frequently used. The spices used in the *kari* are namely clove, pepper, cinnamon, cardamom and cumin among others. Mauritians often add potatoes to their curry. *Kari* is often eaten with *farata*. It may contain meat, poultry, fish, shrimp, pork, chicken, deer, and tendrec, monkey, beef or sheep intestines and may

also be vegetarian cooked with all type of vegetables or even fruits such as raw banana or jackfruit. Chicken curry is considered a special meal for special occasions or as 'Sunday meal'. For Hindu weddings, seven *kari* are traditionally prepared and served to the guests.

- *Ladob* (stew): a sauce quite similar to *rougay* apart from the fact that it is spicier and fewer tomatoes are used. It can be prepared with meat, chicken or fish.
- *Rougay*: The *rougay* is another Mauritian speciality, and a staple dish for many Mauritian families. It is made of tomatoes cooked with onions. The ingredients used in the preparation of the *rougay* are basically oil, onions, garlic, ginger, thyme, parsley, tomatoes, chilli, salt and pepper. It can be vegetarian or prepared with fish, prawns, beef, chicken, sausages, tuna, eggs, etc. Mauritians enjoy *rougay* mixed with salted or dry fish or dry octopus. Another preferred type of *rougay* is the *rougay sevret* (shrimp), which is sometimes served inside a *farata*. There is also pistachio, fish and corned beef *rougay*. The corned beef *rougay* was a meal known to be consumed during cyclonic weather, but is now also appreciated as an everyday meal.
- *Salmi* : The *salmi* is a spiced dish, with either of the following: meat, chicken, bat, pig, pork. It is sometimes prepared with wine and a mixture of several spices including thyme, onions, parsley, garlic, ginger, salt, and pepper among others.

Examples of meat and fish-based food:

- *Kalia*: It is a kind of stew made of chicken, beef or mutton with potatoes and spices, such as cloves, turmeric, poppy seed, coriander, almonds, onion paste, ginger, saffron, chilli and bay leaves.
- *Salad ourit*: The Octopus (*zourit* in Rodriguan creole) is prepared with raw pawpaw, vinegar and onions.
- *Sarsiv*: Pork or chicken cooked with honey.
- *Vinnday*: The preparation of the fish *vinnday* is a kind of pickle of fish whereby the fish is fried and then cooked in oil with turmeric and mustard seed, chilli and onion are added as well. This can be kept for days.

Examples of beans based food:

- Beans form an important part of Mauritian traditional diet. The most popular ones are: lentils, haricot beans, kidney beans and *dal* (*Cajanus Indicus*). The pulses are boiled and cooked with onion, garlic and herbs.
- *Amtee/Hamti*: A spicy soup.
- *Bersann*: A dish made of *dal*.
- *Dal pittah*: It is a food preparation in which flatbreads are cooked and cut into piece and then added to the *dal* (*Cajanus Indicus*) soups. This recipe is often eaten with chutney (see also wheat flour section).
- *Dal puri*: It is one of the most popular traditional fast food of Mauritius. It is a flour doe stuffed with *dal* (*Cajanus Indicus*), rolled and then heated on a hot plate. It is mostly served with beans curry or *rougay* or any kinds of vegetables or curries. It actually originated from the northern region of India and was brought by the Indian Indentured labourers. Initially it was only an occasional and festive food but gradually it became the most popular Mauritian fast food. It has been adapted to a rapid Mauritian production and today it is more popular than its place of origin (see also wheat flour section).
- *Halim*: It is a popular dish/ a kind of spicy soup made from pounded wheat and mutton (or beef) made into a thick paste usually made from lentils. It is sold all over and Mauritians consume it. It has also been adapted to the vegetarian dish.
- *Katkat*: Fried *dal* with spices.
- *Moulouktani*: This is a chicken soup that has now become a local speciality. It is often cooked with onions, clove, parsley, curry leaves, thyme, coconut water, salt and pepper.
- *Poli*: Boiled chickpea (*gram bouy*) (a variety of *dal*) crushed in *jata* previously.

- *Rason*: A spicy lentil soup usually served before dinner. It contains coriander, aromatic curry leaves, and garlic and tamarind juice

Mauritians often eat their dishes with accompaniment as spicy sauce.

- *Lasos lay* (garlic sauce): Mauritians have a special sauce to accompany several dishes: the garlic sauce. This sauce is usually used with fried rice, fried noodles and other *snacks*. The ingredients used to make this sauce are vinegar, salt, sugar and garlic.
- *Pima frir*: Fried chilli is often used to eat with rice. This consists in cooking the chilli with onions and oil. The *pima kari* is often used for this preparation.
- *Satini* (chutney): People use to prepare traditional chutney as accompanies to dishes. For example, Mauritians make chutney with raw tomatoes, coconut, coriander, grilled tomatoes, potatoes, *pipangay* (silk squash), grilled tomatoes, mango, etc. Chutney can also be made with: pineapple, banana, eggplant, grilled peanuts, octopus, and salted fish among others.
- *Sauce enragée*: This is a mayonnaise recipe with chilli. This sauce can be served like a mayonnaise but only to those who enjoy eating chilli. The preparation is the same as the traditional mayonnaise, but chilli is added.
- *Sauce papi*: This sauce used to be stored in a bottle with hole in the cork and was used to baste the fish, meat or chicken in a barbecue.

Other typical Mauritian food

- *Mous zonn frir*: Wasp larvae are fried in oil with onions and can be eaten as snacks or with rice
- Mauritians also like broth, with vegetable leaves: *bouyon bred* (a kind of taro leaves), or with meat, crab or vegetables.
- *Salad mang* or other fruits: Salad is typical to Mauritius. It consists of fruits mainly half ripe mango or pineapple or any such sweet sour fruit mixed with chilli and salt. Sometimes a tamarind sauce can also be added. It is sold all over in the country and can be made very rapidly at home as well. Mauritians find it a salad which *ranz la bous* (add taste to the mouth).
- *Toufe* (steamed): Vegetables are often just cooked with onions, garlic, chilli, salt and pepper.

Examples of sweet cakes:

- *Bhoondiya*: Cake made of *besann*, cardamom, sugar, yellow color. It is fried and then put in a sirup.
- *Biskwi maniok*: The making of *biskwi maniok* (cassava biscuits) in Mauritius is unique in the world. It was a traditional practice and presently it is only produced on a commercial level but with the traditional recipe and techniques by the "Biscuiterie Rault" at Ville Noire, Mahébourg.
- *Chanth*: Sweet pancakes.
- *Churma*: It is a *bhakri* (kind of pancakes (like *farata*) made of corn flour) prepared with honey, sugar and ghee.
- *Dragées*: These sugar coated confectionary are often liked by children. Mauritians often offer these sugar coated confectionery on the occasion of their marriage or for the christening of their child.
- *Dudhpithi*: Small rolled pieces of flour cooked in milk.
- *Fenous*: It is a yogurt boiled, with some vinegar or lemon, to be curd.
- *Fruits cristallisés*: Fruit crystallized with sugar. Pawpaw, pomelo and Chinese gourd are the most popular crystallized fruits.
- *Galet maniok*: A kind of hard pancake made with flour, butter, eggs and manioc.
- *Gateau zanberik*: Make a ball with boiled and crushed « zanberik » (a kind a « dal ») and soak it in dough made of powder milk, sugar, vanilla, flour, and then fry. This cake is made for Divali festival.
- *Gato banann*: The *gato banann* consists of taking ripped banana, mash it into a paste and mix butter, eggs, flour and then fry them in oil. A little rum can be added to the preparation.

- *Gato Franse* (French cakes): European patisserie in general. However, a Mauritian touch has been given to these cakes.
- *Gato frwiapin*: Pieces of breadfruit are soak in the dough and fried.
- *Gato koko*: *Gato koko* is now rare in Mauritius. It consists of grated coconut cooked in sugar to produce crystalline coconut. Some people like to put it in bread to eat.
- *Gato lasir*: It is a sweet steamed sticky rice pudding. The recipe is very specific and it is made especially during the spring festival by the Chinese community and shared to all the others.
- *Gato maniok*: Those were the delight of both the young and old ones. The cake is made from grated cassava prepared in cream with sugar, cacao powder and water which are skilfully mixed in a saucepan. The mixture is cooked over low heat until it liquefies the mixture is dissolved to solidify. After ten minutes, a golden cream appears, and then begins the work of drying. The mat is displayed on a huge screen with small square holes. To purify the juice inside the tuber, a brick is laid on the mat. It is to get rid of the pulp. The pressure allows eliminating the juice that contains the bitter cassava. Subsequently, the grated cassava is left to dry for two hours in the sieve. Then, cassava flour (about the thickness of three fingers) is discharged through another screen on a hot plate. Several balls of dough are made. After a few minutes, the first wafers are detached from the plate. When the side of the wafer touching the plate became red, the latter hastens to put them on the table with a spatula. It can be filled with coconut jam.
- *Gato Marie*: A madeira cake prepared specially for the Catholic festival of the Virgin Mary (15 August). This cake is eaten on the 15 August during family lunch, and it is shared with neighbours and friends. It is an important feature of Mauritian culinary traditions.
- *Gato maserenge*: Cake made by a baker from a mixture of the previous day leftover.
- *Gato may*: Cake prepared with maize.
- *Gato muthai/ Jalebi*: This is acoiled circle sweet cakes which are made out of flour, baking powder and yoghurt, cardamom and saffron. The whole batter is often left to be fermented overnight. Then the batter is poured into a ketchup dispensing bottle and when the oil is hot enough, the batter is squeezed into random circles into the hot oil until it turns light gold in colour. After frying, the cake is soaked into sugar syrup for a couple of minutes before it is removed and left to dry. Jalebis are often served as deserts or during prayers and especially as Divali cakes.
- *Gato patate*: Sweet potatoes are boiled and mixed with flour to produce a doe. It is then rolled and circular flat pieces are taken, filled with grated coconut mixed with sugar. The circular piece is closed with the mixture of coconut and sugar inside and then fried. The "gato patat" is a very important cake to be shared during Divali festival.
- *Gato pistas*: Peanuts are boiled, and then cooked in a red sugar.
- *Gato zinzli*: A cake prepared with flour, milk, sugar and sesame seeds.
- *Ghulaab jamoon*: Dough is made by combining milk powder, butter and some milk to make medium-hard dough. Small portions of the dough is taken and rolled vertically between the hands palms. Then it is fried into hot oil until it turns brown on all sides and soaked into sugar syrup. Those cakes are traditionally prepared for Divali festival.
- *Greo*: semolina is used to make these cakes. It is grilled, mixed with ghee, cinnamon, almonds, powder milk, sugar, raisins. It is put in boiling water for a few minutes and then let dry. It is often use to do the prayers (Parsaadi).
- *Halwa*: A kind of *dal* known as *gram dal* are boiled, crushed, add cinnamon, almonds, ghee, sugar, let dry. This cake is prepared for Divali and Eid festivals.
- *Kakhorni*: The remaining cream of the preparation of Ghee which sticks to the pan is scratch and mixed with sugar. Children liked it.
- *Kanawla*: Cakes made with grated coconut specially prepared for Ganesh Chaturthi festival.
- *Kantoli*: A kind of pudding made with ground rice, milk, sugar, curcuma and grated coconut.
- *Khaaja*: It is usually served as a Divali cake. Flour, sesame, powdered sugar are mixed to make a dough. Ghee is added as well as a little water and the dough is further kneaded. Small balls are

made up of dough and which are made into long thing ‘tails-like’. They are then fried until they turn golden in colour. Khaaja is a cake which should be stored tight in container or plastic bags; if left in the open, it loses its crumble and becomes ‘smooth’.

- *Kheer*: *Kheer* is made out of rice, milk and cardamom and dried raisins which is put in a pan and boiled while simmering gently until the rice is soft and the grains start to break up. Sugar is added afterwards. *Kheer* can either be served warm or chilled. Like the semolina (*greo*), *kheer* is always served in many Hindus religious festivals and prayers.
- *Konpot*: The Mauritian *konpot* is made of citrus mainly tamarind. Tamarind is cooked in sugar and dry chilli is added. It gives a sweet, sour and hot taste. This can also be added in the salad. Also known as *takkar*, it is served in special occasions like religious rituals or Hindu wedding as desert.
- *Kulfi malay*: This very famous ice-cream is prepared using whipping cream, milk, cardamom, pistachios and mango. The *kulfi malay* sellers usually move in the streets in the evening while shouting *kulfi malay*.
- *Laddoo*: Rice flour, baking powder, cardamom powder and colour are mixed to form a thick batter. The batter is then poured over a sieve with round roles to fall into hot oil. Once fried, they are crushed into a mixer to get smooth dough. Then sugar syrup is mixed with the dough and small balls are made out of it. It is orange in colour.
- *Burfi*: Cake made of sugar boiled in syrup, add powder milk and cream, add syrup, and crush with a rolling pin to make a plate. This cake is traditionally prepared for Divali Festival.
- *Makaron*: The Mauritian *makaron* is prepared with grated coconut, sugar, flour, vanilla and eggs.
- *Makatia koko*: These are like small brioches. They contain grated coconut inside. Mauritians, especially children, use to buy it after school or for tea time.
- *Mawa Samoosa*: The *Mawa Samoossa* is another example of the Divali cakes. It is made of the fried dough and its filling. To make the dough, flours should be mixed with oil and a little lukewarm milk is added little by little in order to form soft and pliable dough. The dough is set aside. Or the filling, warm milk and ghee are added as well as milk powder. It should be mixed until a uniform mixture is obtained. It is covered to obtain a powdery and coarse mixture at the end. Once it is removed from heat, cardamom powder and sugar is mixed to it. Coconut and semolina can be added as well. Small portions of this dough are rolled out and cut out in small circles. Then the filling is put in the centre of each circle and folds it into a semi circle. The edges are sealed properly so that it doesn’t open up during frying.
- *Nankhathai*: *Nankhatai* is a like a cookie from India which is made from flour, sugar, butter and nuts or almonds. Sugar and ghee is blended after which flour and almonds are added to the mixture. The dough is well and it is too stiff, a few drops of milk can be added. The dough is rolled into small balls and slightly flattened. They are then placed on a greased tray and can be served with tea. *Nankhatai* is another famous Divali cake.
- *Napolitain*: Often eaten at tea time, this cake made of flour, sugar, jam and icing sugar is loved by children. The *napolitain* cake is often offered at the christening and christmation of a child.
- *Nougat*: It is a sweetened candy with either peanuts or almond seeds.
- *Pâtes de fruits*: Fruit paste prepared with sugar. Guava and mango are the mostly used fruits for this preparation. “Pâtes de fruits” has now become a recurrent gift to foreigners.
- *Piaw*: It is a type of fried sweet doughnut.
- *Poudinn dipin* (bread pudding): This recipe is often used with stale bread. The preparation is sometimes made by the Mauritian woman, with her children. The *poudinn dipin* is served at tea time or for breakfast.
- *Poudinn may*: A pudding prepared with grinded maize.
- *Poudinn vermisel*: A pudding prepared with vermicelli.
- *Poutou*: The pancakes demand a hard work. To start, one has to sort the rice before being reduced to powder. Then, it must be sifted and put to dry. The next day, one must add the vanilla, sugar and coconut, before cooking with the steam in the *poutou kola*.

- *Puwa*: This cake made of flour, powder milk is fried. It is traditionally prepared for Holi festival.
- *Rasgoolah*: Milk powder, flour and baking soda are mixed and butter is rubbed into the mixture until grainy and coarse. Boiled liquid milk is added as well as some water. The dough is then divided into portions and roll into smooth balls. They should not have cracks else they will break while frying. After turning brown in the hot oil, *rasgoolah* should be soaked in sugar syrup for some 10 minutes.
- *Rasmalai*: *Rasmalai* are sweetened, flattened or round balls soft cakes which are soaked in milk cream and serves most of the time as chilled desserts. Eggs are mixed together with milk powder to form a thick, sticky dough-like mass. Then they are divided into small sized balls and flatten gently on palms. They are laid on a tray. On the other hand, milk should be boiled and once it starts to boil the small sized balls should be added gently into the milk. They will normally expand a bit when they start cooking. After about some 10 minutes of cooking, crushed cardamom can be added and *Rasmalai* are soft when eaten.
- *Rot*: Small sized cakes made principally out of flour, sugar, milk and some cardamom. They are served only in prayers. Sugar, milk and the flour are mixed together and deep fried. They are served together with *Parsadi* or semolina.
- *Sagoo*: *Sagoo* is usually served as a chilled desert but can also be eaten warm. It has a nice jelly-like and refreshing texture and is translucent. It is usually thick and gluey since it is essentially extracted starch. Normally it is cooked by putting an-already soaked sago in boiling milk. It should be continuously simmered to avoid them sticking together. The sago is ready when the small pearls have turned partially translucent.
- *Sorbe kreol* (Creole ice-cream): The basic ingredients of these ice-creams are local fruits, namely pineapple, coconut, lime or pawpaw, water and sugar.
- *Sutalfinn*: It is made from vermicelli (vermicelli is a type of very thin pasta) which is twisted into a circular shape and cooked with butter, vegetable oil and sugar. *Sutalfinn* is usually served after the lunch or dinner reception in Muslim weddings.
- *Tekwa*: These are cake made by frying a mixture of flour, milk powder, sugar, cardamom and butter. They are normally served for Ganesh Chaturthi festivals.

Examples of fried snacks:

- *Baget fromaz*: Made of flour and cheese, these are often shared with friends, family or in parties. These are sealed in plastic bag and are available almost everywhere.
- *Bhajjia*: It consists of only batter as compared to other snacks. It is fried in oil, and we can eat it with chilli.
- *Chanapuri*: The *chanapuri* is prepared using *chana dal*; it in salted water with 3 peeled potatoes. Coriander leaves, onion, ginger and garlic are added to the mixture. It is then fried.
- *Chips banann*: These are thin banana slides fried in oil. It is a famous snack.
- *Dizef roti*: Mauritians often eat *dizef roti* as *snacks*. These are often served when families welcome guests or during family outings. The preparation of the *dizef roti* consists of boiling an egg, then cooking it with red wine, soya sauce and star anise. The egg is then cut into quarters, and served.
- *Fruit à pain frit*: *Fruit à pain* (*Artocarpus communis*) slides fried in oil.
- *Gato brinzel*: It consists of eggplant and batter fried in oil. Like some *snacks* found in Mauritius, it is sometimes cooked in street shops where people can buy them when walking down the streets. We can also find *gato zonion* which is made with onions, *gato dipin* made with slices of *bred* and *gato pomdeter* which is made with potatoes.
- *Gato kravat*: It is made of flour and can often be served during parties and for the Chinese festival.
- *Gato mervey*: Those are becoming increasing rare, if not practically non-existent. Seasoned with coriander chutney, this cakes appeal both young and old people. To prepare the cake, one must knead the flour with water and salt until it becomes a powder to make the perfect crisp.

- *Gato pima*: It is sold everywhere in Mauritius. It is made of *dal* (a dried pea). It is soaked then crushed to produce a kind of paste; salt, onions, chilli, coriander leaves, spring onions are added, well mixed and then made into ball shapes and to deep fry.
- *Gato violet* (taro fritters): The grated yam (taro) is mixed with sliced spring onions and ginger and coated with bread crumbs. The paste obtained is then fashioned into balls and deep fried until very crispy.
- *Ghoonghooni*: Grilled grams eaten leisurely.
- *Moulkou*: It is a popular Mauritian snack made with flour and fried. It is sold everywhere in sealed packets.
- *Pima farsi*: These are made with *pima kari*. The *pima kari* are prepared with batter and are fried in oil. These are often served as snacks and are available in street shops.
- *Samousa*: The *samosa* is a fritter that comes from India. In Mauritius the *samosa* is filled in with several ingredients. It can be filled with cheese, chicken, meat, fish and vegetables. It is often serves as *snacks*. *Samousa* are famous in Mauritius and people often buy them in street shops while walking down in Port Louis or any towns or villages.
- Taro roots (*arouille*) pastries: It is a kind of tuberous root from the taro plant and is cooked with the skin removed. It is traditional consumed as custard cream or boiled and accompanied by chutney. It is also used in soups and stews. Its powder is used as an energetic or for medicinal purposes.
- *Warya*: Special cakes made with *sonz* leaves (a kind of taro leaves) and *dal* (*Cajanus Indicus*).

Ways of cooking food:

- Ghee (*manteg*): This clarified butter was traditionally homemade with boiled cow milk. The cream formed on the surface of the milk is then put in a pan, cooked and strained.
- *Boulet sinwa*: Mauritians are fond of *niuk yan* (meat balls), fish balls, *en pow niuk* (steamed fish fingers), *teokon* (beancurd) and *sawmai* (*chouchou* balls). These are usually sold with a *bouyon* by street vendors.
- *Larourout* (arrow roots) is a kind of starchy tuberous root used as main food long ago. People used to boil and eat it with chutney.

CHARACTERISTICS OF THE ELEMENT

Associated tangible elements

Some tools are typically associated with Mauritian cooking, which were made to fit with local needs:

Chimta/ pinset: tongs.

Dal gotni: utensil used to crush *dal* (*Cajanus Indicus*) or pigeon-pea, a kind of pulse dried and split, much used as porridge.

Dawli/ kalchul: kind of spoon used to serve *dal* (*Cajanus Indicus*), made of drilled coconut and its handle made of a wooden stick.

Four di son: saw dust stove.

Fwaye: wood stove.

Handala/ lota: container used to fetch water.

Jalna/ kwier tir diri: spoon used to remove rice from boiling water.

Karay: cast iron cooking pots.

Katori: copper container used to drink water.

Kola/moulin poutou: *poutou pan* (*poutou* are steamed ground rice cakes).

Lagrek/ horni: coffee filter made of cotton cloth.

Lamok: old can used as container for water

	<p><i>Marmit</i>: cast iron cooking pots. <i>Moulin may/ jata</i>: maize crusher. <i>Pilon/moukri mousay</i>: pestle to crush. <i>Poukni</i>: a tube used to blow on embers. <i>Reso</i>: coal stove. <i>Ros kari/ ros masala</i>: grinding stone. <i>Thari</i>: copper plate used for eating. <i>Topet</i>: small measuring utensil of 50 ml used for serving spirits in bars. <i>Touk</i>: bucket used to store rice or flour. <i>Tawa</i>: large metal plate on which flatbread is cooked.</p>
Associated intangible elements	Practice by people, knowledge of the element and its continued value
Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
Perceived origin	Various origins and Mauritian, Rodriguan, Chagossian and Agalean adaptations
PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agaleans, Chagossians
Other participants (e.g., holders/ custodians)	The public
Customary practices governing access to the element or to aspects of it	Social practices, subsistence, rituals, festivals
Modes of transmission	Oral, through learning from the elderly generation, books
Concerned organizations (NGOs and others)	National Heritage Fund
STATE OF THE ELEMENT: VIABILITY	
Threats to the enactment Changing with modernisation, loss of interest, lack of practice, labour intensive	
Threats to the transmission Changing with modernisation, loss of interest, lack of practice, labour intensive	
Availability of associated tangible elements and resources Yes	
Viability of associated tangible and intangible elements Living	
Safeguarding measures in place	Word of mouth, books, Tv programmes, practices
DATA GATHERING AND INVENTORYING	
Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
Restrictions, if any, on use of inventoried data	None
Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Christian Maudave, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015,

	2016, 2017, 2018
Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
The inventory entry compiled by	University of Mauritius National Heritage Fund
<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps.</p> <p>Boodhoo, S., 1999, Bhojpuri Traditions in Mauritius, Mauritius: Mauritius Bhojpuri Institute.</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius.</p> <p>Hein, J-C., 2001, Ile Maurice, Deux siècles de cuisine, Héritage de l'Isle de France, Mauritius: Precigraph Limited.</p> <p>Mauritius Marathi Cultural Centre Trust, 2012, A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives, Mauritius.</p> <p>The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on "Le Morne", Research Report.</p> <p>University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>	

TRADITIONAL DRINKS- LABWASON TRADISIONEL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Labwason tradisionel</i> English: Traditional drinks
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritians, Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element	Mauritius, Rodrigues, Agalega and before on Chagos Archipelago
1.5	<p>Short description</p> <p>Fason prepar labwason lokal</p> <p>Alcoholic beverages</p> <ul style="list-style-type: none"> - <i>Divin banann</i>: It is produced by the fermentation of banana during several days. - <i>Divin letsi</i>: It is produced by the fermentation of lychee in rum or in another alcohol during several days. - <i>Divin zanana</i>: This is an alcoholic drink produced by the fermentation of pineapple peel, sugar and water during at least three days. - <i>Pons</i> (punch): It is a mixture of rum or wine with fruits, such as oranges, pineapples, apples, lime, with sugar. Carbonated drinks, such as <i>sprite</i> can also be added to the mixture. <i>Pons</i> is usually drunk only on festive occasions. - <i>Rom</i> (rum): It is a distilled alcoholic beverage made from sugarcane molasses or directly from sugarcane juice by a process of fermentation and distillation. It is a very famous Mauritian beverage. - <i>Rom aranze</i>: It is produced by the fermentation of various products, namely fruits, vanilla and sugar, in rum during several days. Several fruits can be used; the mostly used ones are lychee, dried grapes and pineapple. - <i>Rom lanbik/ Rum tilanbik</i>: It is homemade rum prepared in an apparatus called <i>lanbik</i>. It is actually forbidden in Mauritius, but it is part of Mauritian traditions. - <i>Seval-pa-bouze</i>: It is a mixture of several alcoholic beverages usually prepared by shopkeepers and sold by them. Its name comes from the fact that after consuming several glasses of such alcoholic beverages, men feel that they cannot move after drinking it. - <i>Baka</i>: - <i>Calou</i>: <p>Non-alcoholic beverages</p> <ul style="list-style-type: none"> - <i>Alouda/ Falouda</i>: It is a kind of milkshake whereby milk is mixed with syrup, and <i>tukmaria</i> (basil seeds) is soaked and added in it. It is kept cold. The Port Louis market is a famous place for its <i>alouda</i>. Nowadays, ice cream is even added to the drink. - <i>Dahi</i>: It is homemade curd. Actually found on a commercial package in supermarket. - <i>Dite morisie</i>: It is the typical cup of black tea (vanilla or nature) with sugar and powder milk. - <i>Lassi</i>: <i>Lassi</i> is a traditional yogurt-based drink which originates in India. It is made by blending yogurt with water and by adding spices. It can also be a savoury drink which is sometimes flavoured with cumin while sweet lassi on the other hand is blended with sugar or fruits instead of spices. Lassis are enjoyed chilled as hot-weather refreshment. There are different types of lassi ranging from sweet lassi, mango lassi to savoury lassi. - <i>Panakon</i>: A sweet drink especially prepared with jaggery and spices, drunk during Cavadee festival. 	

	- <i>Tamarinad/ Zi tamarin</i> : Ripe tamarind is added to water and sugar to make a juice. It is particularly enjoyed served chilled in summer.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated
2.2	Associated intangible elements	Practice by people
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origins and Mauritian, Rodriguan, Chagossian and Agalean adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agaleans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, subsistence, rituals
3.4	Modes of transmission	Oral, through learning from the elderly generation, books
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Changing with modernisation, loss of interest, lack of practice, labour intensive	
4.2	Threats to the transmission Changing with modernisation, loss of interest, lack of practice, labour intensive	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Living	
4.5	Safeguarding measures in place	Word of mouth
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Christian Maudave, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

<p>Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps.</p> <p>Boodhoo, S., 1999, Bhojpuri Traditions in Mauritius, Mauritius: Mauritius Bhojpuri Institute.</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius.</p> <p>Hein, J-C., 2001, Ile Maurice, Deux siècles de cuisine, Héritage de l'Isle de France, Mauritius: Precigraph Limited.</p> <p>Mauritius Marathi Cultural Centre Trust, 2012, A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives, Mauritius.</p> <p>The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on "Le Morne", Research Report.</p> <p>University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>
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TECHNIQUES OF FOOD PROCESSING BY CRUSHING- FASON KRAZ GRINSEK OU ZEPIS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole : <i>Fason kraz grinsek ou zepis</i> English : Techniques of food processing by crushing
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelago
1.5	Short description Maize is traditionally grained in a mill called <i>moulin may</i> or <i>jata</i> . Spices are crushed on a rock called <i>ros kari</i> or <i>ros masala</i> . Other foodstuffs, such as coffee grains, were crushed in a pestle called <i>pilon</i> or <i>moukri mousay</i> . <i>Pima kraz</i> : Mauritians like to add chilli to their meals. Most of them used to prepare their own chilli mixture, or some buy commercial ones. The preparation consists of chilli, oil, salt, and garlic and lemon juice. <i>Pima mazavarou</i> : This is a kind of chilli paste that Mauritians use to eat with their meals. The chilli is crushed and cooked with oil, garlic and salt. Tamarind, salted fish, octopus, or <i>bomli</i> (<i>synodus variegates</i>) or <i>sevret</i> (small river shrimps) can also be added to the preparation.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Natural elements and objects associated
2.2	Associated intangible elements Practice by people
2.3	Language(s), register(s), speech level(s) involved Creole and respective language to each group
2.4	Perceived origin Various origins and Mauritian, Rodriguan, Chagossian and Agalean adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Mauritians including Rodriguans, Agaleans and Chagossians
3.2	Other participants (e.g., holders/custodians) The public
3.3	Customary practices governing access to the element or to aspects of it Social practices, subsistence, rituals
3.4	Modes of transmission Oral, through learning from the elderly generation, books
3.5	Concerned organizations (NGOs and others) National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment Changing with modernisation, loss of interest, lack of practice, labour intensive
4.2	Threats to the transmission Changing with modernisation, loss of interest, lack of practice, labour intensive

4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Living	
4.5	Safeguarding measures in place	Word of mouth, practices and continuous interest by people
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Christian Maudave, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps. Boodhoo, S., 1999, Bhojpuri Traditions in Mauritius, Mauritius: Mauritius Bhojpuri Institute. Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius. Hein, J-C., 2001, Ile Maurice, Deux siècles de cuisine, Héritage de l'Isle de France, Mauritius: Precigraph Limited. Mauritius Marathi Cultural Centre Trust, 2012, A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives, Mauritius. The Le Morne Heritage Trust Fund, 2006, Report on Oral history and Traditions on "Le Morne", Research Report. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>	

CATEGORY IV
TRADITIONAL GAMES

TRADITIONAL GAMES- ZWE LONTAN	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Zwe lontan</i> English: Traditional games
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Long ago, people used to play traditional games for leisure and entertainment.</p> <p>Examples</p> <ul style="list-style-type: none"> - <i>Guli Danda/Guli Danta</i>: this game has some traits of cricket but it requires a minimum of two players. The game is played with a <i>gilli</i> and a <i>danda</i>, both of which are wooden sticks. The first one is longer than the second one. The objective of the game is to use the <i>danda</i> to strike the <i>gilli</i>. For this purpose, a circle is drawn in the ground and the <i>gilli</i> is inserted into the hole. The <i>danda</i> is then swung downward onto the end of the <i>gilli</i>, causing the <i>gilli</i> to jump upward. The striker then strikes the <i>gilli</i> outward, away from him and the opponent has to catch it. If the opponent fails to catch it then he will be punished by either making him dance or sing a tongue twister or run on one leg. If the opponent catches the <i>gilli</i> then he will be the one who will strike the <i>gilli</i>. This game is originated from India. This game consist of two sticks of different length: small and big stick. The small one have both edges cut and the big one has only one edge cut. The small stick is placed on a rock then with the help of the longer stick; the small one is hit making it to go a little bit higher. It is hit again but with much force in order to push it to further some meters. - <i>Sapseeway/Sapsiway</i>: The <i>sapseeway</i> game consists of a certain number of elastic bands or inner tube of a bicycle cut in band and well attached together, which the player tries to juggle with one leg. The one who makes the maximum number of juggling at one go is the winner. Many people in Mauritius consider this game to be of Chinese origin. In this game, a bundle of rubbers obtained from a bicycle's wheel is cut in a circled shape attached with an elastic band is used. The player plays with the bundle of rubbers with the ankle without letting it to touch the ground. Sometimes children used some herbs attached with a string or metal instead of rubber to manufacture the toy. - <i>Slingshot</i>: A slingshot is a small hand-powered projectile weapon. The forked Y-shaped frame has two rubber strips attached to the uprights, leading back to a leather sheath for holding the projectile. It is normally fired by holding the frame in the non-dominant hand, extended at arm's length. The sheath is then gripped between thumb and forefinger of the dominant hand, pulled back to near the cheek, aimed and the pocket released to fire the projectile toward the target. Home-made slingshots were popular children's toys for much of the 20th century because the low projectile velocity was generally considered to be safe. A slingshot can cause serious bodily harm and is not a recommended game. The slingshot was normally made of guavas' branches that had a y-shape because it was more resisting and long-lasting.

- **Zwe fles/ fleset** (darts): This game is mostly known as *Amerikin* by Mauritians. This game was mainly played by boys who tried to imitate Robin Hood. *Fles* mean arc and arrow in Creole. Arc and arrow were made of bamboo. Western cowboy films influenced boys' games at that time.
- **Zwe kaskot / boul kaskot**: A child throws the ball to the opposite player and runs away in a specific direction. The opposite team makes all efforts to hit the back of the opponent. If he misses then the one who threw the ball will replace the one who tried to hit the back. This game can be played by two players or teams. A line is drawn on the ground. Each player in both groups throw ball made of cloth, hard plastic ball, or even tennis ball to hit the opponents' group of players. If one player is being hit, he is eliminated from the game.
- **Zwe lamarel**: The game consists of moving on one foot or both foot by pushing a quits along a drawn grid. The grid may be in a rectangular form or other forms. The one who succeeds in doing it without touching the lines of the grid is the winner. This game is known as Hopscotch in English. The origin of this game is mysterious. Many people think that this game is originated from Egypt or Greek Civilisation. However in Chinese scriptures, there do have mention of this game. Squares numbered one to nine is drawn on the ground with the help of a rock or chalk or even paint. A pebble is thrown, then a child start to jump on one foot till the last number which is usually the number 9 then come back from where he or she started. This game is mostly played by girls.
- **Zwe lasas zozo / Zwe lasas kamaleon** (Birds hunting and chameleon hunting). It used to be a very famous game for children. However, this activity tends to disappear and is considered cruel practice for animals. A "slingshot" (a small hand-powered projectile weapon), or natural glue were used to catch birds. *Lasas zozo* was also an activity associated to the watching of crops.
- **Zwe pistole banbou**: A piece of bamboo is used. Bullets are made of paper or grains are inserted in the hollow bamboo. With a single blow of the mouth, the bullet is ejected from the piece of bamboo. The aim of this game was to hunt birds.
- **Zwe Tina or gothi**: *Gothi* or *tina* game was originated from Europe whereby bones of sheep were used. This game consist of throwing several pebbles or small ball made from carton in the air then catch the maximum of pebbles or ball before touching the soil.
- **Zwe Toupi/ toupi malgas** (top). There were three kinds of top which were played: *toupi malgas*, *toupi naye* and *toupi lagrin leksi*. The *toupi malgas* was made from a piece of wood. With the help of a whip made of a stick and rope, the top was spin. A nail was inserted at the bottom of the top for the *toupi naye* and finally, the last type of top was made from a litchi seed which was cut into two pieces vertically whereby a match stick was inserted. It is believed to be originated from Holland. However, the way that tops were created originated from Madagascar as its name suggest and locally. For example, the top known as *toupi lagrin leksi* has been created in Mauritius. Some years back, a Japanese based cartoon serial was broadcasted by the Mauritius Broadcasting Co-operation named 'Beyblade'. Many children in Mauritius was influenced by this cartoon and bought tops of different size and colours to play this game. The game Beyblade is originated from Japan. The player turns the spinning top with a whip. One must able to turn the spinning top longer, in a precise space. Some children also make small *toupi* with

litchi seeds or *longann* seeds just for fun. The seeds were cut half and a small stick was placed on it- the stick was preferably a match stick. But this did not require a whip as it was twisted by hand itself.

- ***Zwe yoyo:*** This game is believed to be of Chinese origin. The toy is made of wood, metal, or even plastic having a disc shaped. A long string is attached from the centre. With the help of the index finger, the player make the yo-yo to go from up to down.
- ***Zwe kolemayar/ kolimayar/ kolinmayar:*** All you will need is a blindfold and enough space for some excitable children. Choose one child to be "it", and blindfold him or her. Turn her round a few times to disorientate her a little, while the other children group themselves around her. Then let her try to tag one of the other children, who will then become "it". In this game a piece of cloth is put on one's eyes. The latter has to catch his or her friends who are near him. The one, who is caught, has to wear the piece of cloth and find his or her other friends.
- ***Zwe kouk Kasiet/Kouk Mare nwar:*** This game is called hiding and seeks. Formerly, people would spend whole day playing this game. In this game a number of players conceal themselves in the environment, to be found by one or more seekers who close their eyes generally counting to a certain number giving time to the others to hide them. This game had a special place among children on Friday nights during Indian weddings. It is the famous hide and seeks game whereby several children hide and one among them had to look for the others.
- ***Zwe lamok delivre/ lamok kapitenn*** (liberating tin): it is a variation of hide-seek game whereby a tin is filled with small rocks and the opening is sealed. The tin is thrown far away and the seeker has to go and fetch the tin. Meanwhile, the children go to hide themselves and the remaining one who is not caught will take the tin and liberate his caught friends. It is one of the modified versions of the classical hide and seeks game which is played by both boys and girls. A tin can filled of pebbles and closed is placed in a circle which has been drawn on the ground. Children go to hide. The players which are caught become prisoners. The last player which has not yet been found should ring the time in order to liberate his friend which is caught. This game has been created locally by children. This game is no longer played in Mauritius.
- ***Zwe polis voler:*** it is one of the forms of chasing game. Several children play this game where some played the role of the police whereas others played the role of the thieves. Gun toy is used in this game. Long times ago, branches of trees were cut in form of guns.
- ***Zwe pot:*** One player is chosen by drawing lots. The other players sit in a form of a circle. The player leaves an object secretly behind anyone who is sitting and tries to complete the round of the circle without being noticed. If the other player is aware of the object then he/she runs after the one who placed it to prevent him/her from completing the round by touching him/her. If the latter succeeds in terminating the round of the circle, then the other player becomes *pot*.
- ***Fer larond:*** Ring-Around-The-Rosie is one of those games that can bring someone back to their childhood. The rules are simple to learn. Children who are 5 or younger are more likely to think that this game is fun. At least 2 kids are gathered together, or, ideally, 3 or 4. The game rules are explained to the participants and the short song is taught to them. The kids should understand the objective is to sit down after the singing is completed. A

circle is formed with the kids by join hands with each other. The children walk around in a circle while singing this song together the short song. At the end of the song, the children stop walking and quickly sit down on the last word of the short song. The last one standing is out of the game and sits off to the side while the game continues. The steps are repeated until there are only two people left in the game. The first person sitting after the song ends is the winner.

- ***Gad a dak/ Kadadak***: This game is played by two children. One has to get on one's back. The one carrying his friend on his back have to walk till the finishing line before the other opponents. This game is originated from India.
- ***Haring goring***: This game has a Bhojpuri name. In this game a player takes a small ball and hides it and other players have to search for it. At least two persons are needed for this game. When a player gets close to it, then the one who has hidden the ball give him/her a hint by telling her that a part of his body is burning. The one who get the ball will be the one who will hide the ball.
- ***Mah Jong***: This game originate from China, is commonly played by four players. It is a game of skill, strategy and calculation involving a certain degree of chance. The game is played with a set of 136 tiles based on Chinese characters and symbols.
- ***Maiden***: The Maiden Cup, held at the Champ de Mars, is a prestigious horse race well known by Mauritians. It is an important social gathering held at Champ de Mars, Port-Louis. Horse race gaming traditionally means to bet money on the horse you think will win the race.
- ***Mont bisiklet***: Mont Bisiklet is the term for bike riding. Boys and girls from different age ride bicycle either alone on the bicycle or by being two or three on one bicycle.
- ***Musical chair***: This game is mostly played in pre-primary classes, birthday parties or in post wedding reception. A set of chair is arranged. The number of chair and children is not the same. If there are 20, children there are 19 chairs that are placed. Children go around the chair and music is being played. When the music is stopped, if the children is not found sitting, he or she is eliminated.
- ***Palangouli***: This game is a kind of golf using two rocks lying one beside the other at a small distance. A stick is placed across the two rocks. The player hit the stick (acting ball) with a piece of wood (acting golf club). The player who throws away the stick is the winner.
- ***Paper Rock Scissors***: This is a simple guessing game for which you just need two kids and great for passing the odd waiting moment The objective is to select a gesture which defeats that of the opponent. Gestures are resolved as follows: Rock blunts or breaks scissors: that is, rock defeats scissors. Scissors cut paper: scissors defeats paper. Paper covers sands or captures rock: paper defeats rock. If both players choose the same gesture, the game is tied and the players throw again. The gestures are: Rock, represented by a clenched fist. Scissors, represented by the index and middle fingers extended and separated. Paper, represented by an open hand, with the fingers connected (horizontal).
- ***Regat pirog lavwal***: This refers to an annual sailing competition of traditional pirogues which takes place at Mahebourg. Organised in Mauritius since 1874.

	<ul style="list-style-type: none"> - Wrestling: This is a play fighting between two different players. It is also considered as a violent game by parents. It is mostly played by young boys. - Zwe atas lipie: This game is also played on sports days by pre-primary children. This game is played by two players. Both children have their foot attached to each other with a handkerchief or a piece of cloth. They have to walk from the starting line to the finishing line before the other opponents. The one reaching the finishing line with his or her partner is declared as winner. - Zwe dam avek kapsil: This game is just the game checkers. However the pieces that are used to play normal chess are different in this game. Bottle caps also known as '<i>kapsil</i>' in Creole. The caps for the two players are placed in different positions. - Zwe football: Long time ago children used ball made of cloth to play games till late 1960's. - Zwe hoolahoop: A toy hoop that is twirled around the waist, limbs or neck. - Zwe kanet: This game consists of removing marbles that are found in a triangle at a well precised distance by the help of another marble. The one who is able to remove the maximum number of marbles from the triangle is the winner. The removal of opponent's marble is called <i>bute</i>. - Kanet means marbles in Creole language which is played mostly by boys. There are several kinds of how it is played in Mauritius: <i>triang</i> (triangle), <i>pous trou</i> (pushing the opponent marbles in a hole), <i>zwe lao</i> (play above), <i>gard tape</i> or hit the marble with the elbow. - Zwe karom, Cards and Domino: Those games are called to be parlour games by Mauritians. Karom is the term which is used for the word carom. Lido is known as ludo. They are played according to international rules. The same rules and ways of playing are the same. However one of the favourite spots to play these games is under a tree, under a shop's veranda, or during a wake. - Zwe kokom: One or more players are chosen <i>kokom</i> by drawing lots. The other players taking a ball with her, place themselves in a form of a circle. The two <i>kokom</i> tries to get the ball that the other players are passing among themselves, in order to be among the ones in the circle and to be replaced as <i>kokom</i> by the one that has lost the possession of the ball. - Zwe lapes ti pwason: It refers to the fishing of small fishes in rivers which use to be leisure for children. - Zwe lariaz/Larou Lariaz: It is also known as wheel barrow. The game consists of rolling a wheel with a <i>lariaz</i>- formed stick made with a flattened metal box (e.g. cheese box) fixed at its lower end. The one who succeeds in reaching the finishing line without allowing the wheel to fall becomes the winner. The main material which is required for this game is an old wheel rim of a bicycle, a cheese tin can, and a piece of wood. The cheese tin can is given a 'U' shape and is attached to the wood which is used to direct the wheel rim. Children run for hours which this toy for long hours. This game originates from China.
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- ***Zwe Lastik:*** The players throw elastic bands on a traced grid (comprising of nine numbers where four of them are negative). Each player gets five throws. It is a system of counting that point out the winner. The one who get more points will be given elastic bands from his opponents as per agreed quantity before the start of the game. ‘Squares are drawn on the ground with numbers. A line is drawn 6 feet approx. from the squares. An elastic band which is known as *lastik* in Creole is thrown on squares. If the elastic band fell on any number of the squares, the same amount of elastic band you get in reward.
- ***Zwe lekours kamaleon:*** One holds his team mate by his legs and the latter moves forward by using his hands. The duo who arrives first becomes the winner.
- ***Zwe maye*** (Tag Game): It is a playground game that involves one or more players chasing other players in an attempt to grab or touch them, usually with their hands. There are however some variations. A group of players (two or more) decide who is going to be the chasers and who are going to be the chased ones, often using a counting-out game such as *Un pain ti godon* or ‘C.U.P cup’. The chasers then chases the others to get close enough to ‘tag’ grab or touch them—a touch with the hand—while the others try to escape. Players may be safe from being tagged within a pre-determined area, when off the ground, or when touching a particular structure. This safe zone has been called a "goal" in Creole *Bite* which stands for “But” in French. Another variation of the “Tag Game” is the “Cops and Robbers Game” in Creole *Zwe Polis Voler*. After having decided who will be the ‘Cops’ and who will be the ‘Robbers’ using a counting-out game as mentioned above, a pre-determined area is determined as the ‘Jail’- *prizon* in Creole. The Cops then try to catch the robbers and when caught are placed in the ‘Jail’. Yet caught robbers can be freed if their fellow free robbers manage to touch them in the jail area and the game continues. This game is usually played with fake guns in order to imitate true cops and robbers. Another variation of the ‘Tag Game’ is the Freeze Game’, in Creole *Zwe Stati*. After having decided who will be the chasers and who will be the chased ones using a counting-out game as mentioned previously the game can begin. The chasers then chases the others to get close enough to touch them—a touch with the hand—while the others try to escape. The one touched remains still, freezes like a statue until freed by one of his fellow team mate by a touch. And the game goes on.
- ***Zwe passe-passe:*** This traditional playground game develops children's ball skills and their concentration - it really keeps them on their toes! Children stand around in a circle with a ball as appropriate for the age group (such as a basketball). The ball is thrown quickly around and across the circle. When a child catches the ball, the children on either side must, raise one arm - the arm nearest the child with the ball - and hold it in the air until the ball is passed on to another child. If a child fails to catch the ball, or fails to raise the correct arm when their neighbour catches the ball, or is too slow to pass the ball along, they drop out. When there are only five children left in the circle, they are all declared winners, and the game starts again.
- ***Zwe petang:*** This game is played with iron balls which are thrown by players on the ground. It is played similarly as marbles are played.
- ***Zwe pomdeter avek kouyer:*** This game is mostly played on sports days by pre-primary children. The player had to hold a potato in a spoon and run from the start line to the finishing line. The first who is able to reach the finishing line without let the potato to fall is declared as winner.

- **Zwe rikose:** This involves throwing a small rock or flat object on the surface of the water and sees how many times it will bounce before it sinks.
- **Zwe servolan/ Kites:** Kites have been popular in Mauritius for hundreds of years, and Mauritian kites are very colourful. Traditional shapes include diamond, butterflies, fish and among others. A plan of a diamond kite is shown below: Kites are lifted by a running person. Necessary lift that makes the kite wing fly is generated when air flows over and under the kite's wing, producing low pressure above the wing and high pressure below it. This deflection also generates horizontal drag along the direction of the wind. Movement in the air is then controlled by pulling or releasing the string attached to the kite by the person controlling it. This game is the famous kite flying and is believed to be originated from China as well as India. There are several types of kites which are played in Mauritius: *rwa dezer*, *kare*, *patang*, *papiyon*, *karanbol*, and *mamzel*. Long time ago, kite flying was like an air war for children. They had to build their own kites with coloured muslin paper, bamboo, raffia sting, glued with cooked rice or a mixture of flour and water. Some children even use newspapers and glue instead of muslin paper, rice, or flour.
- **Zwe sot dan sak goni:** Starting line and finishing line is drawn on the ground. Children wear a bag made which was used to stored rice long time ago. They have to jump till the fishing line. This game is used as sports competition in schools. Children get into a bag which is commonly used to stock rice. They have to jump from starting line to finishing line. The one who arrives first to the finishing line wins the game.
- **Zwe sot lakord/lakord sote:** There are two types of sot la cord: one where two people holding the rope at each end turn it and a third person jump and the other one the same person turn and jump. The first one can be accompanied by a song of *le palais royale*. Two players turn the rope and one player has to skip. The one who touches the rope while skipping loses the game. Long time ago people used lianas like *leng* or *batatran* as skipping rope.
- **Zwe sot mouton:** In this game, one has to bend and the other jump over his friend.
- In Mauritius there are several traditional games which are based on songs or are accompanied by songs. The players will sing the specific songs pertaining to that game when they play around.
- **Ala rond timike:** This is a singing game played by children in many parts of Mauritius. Children form a circle by holding each other each other hands. At the end of the song the one who smile or laugh is eliminated from the game.
- **Ali Ali Gari Bagha:** sung in Marathi language it is popular game where they imitate the train.
- **Kuruvi Kuruvi Parondu Va:** sung in Tamil language, this singing game takes the child straight into the lap of nature. Children imitate the movements of birds, make flying motions and try to explore the hidden world of birds.
- **Lapli Laponp:** This is traditional children singing game originated from France. For this game, a group of children is required. Two children hold each other's hand forming an

arc. Children go around them passing under the arc in a single file arrangement by singing the song “*lapli lapom larivier du Rhonde...*” The one who is caught when the song ends is eliminated and have to line up behind one the two children forming the arc. The choice is left over on the eliminated player. The game continues till only one player is left.

- ***Nukalu Pedatanu:*** sung in Telugu language, this singing game promotes in children qualities of alertness and quickness apart from developing muscle coordination. Children also learn concepts of wild animals of which they hear a lot in stories narrated to them.
- ***Oka Boka Tinto Loka:*** sung in Bhojpuri language, it has its origin in Indian State of Uttar Pradesh but with a few minor modifications in Mauritius.
- ***Siao Tchín Woa Ya:*** sung in Chinese language, the players sing and run around pretending to catch insects which are injurious to health.
- ***Siter siter panari / Kas kas dan kilabarb:*** two girls hold each other hands and run circularly singing the song ‘siter siter panari’. According to Suchita Ramdin, this game is from Creole origin. In French this term is written as *Cythere Cythere Panari* means children rounds.
- ***Zakana zakana bebe:***an old and well-known children’s play-song with different versions and in Creole language. This game is also a traditional signing game and is mostly played by girls. A group of girl is lined up face a player who plays the role of a wolf. The first girl in the row plays the role of the mother who has the duty to protect her children. All of the players jump up and down along with the first player and sing the song *zakana zakana bébé*. The wolf has to catch the other girls. This game is believed to be of African origin. The word *zakana* is derived from the African bird Jacana (*Actophilornis africanu*). This bird defends their territories especially after reproduction period.
- ***Langaz madam sere:*** The coded language of *Langaz Madam Sere* may be traced back to the time of slaves. This language is a mixture of French and Mauritian Creole where every syllable is doubled with the first consonants replaced by the "g" (e.g. "Français" becomes *franfrançaisgais*). The origin and purpose of this language remains unclear.
- ***Zwe imit dokter, mis lekol, boutikie:*** In this game, the role of teacher, Doctor and shopkeeper are being imitated.
- ***Zwe lakaz zouzou:*** Literally, this term means toy house which was most of the time played by girls with their dolls. Toys like tea, dinner set are also used in this game. Long time ago, used tin cans were used. Sometimes, children pluck fruits or take whatever they were allowed to take from kitchen were used.
- ***Zwe lasiet kase:*** in this game, old broken plates are used. Broken plates are further broken in small pieces and are used as coins in Imitating games like shopkeeper.
- ***Zwe loto malere:*** A wooden box or trunk of a tree is used for this game. Several children sit on the trunk or wooden box and produce vehicle sounds with their mouth.
- ***Zwe poupet sifon:*** Poupet means doll. Long time ago a doll could represent by any kind of object for example, a bottle could represent a doll for some girls, or at times doll were made from a piece of cloth (*poupet sifon*).

	<p>- <i>Zwe telefonn lamok</i> (tin can telephone): A tin can telephone is a type of voice-transmitting device made up of two tin cans, paper cups or similarly shaped items attached to either end of a taut string or wire. When the string is pulled taut and someone speaks into one of the cans, its bottom acts as a diaphragm, converting the sound waves into longitudinal mechanical vibrations which vary the tension of the string.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated
2.2	Associated intangible elements	Practice by people
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origin and Mauritian, Rodriguan, Chagossian and Agalean adaptations
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, leisures, plays, entertainment, games
3.4	Modes of transmission	Oral, by learning from elderly generation, practice
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearing with commercial toys and mass consumption	
4.2	Threats to the transmission Alternative games like playstation, mobile gadgets	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Disappearing	
4.5	Safeguarding measures in place	The association Abaim did action to present these traditional games to the public, documentaries were done by public television and MCA, exhibition were organized, collection of testimonies by researches
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Aquilah Rojoa, Christian Maudave, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018

5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in Western Folklore, 48(1), pp. 33-42.</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius.</p> <p>Des Jouets à Faire Soi-même Pt1, 1998. Video. Mauritius: The Mauritius College of the Air.</p> <p>Des Jouets à Faire Soi-même Pt2, 1999. Video. Mauritius: The Mauritius College of the Air.</p> <p>La Fabrication D'un Cerf Volant, 2002. Video. Mauritius: The Mauritius College of the Air.</p> <p>Ramdin, S., 1989. Together Children Traditional Singing Games in Mauritius. 1st ed, Moka: Mahtama Gandhi Institute</p> <p>Rojoa, A.B.A, 2012. Children Games in Mauritius. Thesis (BA (Hons)) University of Mauritius</p> <p>Sapsiway, 1995. Video. Mauritius: The Mauritius College of the Air.</p> <p>The relevance of Traditional Games in Modern day living in Mauritius, Ramgulam Dorita, 2000 MAU/DLB1137.R32000</p> <p>University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.</p>	

CATEGORY V
FESTIVITIES TO MARK THE CALENDAR

TAMIL NEW YEAR- VARUSHA PIRAPPU		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Tamil: <i>Varusha Pirappu, Puthandu</i> English: Tamil New year
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritian Tamils
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Varsha Pirappu, also known as Puthandu, is the New Year's Day for the people of Tamil Nadu in Southern India. It marks the beginning of the Dravidian New Year in Tamil Nadu. This festival is held on the first day of Tamil month <i>Chithiram</i>, which usually falls on the 14th of April. It is believed that Lord Brahma, (the God of creation, according to Hindu mythology) began creating the world on this day. On the occasion of Tamil New Year day, Tamils believe that offering special prayers in the temple brings them prosperity. It is also the day to give an auspicious start to the coming year by looking at all nice and wonderful things such as gold, fresh fruits, vegetables, rice, betel leaves, nuts and coconuts, which are kept in a decorated pile in front of the garlanded deity. A special dish called '<i>Maanga Pachadi</i>', made of raw mangoes, jaggery and neem flowers is served during lunch. This signifies all the different aspects of life, as a reminder to face happiness and sorrow with equal ease. Since this festival marks the beginning of the New Year, food prepared is very special, with particular emphasis on pulses and cereals. Gifts are also given to domestic workers and others.</p> <p>The descendants of Tamil in Mauritius celebrate this with great fervour in the country as well.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated, idols of worship, temples, priests and other item of worship like food, flowers, etc
2.2	Associated intangible elements	Practice by people, beliefs, rituals
2.3	Language(s), register(s), speech level(s) involved	Tamil
2.4	Perceived origin	Tamil Nadu, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans of Tamil faith
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals and traditions
3.4	Modes of transmission	Oral, by learning from the elderly generation, priests and religious scriptures
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Tamil CulturalCentre Tamil Speaking Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	

	Disappearance of knowledge from the elderly and the lack of interest from new generations Less attachment to religious practices due to migration and constant distraction	
4.2	Threats to the transmission Lack of transmission	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Radio and tv programs, publications, practices, rituals, temples, priests and festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

TELUGU NEW YEAR- UGADI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Telegu: <i>Ugadi</i> English: Telugu New Year
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritian Telugu
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Ugadi</i> is one of the festivals which are celebrated by descendants from the Andhra Pradesh region of India that is the Telugu. <i>Ugadi</i> comes from the word <i>Yug</i> and <i>Adi</i> which means Era and beginning that is the beginning of a year (the Lunar year). Thus, <i>Yugadi</i> means the beginning of a new period, the beginning of the New Year. It is celebrated in the late March or at even the beginning of April. There is every reason to believe that <i>Ugadi</i> is the first festival of the Hindus. <i>Ugadi</i> also recalls the victory of <i>Shalivhana</i>, the king of <i>Satvahanas</i> over the invading <i>Shakas</i> a tribe from Central Asia. These <i>Satavahanas</i> were called <i>Andhras</i> because they were of <i>Andhra</i> origin. Gautamiputra <i>Satakarni</i> has been regarded as the most outstanding among the <i>Satavahanas</i> who extended boundaries of the <i>Satavahans</i> empire and the rulers enjoyed imperial titles like <i>Samrat</i> (Emperor), ‘the lord of Dakshinapath’.</p> <p>In Andhra Pradesh, <i>Ugadi</i> is celebrated with great pomp and splendor. In Mauritius too, this festival is celebrated among the Telugu community with great joy and enthusiasm. Houses of Telugu are beautifully decorated: fresh mango leaves are tied to form a garland and hung on the doorway, while the floor is also decorated with the <i>moggu-rangoli</i> (a colourful rice, powder and different elements). It is believed that these help to ward off evil powers/ spirits.</p> <p>On this auspicious day, early in the morning after the ceremonial bath, everyone wears new clothes, do prayers. <i>Ugadi Pacchadi</i> made up of neem flowers, green mango, tamarind, jaggery, and salt and chillies prepared specially for that occasion is presented as <i>prasadam</i> (offering) to God. This offering is a mixture of six ingredients representing the different aspects of life. Neem, for example is extremely bitter and jaggery is extremely sweet. Tasting this symbolical blessed offering, means that we are ready to accept life with its success and failures, its ups and downs, union and separation, joy and sorrow, pain and pleasure. Coconuts, bananas and flowers are also offered and later distributed to relatives, neighbours and friends.</p> <p>In Mauritius, <i>Ugadi</i> is an important festival and a public holiday. Cultural shows are organized at regional level by socio-cultural organizations. <i>Ugadi</i>, the new year of Telugus is the occasion to sing glory of God and beauty of His Creation. It also provides opportunity for purifying and strengthening the spirit in this age of stress and strain.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated, foods, temples, flowers, clothings, etc
2.2	Associated intangible elements	Practice by people, rituals and traditions
2.3	Language(s), register(s), speech level(s) involved	Telugu
2.4	Perceived origin	Andhra Pradesh, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or	Mauritians Telugu

	professional category, etc.	
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals and traditions
3.4	Modes of transmission	Oral, by learning from elderly generation, in temples, rituals and traditions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Telugu Cultural Centre Telugu Speaking Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations Migration from family setups	
4.2	Threats to the transmission Lack of transmission Migration from family setups	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Radio, tv programmes, publications, practice, from old to young generation, through priests in temples and the day of Ugadi through festivals and celebrations
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

MARKING MOVEMENT OF THE SUN TO THE NORTH- MAKARA SANKRANTI	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Telugu: <i>Makara Sankranti</i> English: Marking movement of the sun to the north
1.2	Short, maximally informative title (including indication of domain(s)) Social practices
1.3	Community(ies) concerned Mauritian Telugu
1.4	Physical location(s) of element Island of Mauritius
1.5	<p>Short description</p> <p>The festival was introduced in Mauritius by immigrants from Andhra Pradesh.</p> <p><i>Makara Sankranti</i> marks the auspicious movement from the sun towards the North. It is considered most auspicious for all living creatures, which is known as <i>Uttara Punya Kaalam</i> also called as Northern Solistice as per Scientific norm. The sun is the sole responsible for life to occur. In order, to show our gratitude and humility, this festival is a way to express deepest respect, which goes beyond religion.</p> <p><i>Makara Sankranti</i> is a colourful festival of the Telugu people of Andhra Pradesh and those who have migrated to different parts of the globe. This festival is a reminder of the ultimate force of the sun and also creating a link. Telugu people love Mother Nature, so this festival symbolizes the eternal bridge of life. Everyone is aware that, because of the sun, there is life and that brings more joy.</p> <p>As per Aagamic traditions, Telugu people follow the <i>Chandra Maanam</i>, which is the calculation of time according to the movement of the moon in reference to the earth. All vratams, festivals are calculated to the positioning of the moon. Only <i>Makara Sankranti</i> Festival is calculated according to the auspicious movement of the Sun from one zodiacal sign to the next house.</p> <p><i>Makara Sankranti</i> festival is a 3 days celebration but in Mauritius Telugu people celebrated it only one day as follows:</p> <ol style="list-style-type: none"> 1. Waking up before sunrise 2. Every one in house has a purified bath known as <i>Mangala Snanam</i> and wear new clothes. 3. Everyone assemble in front of the house, do design <i>muggulu</i> with powdered cereals mixed with brilliant colours. Black colour is not used because it is considered to generate negativity. After <i>muggu</i> is completed, cow dung is placed on every betel leaves in the form of cones on which big fresh flowers are placed. Then the products are placed on designed dotted lines. 4. Dancing with <i>kollatams</i> around the <i>muggu</i> 5. Special sweets are prepared: <i>pindi, Vantalu, Bobatlu, Kara Posa, burelu, gaarelu, kaaji kaaya, semolina, paal jawa, ariselu</i> and many other sweets are offered to the house deity after prayer with members of the family. Distribution is also done to neighbours with greetings: <i>makara sankranti shubhaakaankshalu</i>. 6. The main dish of the day is <i>Pongalu</i>, cooked with rice mixed with fresh vegetables and is eaten with <i>gongura pacchadi</i>.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Natural elements and objects that include idols

		flowers, grains, sweets and other foods
2.2	Associated intangible elements	Practice by people, rituals, traditions, knowledge
2.3	Language(s), register(s), speech level(s) involved	Telugu
2.4	Perceived origin	Andhra Pradesh/ Telangana, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritian Telugu
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions and practices
3.4	Modes of transmission	The Mauritius Telugu Cultural Centre Trust started celebrating <i>Makara Sankranti</i> since 2002 around the country to preserve and propagate the festivals. The Centre also holds muggu competitions around the country so as to enable children, students and elders to draw muggu during the festival.
3.5	Concerned organizations (NGOs and others)	The Mauritius Telugu Maha Sabha and the Telugu Speaking Union. National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations	
4.2	Threats to the transmission Lack of transmission	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Publications, Tv and radios, practices, temples, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Sanjiva Narasimha Appadoo, Sanjivrow Manickam, ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Sanjiva Narasimha Appadoo, Sanjivrow Manickam, Adinarain Hutchamah, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, Mauritius Telugu CulturalCentre, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	Mauritius Telugu Cultural Centre Trust National Heritage Fund

6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES
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MARATHI NEW YEAR-GUDDI PADWA		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi: <i>Guddi Padwa</i> English: Marathi New Year
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritians Marathi
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The <i>Guddi Padwa</i> marks the start of the New Year for the Marathi community. A <i>guddi</i> is a pole with a cloth tied to it, while the word <i>padwa</i> refers to the first day of the calendar. The festival is rich in symbolism which can be viewed from a religious, spiritual, cultural and historical perspective.</p> <p>Marathis believe that Lord Brahma created the universe on this very day; the <i>Guddi</i> symbolizes Lord Ram's victory and happiness on returning to Ayodhya after killing the demon Ravana. It is believed that this festival is celebrated to commemorate the coronation of Ram as part his return to his home land. The <i>Guddi</i> is also believed to ward off evil and invite prosperity and good luck into peoples' poems and spirituality and is also very important to them. It is believed that <i>Guddi Padwa</i> is the day that the sun and the planets align, bestowing strong spiritual vibrations on to the world, that enter the minds and bodies of the devotees as they pray.</p> <p>The festival is celebrated by setting up a tradition which has been handed down from generation to generation. The <i>guddi</i> is a bamboo pole, to which flowers, mango leaves and neem leaves are tied along with a new piece of silk cloth. Rice and money rapped in the piece of silk and a brass or silver pot called kalash is placed over the top of the pole. The components of the gudhi represent the three necessities of mankind: rice represents food, the cloth is clothing and the kalash symbolizes the need for shelter. <i>Guddi Padwa</i> also has great historical significance for Maharashtra (the place of origin of the Marathi people).The gudhi with its silk cloth also represents a flag hoisted a sign of victory.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated, temples, priests, food, flowers, clothing like silk, pulses and grains
2.2	Associated intangible elements	Practice by people, rituals and traditions, beliefs, knowledge, religious activities
2.3	Language(s), register(s), speech level(s) involved	Marathi
2.4	Perceived origin	Andhra Pradesh, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Marathi
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals and traditions
3.4	Modes of transmission	Oral, by learning from the elderly generation, temples, priests, families

3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Marathi Cultural Centre Marathi Speaking Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Publication, tv and radio, practice, from one generation to another, temples, rituals, traditions and festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, in 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

SPRING FESTIVAL- <i>FET SINWA</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fet Sinwa</i> English: Spring festival
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Sino Mauritian (Chinese)
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues
1.5	<p>Short description</p> <p>The Spring Festival is the most important festival for the Chinese people. The Spring Festival falls on the first day of the first lunar month, often one month later than the Gregorian calendar. It originated in the Shang Dynasty (c. 1600 BC-c. 1100 BC) from the people's sacrifice to gods and ancestors at the end of an old year and the beginning of a new one. Strictly speaking, the Spring Festival starts every year in the early days of the 12th lunar month and will last till the mid 1st lunar month of the next year. Of them, the most important days are Spring Festival Eve and the first three days.</p> <p>On the 8th day of the 12th lunar month, many families make laba porridge, a delicious kind of porridge made with glutinous rice, millet, seeds of Job's tears, jujube berries, lotus seeds, beans, longan and ginkgo.</p> <p>The 23rd day of the 12th lunar month is called Preliminary Eve. At this time, people offer sacrifice to the kitchen god. Now however, most families make delicious food. After the Preliminary Eve, people begin preparing for the coming New Year. This is called "Seeing the New Year in".</p> <p>Before the New Year comes general cleaning is done and the house and surrounding is decorated for an atmosphere of rejoicing and festivity. All the door panels will be pasted with Spring Festival couplets, highlighting Chinese calligraphy with black characters on red paper. The content varies from house owners' wishes for a bright future to good luck for the New Year. Also, pictures of the god of doors and wealth will be posted on front doors to ward off evil spirits and welcome peace and abundance. The Chinese character "fu" (meaning blessing or happiness) is a must. The character put on paper can be pasted normally or upside down, for in Chinese the "reversed fu" is homophonic with "fu comes", both being pronounced as "fudaole." What's more, two big red lanterns can be raised on both sides of the front door. Red paper-cuttings can be seen on window glass and brightly colored. New Year paintings with auspicious meanings may be put on the wall.</p> <p>People attach great importance to Spring Festival Eve. Prayers are performed to welcome the New Year and families get together for special lunch and dinner. Sharing <i>gato la cire</i> is a must in Mauritius on that occasion. Burning fireworks is one of the most typical customs on the Spring Festival.</p> <p>Mauritians especially of the Chinese community celebrate it with great fervour and perform dragon and lion dance in different places for the public.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated, food, decorations, etc
2.2	Associated intangible elements	Practice by people, rituals and traditions,

		performances, knowledge
2.3	Language(s), register(s), speech level(s) involved	Mandarin
2.4	Perceived origin	China
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Sino-Mauritians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions
3.4	Modes of transmission	Oral, by learning from the elderly generation, rituals, festivals, practices and traditions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio, publication, from old generation to young generation, practices, traditions, rituals and festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

MUSLIM NEW YEAR-EID UL-FITR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Urdu: <i>Eid ul-fitr</i> English: Muslim New Year
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritian Muslim
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues
1.5	<p>Short description</p> <p>It is an important festival for Muslims. Each year, the <i>Eid</i> is hailed and celebrated by Muslims around the world with uncommon jubilation and pride. The festival of <i>Eid ul-Fitr</i> is the most joyful occasion in the Islamic calendar. It marks the end of the sacred month of Ramadan in the Islamic calendar. During the <i>Ramadan</i>, Muslims all over the world fast from dawn to sunset, abstaining from food and drink and worldly pleasures and endeavouring to live a life of piety and charity in obedience to the command of <i>Allah</i> (God). Indeed, there pervades among the Muslims during the month of <i>Ramadan</i>, a profound sense of serenity and goodwill.</p> <p>The <i>Eid</i> festival in Mauritius has always been celebrated with solemn enthusiasm and joy by the Muslims. The day begins with the special <i>Eid Namaz</i> (Prayer) at the mosque, which every Muslim makes it a point to attend.</p> <p>After the <i>Eid Namaz</i>, Muslims embrace each other and exchange <i>Eid</i> greetings with smiles on every face. Many Muslims also exchange gifts with family members and often seek the forgiveness of any offence or hurt done to friends and relatives. Since 1961, it has been a public holiday. Moreover, <i>Eid ul-Fitr</i> is now reckoned as one of the national festivals of multi-cultural Mauritius and on <i>Eid Day</i>, the <i>Eidga'ah</i> becomes the focal point of <i>Eid</i> celebrations in the country.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	elements and objects associated, mosques, Imams, food, clothings, etc
2.2	Associated intangible elements	Practice by people, rituals and traditions, knowledge, beliefs
2.3	Language(s), register(s), speech level(s) involved	Urdu, Arabic
2.4	Perceived origin	Middle East
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Muslim
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions
3.4	Modes of transmission	Oral, by learning from elderly generation, in mosques and within families
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Islamic Cultural Centre
4.0	STATE OF THE ELEMENT: VIABILITY	

4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Radio, Tv, publications, from parents to children, practices, mosques, madrassas, rituals, traditions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

DRAGON BOAT FESTIVAL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	English: Dragon Boat Festival
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Sino-Mauritians (Chinese)
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The Dragon Boat Festival, the 5th day of the 5th lunar month, has had a history of more than 2,000 years. It is usually in June in the Gregorian calendar.</p> <p>Dragon boat racing is an indispensable part of the festival, held at the Caudan Waterfront. As the gun is fired, people will see racers in dragon-shaped canoes pulling the oars harmoniously and hurriedly, accompanied by rapid drums, speeding toward their destination.</p> <p>On Dragon Boat Festival, parents also need to dress their children up with a perfume pouch. They first sew little bags with colorful silk cloth, then fill the bags with perfumes or herbal medicines, and finally string them with silk threads. The perfume pouch will be hung around the neck or tied to the front of a garment as an ornament. They are said to be able to ward off evil spirits.</p> <p><i>Zongzi</i> is an essential food of the Dragon Boat Festival. It is said that people ate them in the Spring and Autumn Period (770-476 BC). In early times, it was only glutinous rice dumplings wrapped in reed or other plant leaves and tied with colored thread, but now the fillings are more diversified, including jujube and bean paste, fresh meat, and ham and egg yolk. If time permits, people will soak glutinous rice, wash reed leaves and wrap up <i>zongzi</i> themselves. Otherwise, they will go to shops to buy whatever they want.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	elements and objects associated, food, boats, pagoda, clothing, etc
2.2	Associated intangible elements	Practice by people, beliefs, rituals, traditions and knowledge
2.3	Language(s), register(s), speech level(s) involved	Mandarin
2.4	Perceived origin	China
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Sino- Mauritians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions, beliefs
3.4	Modes of transmission	Oral, by learning from elderly generation, families, friends
3.5	Concerned organizations (NGOs and others)	National Heritage Fund

4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearance of knowledge from the elderly and the lack of interest from new generations Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes but limited	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	From old to young generation, tv and radio programmes, publications, practice, traditions and festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

CATEGORY VI
FESTIVITIES TO MARK RELIGIOUS
EVENTS

PERE LAVAL PILGRIMAGE- *PELRINAZ PER LAVAL*

1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Pelrinaz Per Laval</i> English: Pere Laval pilgrimage
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritian mostly of Catholic faith
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>In the first week of September up to 10th, hundred of thousands of Mauritians come on foot from all parts of the island to commemorate the death anniversary of Père Laval. Born on 18th September 1803 in the village of Croth in Normandy, Père Laval was the son of a well-to-do farmer. After succeeding brilliantly at his studies, he became a doctor in 1830. However, weary of a hectic social life and affected by a fall from a horse that could have cost his life, Jacques Désiré Laval entered the Seminary of Issy-les-Moulineaux, near Paris, in 1835. Four years later, he became a priest and was appointed to a small parish near Pinterville. His encounter with Monsignor William Collier, then the Apostolic Vicar of Mauritius, was a momentous one. Collier spoke to him of the island of freed slaves, in need of evangelization. Père Laval left for London, where he embarked on the Tanjore on 4 June 1842 and arrived in Mauritius 100 days later. Père Laval began his ministry in Port-Louis at the Church of Saint Louis, which was to become a Cathedral in 1847. He spent the remaining 23 years of his life on the island, devoting himself to the poorest members of the community.</p> <p>Shortly after his arrival, he was put in charge of the “Mission to the Negroes” and immediately set out to learn Creole. He criss-crossed the island on the back of his donkey, in his patched cassock, to accomplish his missionary work. His flock included former slaves originally from Mozambique and Madagascar but also Indians, Malays and Comorians. Jacques Désiré Laval was a long way from pleasing everyone, for he greeted his ‘dear blacks’ by calling them ‘Sir’ and ‘Madam’ which greatly displeased the bourgeoisie of the time, who nicknamed him <i>la grosse bête noire</i> literally ‘the big black beast’. But that did not bother him at all. He continued tirelessly with his work, also taking care of hospital patients and prisoners, even accompanying many of the latter to their execution. Insisting on the right to education for everyone, he gave impetus to the building of schools in some of the more remote parts of the island. This did not distract him from his missionary work and he was personally involved in the construction of prayer meeting houses throughout the island. Even when most of his work was destroyed by a violent cyclone in March 1848, a major setback, everything was reconstructed by the faithful. Vilified by those who did not look kindly on the interest he took in the former slaves. Pere Laval even found himself needing police protection to be able to maintain the evening classes he ran. However, the majority of the colonists were willing to accept him for the charitable work he was carrying out. Père Laval also put his medical knowledge to people’s service. In 1854, 1856 and 1861, the island suffered epidemics variously of cholera or smallpox. He was at the bedside of thousands of sufferers night and day, irrespective of their religious beliefs and race.</p> <p>As time passed, the health of Jacques Désiré Laval himself deteriorated. Undermined by successive attacks of apoplexy, he finally died on 9 September 1864. Some 20,000 people visited the mortuary to pay their last respects to the man whose works had made him an apostle to the Mauritians; 40,000 people accompanied him to his final resting place. Père Laval, a humble priest who devoted his life to the very poor, became the first person to be beatified by Pope Jean Paul II in St Peter’s Basilica in Rome, on 29 April 1979. The Pope went to his tomb of Père Laval when</p>	

	<p>he visited the island in 1989 and the ‘Little Father of the poor’; Abbé Pierre also went there in 1994.</p> <p>Père Laval is a saint for Mauritians and each year believers are there to pay homage and pray for him. Devotees of all communities come there and pray and according to them their prayers are fulfilled through Père Laval.</p> <p>A legend says that when he died, his body did not get decomposed even after five years, he is today a Saint, respected and prayed for by all believers. As Father Bernard Hym, ancient priest-in-charge of Père Laval Centre at Sainte-Croix said, it is clear that Mauritians do not see Père Laval as belonging just to one single community.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Church, items in the church, sacrament and religious paraphanelia
2.2	Associated intangible elements	Practice by people, rituals, traditions, knowledge, beliefs
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Mauritian
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians mostly of Catholic faith
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals and traditions
3.4	Modes of transmission	Oral, by learning from elderly generation, churches, family and friends
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Diocese of Port Louis
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Publication Transmission from one generation to another Tv and radio programmes Practices Churches Priests
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the	ICH workshops and consultative meetings organized

	community/group in data gathering and inventorying	in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

GREAT NIGHT OF SHIVA-MAHA SHIVARATRI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Hindi: <i>Maha Shivaratri</i> English: Great night of Shiva
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritians Hindu
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega
1.5	<p>Short description</p> <p><i>Maha Shivaratri</i> is one of the most popular festivals among the Hindu population in Mauritius. However, its celebration goes beyond the hindu population. Devotees participate in great number during an annual pilgrimage to the lake of Grand Bassin where there are several temples. In 1972; the sacred water of the Ganges was poured in the lake of Grand Bassin, and then named <i>Ganga Talao</i>.</p> <p>On the 14th night of the dark half of <i>Magh</i> during the month of <i>phalgouna</i> (February – March), <i>Maha Shivaratri</i>, the night of Lord Shiva is universally celebrated among the Hindus. In the Hindu mythology, a number of legends trace the origin of the <i>Maha Shivaratri</i> festival. In Mauritius <i>Maha Shivaratri</i> is especially related to the Grand Bassin, whereby devotees (Hindus and others) gather for prayers and collect water which will afterwards be poured on the <i>Shivling</i> – representative of Lord Shiva. Preparations for <i>Maha Shivratri</i> start several weeks before the <i>Maha Shivratri</i> itself. People start fasting and most importantly they start making their <i>kanwars</i>- a structure traditionally made of bamboo but nowadays it is also made of wooden planks and adorned with plastics or cloth and with several decorative items and without forgetting small mirrors. Most of the <i>kanwars</i> resemble little temples and have statues or photos of Gods placed on them- most preferably of Lord Shiva. Four or five days before the <i>Maha Shivaratri</i>, processions of devotees take place towards the Grand Bassin. Men, women and children, all dressed in white, walk in procession from different parts of the island to fetch water from Grand Bassin to pour it on <i>Shivlings</i> of their respective village <i>shivalas</i>. Hindu, non-Hindus and foreigners, participate in this pilgrimage which is done in groups of friends or families. Many devotees carry <i>kanwars</i> on their shoulders and some are pushed on wheels. Most of the <i>kanwars</i> are carried by either one person or four persons depending on their size and weight. Devotional songs are sung at high pitch all the way. Tents can be found all the way long in which devotees are freely served with refreshments and food by different associations and families. These tents are also the resting and sleeping places for the devotees. Devotees could be found sleeping under the verandas of shops and some devotees do not even sleep during their pilgrimage. It is also a tradition to have only fruits and juice during this pilgrimage but it is not largely practiced nowadays.</p> <p>On the night of the <i>Maha Shivaratri</i>, <i>chaar pahar ki puja</i> is held where the holy water of Grand Bassin is poured on the shiv lings and the prayers are held in honour of Lord Shiva till the next morning. <i>Bhajans</i> and <i>kirtans</i>- pious songs- are also sung all night long. This annual pilgrimage is an important event in the religious and cultural life of Mauritius.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	elements and objects associated, temples, food, <i>kanwars</i> , idols, decorations, water, flowers, coconuts, fruits, prayer items, etc
2.2	Associated intangible elements	Practice by people, rituals, traditions, knowledge, beliefs

2.3	Language(s), register(s), speech level(s) involved	Hindi
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Hindu Both male and female All age group
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions, social practices, festival
3.4	Modes of transmission	Oral, by learning from the elderly generation, priests, families, prayers, festivals, rituals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Sanatan Dharma Temples Federation Human Service Trust Hindu House Hindu Maha Sabha Other Hindu Associations District and Village councils Municipalities
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from new generations Migration Technological applications	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Transmission from one generation to another, Tv and radio programmes, practice, rituals and traditions, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

WALKING ON FIRE-TIMIDHEE		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Tamil: <i>Timidhee</i> English: Walking on fire
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritian Tamil
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>It consists of a religious ceremony which the devotees of Goddess Draupadi celebrates by fasting for a minimum of 10 days fasting and then walk on hot charcoal in honour to the Goddess.</p> <p>On the festival day itself, the devout participants have to go to the nearest river of their locality for bath and prayer, prior to marching in procession to their destination i.e. the temple in campus of which the fire has been lit for the walking ceremony. On this very day, the devotees use saffron or crocus, bathe-in-saffron-water and put on dresses dyed with saffron. Participants make use of whole gamut of crocus because of its cooling effect.</p> <p>When the time for the approach of the devotees reached the big rectangular fire-place is ringed with a strong rope to ward off the <i>achuta</i>, i.e. impurities and evils. The chief priest of the temple ties a string of lilac leaf containing a piece of crocus, around the wrist of each of the devotees. This called <i>capu</i>. Once the devotee has walked over the wood-embers in the long and large rectangular plot, he dips this foot in a small ditch containing crocus, water and milk. The string is then united. Once this final ritualistic action is performed, the devotee becomes his own self.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	elements and objects associated, fire, priest, water, river, clothing, milk, saffron, etc
2.2	Associated intangible elements	Practice by people, rituals, traditions, festivals, beliefs
2.3	Language(s), register(s), speech level(s) involved	Tamil
2.4	Perceived origin	Tamil Nadu, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Tamil and others
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals, traditions and festivals
3.4	Modes of transmission	Oral, by learning from elderly generation, religious, rituals, traditions, festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Tamil CulturalCentre Tamil League Tamil Speaking Union Tamil Temples Federation
4.0	STATE OF THE ELEMENT: VIABILITY	

4.1	Threats to the enactment Lack of interest from the youth Migration Acculturation	
4.2	Threats to the transmission Lack of transmission Migration Acculturation	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Publication, Tv and radio, practice, transmission from one generation to another, rituals, traditions, festivals, priests and calendar of events.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

**FULL MOON CELEBRATION IN THE MONTH OF THAI- THAIPOOSAM
CAVADEE**

1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Tamil: <i>Cavadee</i> English: Full moon celebration in the month of Thai
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practice
1.3	Community(ies) concerned	Mauritians Tamil and others
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Cavadee</i> is celebration of the full moon in the month of <i>Thai</i> and in honour of Muruga- the son of lord Shiva. The <i>cavadees</i> are structures made of wooden planks which are beautifully decorated with green leaves, flowers, tender shoots of the coconut and lemons. Peacock feathers are also used to adorn the <i>cavadee</i>. The <i>cavadees</i> are carried on shoulders by the devotees. Brass bells are tied to <i>cavadees</i> to announce the approach of the <i>cavadee</i> carriers who observe the vow of silence during the procession.</p> <p>Ten days before this festival, a flag with photo of a hen is hoisted on a pillar- called <i>Kodi Maram</i> – which is placed permanently in front of the <i>Kovil</i>- Tamil temple. The white flag being hoisted reminds people that <i>cavadee</i> festival will be held soon and devotees should observe a period of fast known as <i>Kodi Ettram</i>.</p> <p>In the afternoon, congregational prayers are held in the temples. People take their ritual bath and do regular prayers and chant sacred verses to glorify Lord Muruga. On the eighth day a special prayer is held at the temples and all the devotees go thrice round the temple carrying the idol of Lord Muruga. On the ninth day during the prayer, they carry the <i>Vel</i> (Lord Muruga’s spear) and walk around the temple. On the eve of the festival the whole night is spent in preparing the <i>cavadee</i>. Relatives, neighbours and friends come to help in structuring the <i>cavadee</i> and decorating it.</p> <p>For the great event, the devotees go to the temples from where they proceed to nearby rivers for the ritual bath and they put on a saffron coloured garb. Women wear saffron sarees and blouses, young girls wear dresses of the same colour. Men wear a <i>veshti</i> with the upper part of the body left bare. The chest, forehead and shoulders are smeared with <i>vibhuti</i> (sacred ash). They also wear rosaries around their necks. After invoking Lord Muruga, the priest pours fresh cow milk in the pots which are tied to the <i>cavadee</i>. Ladies carry milk pots on their head which are covered with a red cloth. Later on, the same milk is offered to Lord Muruga in the temple.</p> <p>Silence is strictly observed by the pilgrims in the procession. Some devotees wrap a piece of red cloth around the mouth and others pierce their tongues with a small silver spear (<i>vel</i>) to keep the vow of silence. Many devotees follow rigorous practices as piercing the cheeks, the arms, the tongue and the forehead with small silver needles, sleeping on nail-beds, walking on nailed slippers and pulling small <i>cavadees</i> on wheels hooked to the skin at their waist.</p> <p>The <i>cavadee</i> bearers walk barefooted and carry the <i>vel</i>, the mystic divine weapon of Lord Muruga. Devotional songs on loud speakers and <i>kolattam</i> dance all along with the procession add more pomp to the festival. At each crossroad the procession stops and the priest do some rituals before proceeding. The person leading the procession walks on a sandal full of nails and he beats</p>	

	<p>his back with sticks and at each crossroad he walks round the pilgrims.</p> <p>When the procession reaches the temple, the main ritual is to offer the two pots of milk to Lord Muruga. Before entering the <i>kovil</i> the devotee has to make a round of the <i>kovil</i> by getting into trance. This ceremony is conducted with the chanting of sacred hymns and the pouring of milk on the statue of the Lord. Some milk is kept as prasadam which is distributed without any discrimination to all pilgrims. Partaking of the milk is carried out with great joy and a feeling of spiritual attainment.</p> <p>In this way, the main events of cavadee festival are completed with great celebrity. For the devotees, the activities of cavadee festival end on the following day i.e. the eleventh day. The banner which is normally hoisted ten days prior to the festival has to be brought down. The eleventh day ceremony is known as <i>Kodi Irakkam</i>. After this ceremony leaves and flowers used for the cavadee are immersed in the river and then the fasting period is over.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	elements and objects associated, wooden planks, green leaves, flowers, coconut, lemons, peacock feathers, brass bells, red cloth, pots, milk, needles etc.
2.2	Associated intangible elements	Practice by people, rituals, traditions, beliefs, knowledge, songs
2.3	Language(s), register(s), speech level(s) involved	Tamil
2.4	Perceived origin	Tamil Nadu, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Tamils and others
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions, religious festivals and practices
3.4	Modes of transmission	Oral, by learning from the elderly generation, priests in temples through rituals and traditions as well as festivals
3.5	Concerned organizations (NGOs and others).	National Heritage Fund Tamil Cultural Centre Tamil Speaking Union Tamil Temples Federation Tamil League
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from new generations Migration Acculturation	
4.2	Threats to the transmission Lack of transmission Migration Acculturation	
4.3	Availability of associated tangible elements and resources Yes	

4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Publications, radio and tv programmes, from old to new generation, practice, rituals, traditions and festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

CELEBRATION OF BIRTH OF RAMA- RAMABHAJANAM		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Telugu: <i>Ramabhajanam</i> English: Celebration of birth of Rama
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians Telugu
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>This festival was introduced in Mauritius by immigrants from Bhadrachalam, Andhra Pradesh. The <i>Ramabhajanamou</i> usually takes place on a Saturday; it starts at five o'clock in the afternoon and does not end until the next morning. This is practiced by the Telugus in Mauritius.</p> <p>A <i>pandal</i> (marquee) is erected that is decorated by a <i>toranalou</i> (a rope), that hang from mango leaves and flowers of vivid colors. The lamp is erected on a <i>Ramabhajanamou mouggou</i>. Focus of the celebration, is the altar and all the offerings that we have prepared for this occasions are offered to the <i>Lord Rama</i>.</p> <p>Participants and guests share a ritual meal to incorporate vegetarian dishes typically Telugu. Usually they prepare seven dishes of vegetables: beans, curry, green banana, pumpkin, Jack fruit, potato curry and <i>rasam</i>. They also serve peas, sweets and <i>appalam</i> with <i>saggou</i>. Many offering among other fruits include coconuts to the <i>Lord Rama</i> to get his favour. People sing and dance in ecstasy to the beat of drums and cymbals made of copper.</p> <p>Before dawn, the participants travel in procession to the nearest river or the sea with the upper portion of the lamp. After having venerated the waters as they would in the Ganges, they wash the lamp in the river or the sea, returning to share dedicated prasadam offerings.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and elements associated with rituals, fruits, coconut, cymbals, drums, idol etc
2.2	Associated intangible elements	Practice by people, rituals, traditions, festivals, religious practices
2.3	Language(s), register(s), speech level(s) involved	Telugu
2.4	Perceived origin	Bhadrachalam- Telengana (formerly Andhra Pradesh) & Coastal Andhra, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Telugu
3.2	Other participants (e.g., holders/custodians)	Friends of Telugu families and interested in the Telugu traditions
3.3	Customary practices governing access to the element or to aspects of it	Religious practices, rituals, traditions and festivals
3.4	Modes of transmission Oral, by experiencing it with elderly generation	Through practice and teachings, practices, festivals, rituals and traditions

3.5	Concerned organizations (NGOs and others).	The Mauritius Telugu Cultural Centre Trust also organised competitions for the promotion and progation of Ramabhajanam. The Mauritius Telugu Cultural Centre Trust has set up schools where Ramabhajanam are taught The Mauritius Telugu Maha Sabha along with Governmental organization and Telugu Speaking Union help in promoting same through competitions and teaching
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Limited continous practice at the level of family, community and national level. Migrations	
4.2	Threats to the transmission The lack of knowledge of the Telugu Language. Proper translation of the original text and safeguarding of the authenticity in terms of tune and beats .	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements	
4.5	Safeguarding measures in place	Putting up clubs and association, a proper training to aspiring singers and bhajanam performers Tv and radio programmes, publications etc
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Adinarain Hutchamah, ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Adinarain Hutchamah, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, Mauritius Telugu CulturalCentre, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	Mauritius Telegu Cultural Centre Trust National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

THE FEAST OF SACRIFICE- <i>EID UL-ADHA</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Urdu: <i>Eid Ul-Adha</i> English: The feast of sacrifice
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritian Muslim
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Eid ul-Adha</i> is the other festival in the Islamic calendar. It is celebrated at the end of the <i>Hajj</i> (pilgrimage to Mecca), rituals on the tenth day of the Islamic month of <i>Zul-Hujjah</i> and which is an obligatory component of Islam that enjoins all Muslims to undertake.</p> <p>On the day of <i>Eid ul-Adha</i> and also during the two following days, Muslims also perform the sacrifice of a goat, sheep or head of cattle. The meat of the sacrifices animal is then distributed among the needy and under-privileged who get a larger share in preference to relatives and friends.</p> <p>In the 1920's and 1930's, it was customary with the wealthy Gujerati Muslim merchants and traders of port-Louis to host on <i>Eid Day</i> and <i>Aam Khana</i> (dinner) on the grounds of the Arabian Docks and at the Taher Bagh. They would invite Muslims from across the island and treat them to the party.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and associated elements, animals (goat , sheep , cow)
2.2	Associated intangible elements	Practices by the people, rituals, festivals, traditions
2.3	Language(s), register(s), speech level(s) involved	Urdu, Arabic
2.4	Perceived origin	Middle East via India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Muslims
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals and traditions, festivals and religious practices such as slaughtering of animals
3.4	Modes of transmission	Oral, by learning from the elderly generations through the mosques, religious rituals and traditions and festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Islamic Cultural Centre Jummah Masjid
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Lack of interest from the youth</p> <p>Migration</p>	

4.2	Threats to the transmission Migration	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmission from one generation to another, practices, Mosques, religious festivals and traditions.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

GHOON	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Urdu: <i>Muharram, Ghoon, Tazi'a, Yamseh</i>
1.2	Short, maximally informative title (including indication of domain(s)) Social/ Religious practices
1.3	Community(ies) concerned Mauritian Muslims
1.4	Physical location(s) of element Island of Mauritius
1.5	Short description <p>Although <i>Eid ul-Fitr</i> and <i>Eid ul-Adha</i> are the only two major festivals in Islam, many Muslims in Mauritius and elsewhere in the world, also observe many Islamic customs and traditions throughout the year. One of the most celebrated customs observed by the Muslims of Mauritius is the Tenth Day of <i>Muharram</i> or <i>Ghoon, Tazi'a</i> or <i>Yamseh</i>, as it is popularly known in Mauritius. <i>Muharram</i> is the first month of the Islamic calendar. The <i>ghoons</i> or <i>tazi'as</i> are onion-shape domed structures carried on trolleys or on shoulders of volunteers carriers.</p> <p>The <i>Lever</i> and the <i>Casser des Ghounes</i> are the highlights of the occasion. The procession of <i>ghoons</i> is a colourful one. Huge crowds of people from all over the island converge to Plaine-Verte, which assumes the occasion of a carnival atmosphere. Many Muslims however, do not take part in it. This is particularly true of Sunni Muslims. However, many others participate as spectators. Also many non-Muslims take part in the rituals of the <i>Ghoon</i> in fulfillment of a vow or a promise. This is usually done through a visit with offerings of sweets and money, to a <i>darga'ah</i> (shrine) often improvised for the occasion.</p> <p>On the night of the <i>Lever des Ghounes</i>, the <i>tazi'as</i> are paraded in long colourful procession down the streets of Plaine Verte. The <i>ghoons</i> or <i>tazi'as</i> are onion-shape domed structures carried on trolleys or on shoulders of volunteers carriers. Some <i>ghoons</i> are over ten metres high and rower above the roofs of houses and trees where their glittering peaks often catch the fading light of the setting sun and flash like gems against the brilliant twilight sky. The skeletons of the <i>tazi'as</i> are made of light wood or bamboo sticks and covered with 'coloured paper and electric bulbs'. Each <i>tazi'a</i> is mounted on a set of superimposed domes, each of different shape and size and has four, six, seven or eight sides.</p> <p>The <i>Casser des Ghounes</i> which marks the end of <i>Muharram</i>, is held the next day. There is a procession similar to the one held the previous night. However, the mood is more somber and subdued. There are no lights, no lanterns and the crowd is usually less lively. The procession proceeds to Riviere des Lataniers from where the <i>miy'an</i> had been brought ten days earlier.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Books, <i>taz'ia</i> , believers, swords, needles
2.2	Associated intangible elements Practice the people, rituals, traditions, festivals, beliefs
2.3	Language(s), register(s), speech level(s) involved Urdu, Arabic
2.4	Perceived origin India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Some Mauritians Muslim

3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, festivals and practices
3.4	Modes of transmission	Oral, by learning from the elderly generation, rituals, traditions, practices and festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Some Islamic religious organisations
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration Opposition from other Islamic orders	
4.2	Threats to the transmission Lack of transmission Migration Opposition from other Islamic orders	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, DVDs, transmission from one generation to another practice, festivals, rituals and traditions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

FASTING FESTIVAL DEDICATED TO LORD KRISHNA- <i>GOVINDEN</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Tamil: <i>Govinden</i> English: Fasting festival dedicated to Lord Krishna
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	Mauritians Tamils
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The <i>Govinden</i> festival is celebrated by the Tamils between Mid-September and Mid-October every year. It is called <i>Puratasi Viradam</i> i.e. fast observed in the month of <i>Puratasi</i>. Those who are involved in its observation are to take only vegetarian food, refrain from taking intoxicants, smoking and abstain from sexual relation.</p> <p><i>Govinden</i> festival is dedicated to Lord Krishna or Lord Vishnu, for Lord Krishna was an incarnation of Lord Vishnu. The devotees observe fast every Saturday during the fasting period. They take nothing in the morning. At 2 p.m a ceremony is held, after which a feast is given to them. Friends, relatives and neighbours are invited to share the feast with the devotees concerned. This night is consecrated to Lord Krishna.</p> <p>In the late afternoon, in each of the <i>Kovil</i> or Tamil temple, prayers are organized. The devotees make it a point to come for participation in the prayers and devout activities. In the temple itself, one could see how the deity concerned is adorned on the altar. Nobody in the devoted lot would not spare him or herself to make the organised religious work a success. The altar gets covered with offerings laid thereon and around. One of the objects that draw attention is a lamp with several branches called <i>kambaserai</i>. This beautiful multi-branches lamp is lit and marks the beginning of the ceremony. Each devotee is supposed to bring some oil for the lamp. Boys and girls join hands together to dance and perform the <i>kumbi</i>, i.e. the clapping of hands as an accompaniment of the dance. There is also music played with a whole gamut of instruments. All these vibrant activities in the holy temples are directed towards the praise of God. There are several groups of such entertainers giving their performance each in turn. Such entertaining activities go on incessantly for quite some time.</p> <p>On Saturday night, the devotees visit temples where ceremonies in connection with the festival <i>Govinden</i> are held. They can visit seven temples if they do so want. The choice of those temples lies on the devotees themselves, as they are free to pick up those they prefer. When the morning dawns, another prayer is offered. The ceremonies differ in some measures from place to place, yet there is unity of purpose. At Mahebourg, for instance, people prefer going to the sea and making their offerings there. The atmosphere and surroundings may be more congenial to them, hence their difference of choice for places. Thereafter, they bid goodbye. The ceremony covers four to five Saturdays, depending on the number of Saturdays the month of fasting offers. The last Saturday is celebrated in grand manner. At Fanfaron, Port-Louis, for instance, this celebration is grandiose. Annadanam is one of the distinguishing features of the ceremony where devotees are given food to eat.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books, water, temple and other associated religious paraphanelia
2.2	Associated intangible elements	Practice by the people, rituals, festivals, traditions, knowledge systems

2.3	Language(s), register(s), speech level(s) involved	Tamil
2.4	Perceived origin	Tamil Nadu, India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Tamils
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, practices and festivals
3.4	Modes of transmission	Tv and radio programmes, publications, transmitted from old to young generation, practice, festivals, traditions and rituals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Tamil Cultural Centre Tamil Speaking Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration Acculturation	
4.2	Threats to the transmission Lack of transmission Migration Acculturation	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	TV and radio programmes, publications, transmitted from old to young generation, practices, temples, traditions, festivals and rituals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

PRAYERS IN HONOUR OF AMMAN- KATHI POUSAI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Tamil: <i>Kathi Pousai</i> English: Prayers in honour of Amman
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians Tamils
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>The ceremony takes place in February-March but there are exceptions to this rule. In India, the festivities in honour of Amman are usually held in summer. Summer is the season of heavy rains causing serious damage to crops and decimated livestock. In Mauritius, the dust will stick to the <i>Kathi Pousai</i> more like a penance for some sin or ask for the grace of the goddess for a family member. After consultation with the Tamil calendar <i>Panchangam</i> is announced to all and the date and time of <i>ponsai</i> (worship). A fast of ten-day is observed by potential participants who submit themselves to a life of austerity and sexual abstinence. The meal is frugal during these ten days, with the food being strictly vegetarian and no fish and meat. Throughout the period of fasting, the devotees go every night in the temple dedicated to Amman. A saffron flag <i>kodi</i> (floating mat) <i>Kodi Maraam</i> announces the start of fasting. Yellow is the favourite colour of the goddess. The devotees gather every night and so are offerings to turn: the sweet rice pudding cooked (<i>pongal</i>), flowers, fruits, camphor, sandal sticks among others. A small amount of each of these offerings is placed before the goddesses and sacred verses are recited, magnifying its various attributes. The entire assembly participates in worship and recitation. The atmosphere is involving with all imbued with intense fervour. Some worshipers go into a trance, their bodies take tremors. The priest then comes forward and applies sacred ash on the forehead of the devotee in trance to calm him down.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books and associated elements, priests, temple, ash, devotees and other religious paraphanelia
2.2	Associated intangible elements	Practice by the people, traditions, religion practices, trance etc
2.3	Language(s), register(s), speech level(s) involved	Tamil
2.4	Perceived origin	India.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritian Tamils
3.2	Other participants (e.g., holders/custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, religious practices, festivals
3.4	Modes of transmission	Oral, by learning from the elderly generations through religious practices, traditions, rituals and festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Tamil CulturalCentre Tamil Speaking Union

		Tamil Temple Federation Tamil League
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	
4.2	Threats to the transmission Lack of transmission Lack of interest from the youth Migration Acculturation	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from old to young generations, practices, rituals, traditions, festivals.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

PRAYER FOR LORD GANESHA- GANESH CHATURTHI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi/ Sanskrit: <i>Ganesh Chaturthi</i> English: Prayer for Lord Ganesha
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Indo- Mauritian mostly Marathi
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Mauritius is one of those rare countries outside South East Asia, where Hinduism is practised by an overwhelming majority of people. It is easy to estimate the popularity of this festival in Mauritius from the fact that <i>Ganesh Chaturthi</i> is declared as a national holiday in Mauritius.</p> <p>The tradition of celebrating <i>Ganesh Chaturthi</i> in Mauritius dates back to the last century. Unlike Europe and North America, <i>Ganesh Chaturthi</i> celebrations in Mauritius follows a pattern, that is quite similar to the one followed in India. People clean their houses thoroughly and decorate it with flowers. The lord is welcomed in the house on the first day and is placed on a pedestal decorated with flowers and sandalwood.</p> <p>Besides individual celebrations, <i>Ganesh Chaturthi</i> in Mauritius is also celebrated in different Hindu temples of the country. The celebrations at the temples are much grander, considering the fact that a lot of people assemble in one place to participate in the prayers. The final <i>visarjan</i> day is when all the celebrations are at their peak.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books, temples, idols, priests, offerings, rivers, sea etc
2.2	Associated intangible elements	Practice by the people, rituals, festivals, religious practices
2.3	Language(s), register(s), speech level(s) involved	Marathi, Sanskrit
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Indo-Mauritians mostly Marathi
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, practices, festivals, knowledge systems, beliefs
3.4	Modes of transmission	Oral, by learning from the elderly generations through temples, traditions, practices, festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Marathi Cultural Centre Marathi Speaking Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Lack of interest from the youth</p> <p>Migration</p>	

4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources; Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from one generation to another, practice, temples, rituals, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

THE BIRTH OF PROPHET- YAUM-UN-NABI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Urdu: <i>Yaum-Un- Nabi</i> English: The birth of the Prophet
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians Muslims
1.4	Physical location(s) of element	Island of Mauritius
1.5	Short description It is the celebration of the birthday of Prophet Muhammad – <i>12 Rabi – Ul – Awal</i> of the Islamic Calendar.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements;	Books, Mosques, Imams, Koran, Hadith etc
2.2	Associated intangible elements;	Practice by the people, rituals, traditions, beliefs
2.3	Language(s), register(s), speech level(s) involved;	Urdu, Arabic
2.4	Perceived origin.	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Mauritians Muslim
3.2	Other participants (e.g., holders/ custodians);	The public
3.3	Customary practices governing access to the element or to aspects of it;	Rituals, practices, traditions and festivals
3.4	Modes of transmission;	Oral, by learning from the elderly generation, rituals, practices, traditions and festivals
3.5	Concerned organizations (NGOs and others).	National Heritage Fund Islamic Cultural Centre
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration	
4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from old to young generation, practices, rituals, festivals and traditions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	ICH workshops and consultative meetings in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of	None

	inventoried data	
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

**CATEGORY VII
WITCHCRAFT**

CONJURING SPIRITS- <i>LONGANIS</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Longanis</i> English: Conjuring Spirits
1.2	Short, maximally informative title (including indication of domain(s))	Social/spiritual practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>It has been claimed that there are witches in Mauritius that describe people with ‘supernatural powers’ to cause harm to others. Mauritius has even with its law the prohibition of witchcraft otherwise popularly known as black magic. Witches are said to go to burials places where they use their magic to appease the devils who comes in the likeness of a person that is buried at the cemetery. They are said to use the powers of the devil to cause harm to their enemies and it is not uncommon to find within the cemeteries ritual paraphanelia that includes nails on trees, broken coconut, alcoholic drinks, cigarette remains that are said to be used to appease the devil to cause harm to living. It is also said that crossroads in the Republic of Mauritius are important places to be in contact with souls or what are called: <i>zeni la krwaze</i>, or some minor supernatural beings that can help someone in an action and may cause misfortune to a person. It is said that the witches invoke malevolent ghostly spirits to harm people by possessing them. The ghost takes control of the bodies and mind of their victims so that they fall ill, get mad, become unable to bear children or find their efforts thwarted at every turn. The witches are also reckoned to be able to cause trees to die in order to confirm that their activities are successful.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements and objects associated with witchcraft, burial grounds, crossroads, people
2.2	Associated intangible elements;	Practice by the people, magic, beliefs, knowledge, power, rituals etc
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Africa, India and other areas
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practice, rituals
3.4	Modes of transmission	Oral, by learning from the family, rituals and practices
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	

	Shunning of the practice by communities, government prohibition through law	
4.2	Threats to the transmission Shunning of the practice by communities, government prohibition through law	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place.	Family practice in the face of disapproval from the majority of the communities in Mauritius
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Absolutely secretive
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

GHOST PRACTICE- <i>FER LOUPGAROU</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fer Lougarou</i> English: Ghost practice
1.2	Short, maximally informative title (including indication of domain(s))	Social/ spiritual/ supernatural practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	Short description There is a belief in Mauritius that people practicing witchcraft can transform themselves into werewolf. People believe and claim that sorcerers are capable of transforming their bodies into the form of any animal or object such as a dog, a horse etc with a view to harming people during the night. This transformation is claimed to occur only in one night during the fullmoon. It is said that the sorcerer finds its human body in the morning and some people claim that one can catch the werewolf by throwing lentils on the road. The sorcerer is said to count these and put them in <i>lamok troué</i> (a can with holes) and will not be able to count them. In the morning, he would still be counting and will be transformed in his human shape with the rising sun. Another way to catch the werewolf is said to be the use of magic bullets to shot the werewolf. But to get the socerer, the hunter has to be on a tree, preferably a tamarind tree so that the werewolf will not be able to see him.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Paraphanelia for witchcraft, tamarind tree, magic bullet, lentils, animals
2.2	Associated intangible elements	Beliefs, practices, rituals, knowledge
2.3	Language(s), register(s), speech level(s) involved	Creole and respective language to each group
2.4	Perceived origin	Africa, India and other places
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	Secretive
3.4	Modes of transmission	Oral, by experiencing it with elderly generation, rituals, practices, family secrets and socerer secrets among themselves
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Secrecy and dwindling population of practitioners Negative opinion from communities Government laws against the practice	

4.2	Threats to the transmission Secrecy and dwindling population of practitioners Negative opinion from communities Government laws against the practice	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Limited	
4.5	Safeguarding measures in place	Secretive and private
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Secretive and private
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

WITCHCRAFT TO DISPEL EVIL SPIRITS- <i>TIR MOVEZER</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Tir Movezer</i> English: Witchcraft to dispel evil spirits
1.2	Short, maximally informative title (including indication of domain(s))	Social/ spiritual/ supernatural practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and formerly of Chagos Archipelagos
1.5	<p>Short description</p> <p>It is said that many people opt for witchcraft in order to dispel evil spirits or be subject to the jealous tendency of other people or even to make fortunes, love and happiness. It is often common to hear people talk about ‘one threw a bad luck’ or ‘someone has cast a spell’. It is said that there are sorcerers who abuse or play on emotional weakness of their victims by using several tricks to persuade one to speak a magical language. The ritual language can be described as possession of a high ‘coefficient of weirdness’ that is the language used in ritual in archaic and out of ordinary, which helps to foster the proper mindset to believe in the ritual. Other actions typically consist of gestures, possibly performed with special objects at a particular place or time. Object, location and performer may require purification. Flaunt photographs of religious deities; go to mysterious places like cemeteries in the middle of the night. There are some who even throw lemons, candles, cards at the crossroad of residential areas. The victims of witchcraft are said to come from all social and socio-professional categories.</p> <p>It is said that traits of the voodoo can also be found in the witchcraft in Mauritius.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Lemons, candles, cards, crossroads and people
2.2	Associated intangible elements	Knowledge, practices, rituals, beliefs
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages of each group
2.4	Perceived origin	Africa, India and other areas
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, rituals, magic, family, secrecy
3.4	Modes of transmission	Oral, by experiencing it with elderly generations, family, rituals, magic, secrecy
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Shunning by community</p> <p>Government acts against the same</p>	

	Secrecy of passing the knowledge	
4.2	Threats to the transmission Shunning by community Government acts against the same Secrecy of passing the knowledge	
4.3	Availability of associated tangible elements and resources; Yes	
4.4	Viability of associated tangible and intangible elements; Very limited	
4.5	Safeguarding measures in place.	Absolute secrecy
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Absolute secrecy
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

CATEGORY VIII
rites of passage

BIRTH RITUALS-<i>RIT POU NESANS</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Rit pou Nesans</i> English: Birth Rituals
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>The Christians perform the Baptism on the birth of a child with a ceremony varying depending on the Christian group whether Catholic, Anglican, protestant or others.</p> <p>The Hindu communities mark the birth of a child with the ceremony of 'bainye' which is performed on the sixth and 12th days after the birth. This ceremony varies as per the ethnic group despite being of the Hindu religion.</p> <p>Islam followers also have their special ways of initiating a new born to the world. Among the Muslim community, 'Azaan' is given when a child is born in both ears, initiating the child to prayers.</p> <p>There is also the circumcision practice whereby boys are circumcised at an early age. It has spiritual as well as physical benefits.</p> <p>Girls ears are pierced for earings.</p> <p>One of the most rare and not very popular rituals is the 'zenfan bainye'. Some African descendants used to perform the <i>zenfan bainye</i>, a ceremony in which the baby was given a special bath with water in which a dead snake was kept for some time. It is said to have medicinal properties that is beneficial to the baby. However, this was done in secrecy as it was not accepted by the church. Some people still practise this ceremony up to today.</p> <p>The zenfan bainye ritual was performed among Creoles in urban areas like Port-Louis and in villages like Bambous Virieux during the 19th and 20th centuries. There were several types of 'baths', some required water as suggested by the name while others were 'dry' and were considered more appropriate for the child's parents.</p> <p>One of the most powerful water baths was the <i>dilo entre de</i>, meaning taken at an estuary. It was mostly performed for male baby preferably not yet baptised in Catholic or Christian churches. It was believed that the baptismal blessing interfered with the bath. The requirements for the <i>dilo entre de</i> bath was water taken from an estuary, a mixture of several powdered magical herbs (<i>herbe Pok Pok and Sansitiv</i>) and most importantly a freshly caught eel. The healer bonded the wet paste with a type of clay then the whole preparation was sun dried and the resulting pellet was pulverized.</p> <p>At the beginning of the ceremony, the healer would first recite an incantation, dip the child's feet in the water, then his hands and finish by semi-immersing the infant in the tub. The effects of the bath were that the child would grow with special abilities such as being more perceptive or</p>	

	<p>psychic about people's intentions.</p> <p>Other baths such as <i>bain lamer</i> or <i>bain larivyer</i> are rather practiced today by adults than children. The healer would semi immerse the person in the water while pronouncing the necessary incantation. The objective of the ritual was to gift the person with psychic ability, intelligence and ability to defend himself same as <i>dilo entre de</i>.</p> <p>There were also baths for baby girls that were called <i>bain lasane</i>, carried out with powdered magical concoctions. The healer would make a superficial incision on the baby's arm then smear the powder into the wound. The purpose of this was to mix the powers contained in the magical powder with the child's blood thus fortifying her against the dangers of life.</p> <p>Among the Marathi community, the <i>patchwi</i> is celebrated on the 5th night of the newborn. This ceremony celebrates the saint Satwi who would protect the newborn in return. The ceremony is very important for the Marathi community and can be compared to the baptism. During that one night, the newborn is put in a cradle (palna), swung by women singing traditional songs. This ritual was performed only by women. Some informants said that before they do that ceremony, they have first to light camphor, give <i>grog</i> (some alcohol) and cigarettes to the <i>Iswoti</i> outside the house. Then they would start the ritual inside the house by offering camphor, <i>gram bwi</i> (boiled chickpea) and praying. The family had to fast. Some informants however, differentiated families that used to celebrate <i>patchwi</i> by doing rituals on a <i>ros kari</i> (grinding stones) that they put inside the bedroom, while others would celebrate it on a platter. This ritual is disappearing.</p> <p>The Marathi community also perform the <i>barsa</i> which is celebrated on the 12th day of the newborn. It is also called the naming ceremony of the newborn and sometimes, it is done on the 40th day. It is considered to be the birthday of the child. During that ceremony, the family cooks <i>hamti</i>. This ritual is however disappearing.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Religious and ritual paraphenelia from the different groups
2.2	Associated intangible elements	Rituals, religious and social practices, traditions
2.3	Language(s), register(s), speech level(s) involved	Creole, Hindi, Urdu, Marathi, French and English
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans and Chagossians
3.2	Other participants (e.g., holders/custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	Social and religious practices, rituals, traditions
3.4	Modes of transmission	Oral, by experiencing it with elderly generation
3.5	Concerned organizations (NGOs and others)	National Heritage Fund and other ethnic/ religious bodies
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	Migrations

	Globalisation Assimilations	
4.2	Threats to the transmission; Migrations Globalisation Assimilations	
4.3	Availability of associated tangible elements and resources; Yes	
4.4	Viability of associated tangible and intangible elements; Viable	
4.5	Safeguarding measures in place.	Tradition, rituals, practices, knowledge, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Depends on the community
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

WEDDING RITUALS- RIT PU MARIAZ		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: Rit pou mariaz English: Wedding rituals
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>The Christian wedding usually takes place in a church before a priest. A traditional Hindu wedding ceremony lasts for days normally starting on start on a Friday evening till Monday night. It will be accompanied by several rituals before and after the main wedding ceremony. The rituals are normally accompanied by special songs and prayers. The weddings will also vary in the different communities. Among the Muslim community, the wedding ceremony is called the Nikah. Mariage is celebrated through the Nikah in the presence of both parents and friends. Basically the weddings are done according to the rites and rituals of the respective religious beliefs. However, it is interesting to note that they have been adapted to a Mauritian context and also they have incorporated bits and pieces of other communities in the ceremonies.</p> <p>Mehendi is a festive day on the eve of a wedding where Henna is applied on the hands and feet; Red is the preferred coloured; Separate songs and dance for men and women and cakes and sweet drinks are served.</p> <p>Among the Marathi community, traditionally weddings were celebrated during three days not specifically during weekends. The organisation of the ceremony has not much evolved over time. However, in the past, weddings ceremonies were generally organised at the bride and the groom's place. Often a canopy was erected in front of the house. When carrying interviews, some informants spoke of the <i>mariaz toulsi</i>. This is a tradition consisting of planting a <i>toulsi</i> (basil) in the canopy. In most cases, weddings are often organised in the <i>mandir</i> (temple).</p> <p>On the first day, there is a ritual called <i>utna</i>. This is a ritual of purification with coconut water being poured on the head of the bride and bathing her with coconut water.</p> <p>On the following day, the second day, there is a ceremony known as <i>halad</i> or <i>safran</i>. The groom comes with five married women. These five women perform the <i>owsa</i>: each one offers a gift to the bride consisting of a home utensil that they take from their place and they put it in her <i>hoti</i> (end of the sari). Then, they bring some rice and put it on her. In the past, informants also reported that they used to do <i>basinn</i> ritual. This consisted of covering the face of the bride with flowers so that the groom cannot see her face before being married. After some prayers, the couple exchange their vows and the groom ties the engagement chain around the neck of his bride. Some families also used to organise a <i>dashawtar</i> (party) on Saturday night to entertain the guests.</p> <p>On the third day, the wedding ceremony is performed. The groom attached the sacred wedding chain known as <i>mangalsutra</i> around the neck of his bride. In the past, <i>mangalsutras</i> were not in gold. In some families, according to their <i>kul</i> (dynasty), they perform a <i>gondal</i> on that day or <i>jaagan</i> or <i>nagpanchmi</i> or <i>hawan</i> (religious performances). Some also perform <i>gamat</i> (songs and dance). Other kinds of dances performed during wedding ceremonies are the <i>jakri</i> (songs and</p>	

	dance).	
	In the past, tea and cakes were being offered in wedding ceremonies to the guests for families who could not afford offering food to all of the guests. The wealthier families were able to organise small music performances with trumpets (<i>wajatri</i>).	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Religious and ritual paraphenelia from the different groups
2.2	Associated intangible elements	Rituals, religious and social practices, traditions
2.3	Language(s), register(s), speech level(s) involved	Creole, Hindi, Urdu, Marathi, French and English
2.4	Perceived origin	Various origins and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians, Agalegans
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social and religious practices, rituals, traditions
3.4	Modes of transmission	Oral, by experiencing it with elderly generation
3.5	Concerned organizations (NGOs and others)	National Heritage Fund and other ethnic/ religious bodies
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Migrations Globalisation Assimilations	
4.2	Threats to the transmission Migrations Globalisation Assimilations	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tradition, rituals, practices, knowledge, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Depends on the community
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS,	

	ARCHIVES
Mauritius Marathi Cultural Centre Islamic Cultural Centre	

DEATH RITUALS- RIT POU LAMOR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Rit pou lamor</i> English: Death rituals
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans, Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on the Chagos Archipelagos
1.5	<p>Short description</p> <p>Funerary rites depend on the different religious beliefs and communities. In some of them verses are chanted and special rituals are conducted. For most of the communities, the rituals will continue up to one year since the death with prayers, homage and others.</p> <p>Among the Marathi community, at the death of a spouse, the widow or the widower breaks the <i>mangalsutra</i> (marital chain) and the <i>tika</i> (dot made on the forehead).</p> <p>Prayers and rituals are performed during ten days after the death. The mourning family has to fast and perform the <i>anta puja</i> to ensure the soul is leaving and not coming back amongst living people. The mourning family prepares a meal comprised of the favourite food of the deceased on the 10th day. Afterwards, the family has to observe mourning during a period of five months to more than one year depending on the families. A ritual is performed to end the mourning period. On the 10th/ 12th day, a special prayer is performed by mourning. This is called <i>diwas</i>.</p> <p><i>Jaag</i> is a ritual done on the eve of <i>diwas</i>. This was specifically performed by the Marathi community. For this ritual, family has to call for <i>kaamli</i>, a person who is able to perform it. This one will pray, light camphor and will be possessed by the spirit of the deceased. His souls enters the <i>kaamli</i>'s body and speaks through his mouth. The family then asks him questions on his last wishes. This ritual is today rarely practiced.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Religious and ritual paraphenelia from the different groups
2.2	Associated intangible elements	Rituals, religious and social practices, traditions
2.3	Language(s), register(s), speech level(s) involved	Creole, Hindi, Urdu, Marathi, French and English
2.4	Perceived origin	Various origins and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Agalegans, Chagossians
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social and religious practices, rituals, traditions
3.4	Modes of transmission	Oral, by experiencing it with elderly generation, practice and rituals

3.5	Concerned organizations (NGOs and others)	National Heritage Fund Other ethnic/ religious bodies
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Migrations Globalisation Assimilations	
4.2	Threats to the transmission Migrations Globalisation Assimilations	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tradition, rituals, practices, knowledge, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	Depends on the community
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Mauritius Marathi CulturalCentre	

CATEGORY IX
OTHER FESTIVALS AND PRACTICES

FAMILY GATHERING- <i>LE RWA BWAR</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Le Rwa Bwar</i> English: Family gathering
1.2	Short, maximally informative title (including indication of domain(s))	Social practices
1.3	Community(ies) concerned	Mauritian Creole
1.4	Physical location(s) of element	Island of Mauritius
1.5	Short description Like many festivals and customs, the origin is much more prosaic. In the past, there was no refrigerator and people did not eat to the full. They were waiting for the holidays to eat better. Throughout the year, they saved money to buy groceries for the holidays. The meal was then a family tradition. And traditionally in Mauritius, many families go to the beach to share a family lunch.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Food, drinks, beaches, families and friends
2.2	Associated intangible elements	Practice, tradition
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritian Creole
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Social practices, leisures, traditions
3.4	Modes of transmission	Oral, by learning from elderly generation, practice
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Globalisation	
4.2	Threats to the transmission Globalisation	
4.3	Availability of associated tangible elements and resources Yes	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Practice, word of mouth, transmitted from one generation to another, traditions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and	ICH workshops and consultative meetings

	inventorying	
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

FESTIVAL OF COLOURS- <i>HOLI</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Hindi: <i>Holi</i> English: Festival of colours
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Indo-Mauritians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues
1.5	Short description Originally from India it marks the harvest time. However, it comes up in mythological explanations as well. This festival is also known as <i>phagwa</i> which derives its name from the word <i>phaag</i> implying colours. On the eve of this festival there is the <i>Holika Dahan</i> . Here they burn an effigy of Holika- a Goddess in Hindu Mythology- made of bamboo and straw adorned with a saree. Songs called the <i>Chowtaal</i> and <i>Dhamaal</i> are sung and people play with colours. It is moment of joy and sharing and a way to forget all rivalry or enmity. Formerly <i>Chawtaal</i> and <i>Dhamaal</i> were sung one month before the festival so as to set the mood. Several <i>Chawtaal</i> and <i>Dhamaal</i> singing competitions are organised at national and regional levels.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books, straw to make idols, fire, colour, water, food, drinks, people
2.2	Associated intangible elements	Practice by the people, rituals, festivals, religious and social practices, memory, knowledge
2.3	Language(s), register(s), speech level(s) involved	Hindi, Bhojpuri, Creole
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Indo- Mauritians and others
3.2	Other participants (e.g., holders/ custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral, by experiencing it with elderly generation, religious practices rituals and traditions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Sanatan Dharma Temples Federation Hindu Maha Sabha Other Hindu associations and organisations District and village councils Municipalities
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration	
4.2	Threats to the transmission Lack of interest from the youth	

	Migration	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from one generation to another, practice, rituals, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

FESTIVAL OF LIGHTS- DEEPAVALI/ DIVALI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Hindi: <i>Deepavali/ Divali</i> English: Festival of lights
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Indo-Mauritians
1.4	Physical location(s) of element	Island of Mauritius and Rodrigues
1.5	Short description <i>Deepavali</i> is among the most important, spectacular, attractive, popular and colourful festivals widely celebrated in Mauritius. <i>Divali</i> also known as <i>Deepavali</i> is the festival of lights and sharing. Deep means light and avalī means row. Thus <i>Deepavali</i> refers to a row of lights. It is related with the Hindu mythology and there are several reasons to celebrate it with most Mauritians celebrating it. Several types of cakes are cooked on this occasion but the special cake for the day is the <i>gato patate</i> - made of sweet potato, coconut and flour which is fried in oil. The cakes are shared with families, friends and neighbours irrespective of their community. Houses are decorated with lit earth lamps and laminating lights. Firecrackers are lit and <i>rangoli</i> (floor decoration) are drawn at the doorsteps. Cultural shows are organised throughout the island both on the eve and on the day of the festival.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Lamps, oil, fire, food, clothing, firecrackers
2.2	Associated intangible elements	Practice, rituals, traditions, festivals
2.3	Language(s), register(s), speech level(s) involved	Hindi
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Indo- Mauritians and others
3.2	Other participants (e.g., holders/ custodians)	The Public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral, by experiencing it with elderly generation, traditions, practices, festivals
3.5	Concerned organizations (NGOs and others)	National Heritage Trust Fund Mauritius Sanatan Dharma Temples Federation Hindu Maha Sabha Hindu House Other Hindu organisations and associations District councils Village councils Municipalities
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration	

4.2	Threats to the transmission Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources; Available	
4.4	Viability of associated tangible and intangible elements; Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from one generation to another, practice, temples, rituals, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

PRAYER OF GODDESS KALI- JATRA		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi: <i>Jatra</i> English: Prayer of Goddess Kali
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritian Marathi
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>This ritual is also called <i>Kali Puja</i> or <i>kalimay puja</i> or <i>servis kalimay</i>. It is celebrated once a year at the <i>kalimay</i> in each village. In the past, it was celebrated by carrying out animal sacrifice (<i>rakhan</i>) such as goat or chicken. Members of the village or the camps all contributed to buy the sacrificial animal. Men slaughter the animal and five married women (<i>sawasin</i>) come with them to do <i>puja</i> (ritual). First, they have to pray to the three main Hindu gods: Brahma, Vishnu and Shiva by lighting camphor and offering some water. Then, they light camphor for the <i>Iswoti</i> (the guardian of the place, often situated under a mango tree in the area) and finally they do the <i>puja</i> at the <i>kalimay</i>. The five women have to come with a bamboos basket, flags, five coconuts and red powder (<i>koumkoum</i>) in the basket. They perform a ritual with rice in which they have to fill their <i>hoti</i> with rice. After the sacrifice, they cook the meat and eat the meal at the <i>kalimay</i> as they are not allowed to come back home with the food. Today, many villages do not carry out this exercise and instead give sweet food such as <i>kheer</i>. According to some informants, this festival is done every year before the sugarcane cutting start to have a good harvest and avoid accidents.</p> <p>This festival is still celebrated but it was more celebrated in the past and in a different way as almost everywhere as almost everyone stopped the practice of animal sacrifice.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Bamboos basket, flags, coconuts, red powder, temples, people
2.2	Associated intangible elements	Traditions, rituals, beliefs, knowledge, festivals
2.3	Language(s), register(s), speech level(s) involved	Marathi
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Marathi
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, practice
3.4	Modes of transmission	Oral, by learning from the elderly generation, practice, traditions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Marathi Cultural Centre Marathi Andhra Maha Sabha Marathi Speakin Union
4.0	STATE OF THE ELEMENT: VIABILITY	

4.1	Threats to the enactment Lack of interest from the youth Migration	
4.2	Threats to the transmission; Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from one generation to another, practice, temples, rituals, prayers
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Mauritius Marathi Cultural Centre Trust, 2012. A Study of Marathi settlements in Mauritius- Oral History and Anthropological Perspectives 	

CELEBRATION OF GODDESS BHAWANI- GONDAL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi: <i>Gondal</i> English: Celebration of Goddess Bhawani
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritians Marathi
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>This festival celebrates the goddess Bhawani (Durga). Not every Marathi celebrate this festival, as only some families do depending of their <i>kul</i> (dynasty). It is celebrated at people's place once a year or every three or five years and for weddings of children (the first and the last son), depending on the families. This festival consists of prayers and songs done during one night while playing music with <i>sambal</i> and <i>tountouna</i> by <i>gondli</i> (people doing <i>gondal</i>). Depending on their <i>kul</i>, some families have to do animal sacrifice (<i>rhakan</i>) of a goat in honour of the guardians of the goddess <i>Bhawani</i>: <i>Mosaba</i> and <i>Khandoba</i>. Others do not offer any animals; they only offer sweet food (<i>goraniwark</i>) such as <i>kheer</i> (sweet curd rice), <i>bhakri</i> or <i>ti puri</i> cooked without oil. They also offer <i>phakki supari</i>, consisting of a <i>pak</i> (areca nut) with <i>kheer</i>. Only men did this festival. In the past, there was <i>jogwa</i>, that consisted of going to five doors to ask some rice to be cooked and to be offered to Bhawani.</p> <p>It was more celebrated in the past and the festival started to change as less people carried out animal sacrifice. In the past, it was mainly celebrated on Tuesdays while today on Sundays only.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Animals, foods, people, temples
2.2	Associated intangible elements	Rituals, traditions, beliefs, knowledge
2.3	Language(s), register(s), speech level(s) involved	Marathi
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians Marathi
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, beliefs, knowledge
3.4	Modes of transmission	Oral, by learning from the elderly generation, practice
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Marathi Cultural Centre Marathi Andhra Maha Sabha Marathi Speakin Union
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Lack of interest from the youth</p> <p>Migration</p>	
4.2	Threats to the transmission	

	Lack of transmission Migration	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place.	Tv and radio programmes, publications, transmitted from one generation to another, practice, temples, rituals, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Consultative meetings and workshops
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Mauritius Marathi Cultural Centre Trust, 2012. A Study of Marathi settlements in Mauritius- Oral History and Anthropological Perspectives 	

CELEBRATION OF LORD KHONDOBA- JAAGRAN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Marathi: <i>Jaagran, Langar</i> Creole : <i>Servis Kass la senn</i> English : Celebration of Lord Khondoba
1.2	Short, maximally informative title (including indication of domain(s))	Social/ religious practices
1.3	Community(ies) concerned	People who originated from Maharashtra specifically Kokan and Ratnagiri
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p><i>Jaagran</i> is a Marathi traditional practice in the glory of Lord Khandoba, an avatar of Lord Shiva. As the name <i>Jaagran</i> itself suggests, the ritual is performed throughout the night and people are required to remain awake. In some other ways, this whole night awakening shows the sacrifice that the devotees are making in favor of Lord Khandoba.</p> <p><i>Jaagran</i> is started with the <i>Waari Maangane</i> which means collecting grains as charity from other people's place in order to make <i>prasaad</i> (offerings) for Lord Khandoba.</p> <p>During the night, traditional songs are sung by the <i>Waghya</i> (people who perform the rituals) and the <i>Muralis</i> (female devotees of Lord Khandoba). Stories and Legends which have been described in the <i>Malhari Mahatmya</i>, a religious text dedicated to Lord Khandoba, are recited and narrated to all the devotees present.</p> <p>There was also the folkloric tradition of <i>danser ramass kass</i>. This was performed by the <i>Waghyasin</i> order to depict that in the court of Khandoba, they are mere beggars. People throw coins on the floor and while dancing the <i>Waghyas</i> have to collect these coins simply by trying to grab it with the index finger and middle finger. The songs which accompany this dance of the <i>Waghyas</i> is <i>ghaabharlaa waghya ghaabharlaa</i>, saying that the <i>Waghya</i> is afraid to pick up the coins and in other way, inciting them to collect the maximum they can.</p> <p>At Midnight, there is the <i>Maha Aarti</i> which is performed and people who wishes to make <i>Navas</i>, do so during the <i>Maha Aarti</i> by taking a coconut in their hand and asking whatever they wish and thereafter offer it to Lord Khandoba.</p> <p>At <i>Brahma Mhurta</i>, the time of sunrise, the <i>langar thodne</i> (ritual) is done. A metal chain which is at one end has a handle and the other is fixed to the ground is pulled by the <i>Waghya</i>. It is believed that when the chain is broken, Lord Khandoba has shown his presence and acceptance for this ritual.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>1-Musical instruments:</p> <p><i>Saambaal</i>: a drum like instrument which has 2 drums like structure and on which skin is placed in order to give the sound.</p> <p><i>Tountouna</i>: A single string guitar which is played throughout the night</p> <p><i>Ghaati</i>: 2 small bells together which the <i>Waghya</i> and <i>Murali</i> ring when they dance</p>

		<i>Dhuf</i> : a hand drum which is played by the Waghya Other Instruments: <i>Jhaal, Chimta, Naal, Dholl.</i>
2.2	Associated intangible elements	Traditional Colloquial Songs <i>Waghya</i> Dress Old expressions and words in Marathi Reminiscence of the Legend of Lord Khandoba
2.3	Language(s), register(s), speech level(s) involved	Marathi, Kokani
2.4	Perceived origin	Maharashtra, Kokan, Ratnagiri
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Ayram Rawojee, Male Rajeshwar Mancoo, Male Puddhoo Family of Bambous Kushant Mahadoo, Male Anil Luximon, Male <u>Deceased Waghya</u> Malaree Coondee, Lived at Olivia Italraw Anandraw, Lived at Beau Bassin Khundoo Goorappa, Lived at Deep River BeauChamps Kisna Toocaram, Lived at Chamouny Maroty Puddhoo, Lived at Bambous Sakaram Mangra, Lived at Montagne Blanche Mangra Mancoo
3.2	Other participants (e.g., holders/custodians)	Family members and friends of the Waghya
3.3	Customary practices governing access to the element or to aspects of it	Rituals, traditions, beliefs, knowledge
3.4	Modes of transmission	Dance observation and imitation Playing instruments- informal teaching by elders to the young ones, family tradition transmitted to younger generations Making instruments- teaching to the younger ones
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Marathi CulturalCentre Marathi Speaking Union Marathi Andhra Maha Sabha
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Few people are interested in performing this. Many do not even know whether in the past their family used to practice this. Cultural deviation of youngster who are not keen to follow the traditions.	
4.2	Threats to the transmission Modernization and failing to comprehend the traditional Marathi Language may lead to failure of transmission	
4.3	Availability of associated tangible elements and resources Instruments are still being made in the traditional way. Products used for instruments are natural (goat skin, wood, sticks) and environment friendly.	
4.4	Viability of associated tangible and intangible elements	

	Viable	
4.5	Safeguarding measures in place.	The Mauritius Marathi Cultural Centre Trust, promoting the Marathi Culture throughout Mauritius and making their best to revive the ancestral traditions.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Consultative meetings and workshops
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Mahadooda Kushant Maharkar, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo – Jankee, Georga Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Mauritius Marathi Cultural Centre Trust, 2012. A Study of Marathi settlements in Mauritius- Oral History and Anthropological Perspectives 	

REMEMBRANCE OF GOD- ZIKR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Urdu : <i>Zikr</i> English : Remembrance of God
1.2	Short, maximally informative title (including indication of domain(s))	Social/ Religious practices
1.3	Community(ies) concerned	Mauritian Muslim
1.4	Physical location(s) of element	Island of Mauritius
1.5	Short description <i>Zikr</i> is remembrance of God and is an act of worship. It is generally performed on Thursday evenings. It is like the acts of <i>dervesh</i> and <i>sufis</i> .	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Places of worship, musical instruments, people
2.2	Associated intangible elements	Rituals, traditions, beliefs, knowledge
2.3	Language(s), register(s), speech level(s) involved	Urdu, Arabic
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritian Muslims
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, practices, knowledge systems, beliefs
3.4	Modes of transmission	Oral, by learning from the elderly generations through Mosques, traditions, practices
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Islamic Cultural Centre
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Migration	
4.2	Threats to the transmission Migration	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	Tv and radio programmes, publications, transmitted from one generation to another, practice, Mosques, rituals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and	ICH workshop and Consultative meetings

	inventorying	
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

DOMAIN 4

KNOWLEDGE CONCERNING NATURE AND THE UNIVERSE

CATEGORY I
USE OF NATURE FOR SUBSISTENCE

TRADITIONAL HUNTING PRACTICES-FASON LASAS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason lasas</i> English: Traditional hunting practices
1.2	Short, maximally informative title (including indication of domain(s)) Practices concerning nature and universe
1.3	Community(ies) concerned Mauritians including Rodriguans, Agalegans and Chagossians
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and formerly of Chagos Archipelagos
1.5	<p>Short description</p> <p>Legal hunting</p> <p><i>Deer hunting</i>: Legal hunting practices have to be differentiated from illegal hunting or poaching. Legal hunting concerns mainly deer hunting in Mauritius. Deers were brought to Mauritius by the Dutch settlers from Java and deer hunting has existed since the French period. However, this practice has evolved with time. Indeed, in the past, this activity was considered a sport and leisure related one, intended and practiced mainly by the upper class Franco-Mauritians. Other Mauritian men of different ethnic group were only brought in hunting games as helpers. The rare non-Franco Mauritian who used to be invited to join a hunting parties were required to have a gun and to know the owner of the “<i>sase</i>” (hunting ground). In 1828, there were 827 registered hunters, among which there was only one non-Franco Mauritian. With time, access to hunting games democratised and opened up. Still, in the modern day, this sport is carried out mostly by Franco-Mauritians as it remains a tradition amongst them and also because they are the main owners of hunting grounds. In addition, deer hunting was practiced only by men whereas in modern times, a large number of women do participate in this activity.</p> <p>Before 1960, deers were not reared in fenced hunting grounds like they are today. These were free to move in the natural environment and even approached residential areas to eat crops. This was a good occasion for the local people to hunt the animals. However, between the 1950s and 1960s, big land owners changed their land use policies from cultivation to that of <i>sase</i> (hunting grounds) for economic reasons. Consequently, many people living in camps on big estates had to leave and to settle on State lands when those camps were transformed into hunting grounds closed by fencings. In the 1960s, the <i>sase</i> was a family business supervised and managed by family members. Deers were reared for local consumption as well as for exportation hence bringing in profits for the owners. However, this has changed with time. Now, deer hunting grounds are administered by shareholders and in order to participate in hunting games one must become a shareholder. The reason for this change in administration is found in the high cost involved in maintaining the <i>sase</i>. The hunting season holds great significance in society.</p> <p>Hunting games used to have a structured organisation with its own hierarchy and rules. Amongst the hunters two main status were differentiated: the hunter himself and the <i>ti fizi</i> or <i>piker fizi</i> (whipper-in) who are helpers of the hunter, usually a man owning a gun of lower social class, who remains on his guard and assures the surveillance position. Other workers involved in hunting games were generally boys of the neighbouring villages and camps aged between ten and fifteen years. They had to arrive at the hunting ground very early in the morning, before sunrise and were not paid with money, but were offered flesh of the deer</p>

which was shared between hunters and workers at the end of the day. This piece of meat ensured food for these poorest families. These workers were hired as either *tourner/tchoula* (beaters), *depeser/kouper* (skinning/ cutter-up) or *krok-mor* (undertakers). The *tourner/tchoula* (beaters) used a hound on a leash and walk at a distance of ten to twenty metres from each other in the woods, screaming *tchoule* to make noises to terrify the deer and chase them out of the woods. When the beaters would spot deer, they would scream *large* (release) and they would release the hound that would track the deer and bring it out of the woods in a *brize* (a clear portion of wood) so that the hunter can shoot the game easily from the watch tower, situated at the extremity of the *brize*. Before the hunting games began, the owner of the hunting ground would inform the participants about the number of deer to be killed and the kind of deer which are targeted, such as “big horns”, bucks, does, “small horns”, or fawn and young deer also known as *kornison*. After the hunting journey, the *krok-mor* (undertaker) picks up the deers and bring them to a hut known as a *rondavel* where they are cut by the *depeser/kouper* (skinning/ cutter). The pieces of meat are then distributed amongst the hunters and helpers who participated in the hunting game. Generally, the upper class hunters and the owner of the hunting ground got the best pieces of meat namely the filet; the whipper-in got the shoulder, a thigh part or one to three pounds of venison. The beaters and the *krok-mor* used to receive a shoulder, two ribs, or the neck. And the cutter-up was offered only small pieces of meat. The horns of the hunted animal were usually offered to the hunter who shot the deer and was considered like a trophy.

Another kind of deer hunting is known as stalking. This involves a lonely hunter walking throughout the hunting ground with his gun, and shooting deer which met on his way.

Poaching

According to traditional subsistence methods in the past, Mauritians used to hunt wild animals for meat consumption. These hunting practices are now considered as illegal hunting. Indeed, in the past mountains and forests provided plenty of space to hunt. These landscapes were free to access and hunting practices were not forbidden. However with time, land use regulations, economic activities and access to private lands were all subject to change. These mutations occurring around the 1960's had consequences on the wild environment, as well as on the use of natural environment for subsistence and hunting. Sugar cane fields were planted, woods were cut for urban development and fenced *sase* was created. Consequently these hunting practices of subsistence became illegal ones and wild animals became rare. However, these practices were perpetuated; the hunting practices and skills locally known as *al mayie* (to catch) continued to be transmitted through generations and became risky due to its illegal aspects.

Deer poaching on hunting ground is to be differentiated from hunting of other wild animals. Poaching was, and is still a big dilemma for owners of hunting grounds. This illegal hunting is carried out by groups of young men who enter the *sase* illegally at night, away from the sight of the keeper. Techniques and tools used by poachers to hunt deer are different from those used by legal hunters. When planning their techniques to capture animals, the poacher would make sure that the method used would not make any noise which could cause suspicion This technique was obtained from experience and by watching elders. They would fix the traps very early in the morning and at night they would enter the game. These traps are dangerous for the beaters as the latter were badly injured when they were caught in these traps.

Other wild animals hunted are mainly monkeys, wild boar, hare, birds and *tang* (tenrec). Different methods were used to poach these animals such as guns, dogs, or traps. Dogs were used to catch monkeys, hare, wild boar and tenrec. Tenrec and hare hunting were held at night during the Easter season, while monkeys and wild boar hunting were held during the day.

Different types of traps were used for deer, wild boar, tenrec, hare, and monkeys. The poachers were experts in the building of traps, and had specific knowledge of materials needed such as the wood to be used, the type of thread and how to tie knots. They also knew the best hunting seasons for each animal. For example, the hunting season for tenrec and wild boar corresponded to the season of cattley guava, between May and June when the animals gained weight. For this reason, these animals are traditionally eaten for Easter festival by Christians.

Another hunting activity is known as *lasas loulou* (loulou hunting). A *loulou* is a kind of brown crab living in the muddy coastal areas. It is now considered as an endangered species. The hunting season is from January to February. It was practiced at night, in pairs, traditionally with flambeau, later replaced by an electric torch, to attract the crab from its hole. While one person held the lighting source, the other person would capture the crab when it came out of its hole and would put it in a gunny bag.

Lasas zozo (bird hunting) is another kind of poaching practice. Bird hunting was generally done with a slingshot. It is popularly referred to as a game practiced by children in the past. However, it is also known to be an occupation on the plantations aimed at protecting the fruit or vegetable harvest from birds. Hunting of fructivorous bats was and is still practised despite being a protected species.

Use of tools and techniques

Trap (traps): Different kind of traps is used to capture different animals. Traps were most common device to capture monkeys and wild boars. Cage traps were made with strips of cattley guava wood, with a bait to attract the animal and when the latter entered the cage, the door shut automatically. There was an angle lock to prevent the animal from escaping. Fruits such as cattley guavas, bananas and even sugar cane were used as baits. The cage was then covered up to be hidden. With this method, the animal was usually caught alive. However when capturing monkeys a rock called *lasomwar* (stunner) was placed in the cage to make the animal unconscious.

Lak (snare): This device is used to trap deer, hare, tenrec and wild boar. A lure was placed at the centre of the snare and when the animal ate the bait it triggers a mechanism which trapped the snare around the animal. The snare was camouflaged with leaves. The snare traps were especially dangerous for people walking in the wood as those could be caught in it.

Slingshot or catapult: This device is a small hand-powered projectile weapon. It depends on strong elastic materials. It forms a form the "Y" shaped handle, with rubber strips sliced from items. Rocks and grains were used as projectiles with the slingshot. It was both a hunting weapon and at the same time it is a toy which most boys played with. Slingshots were popularly used for hunting monkeys and birds.

Rodrigues: Rodriguans used to live a semi-sustainable life style. The tradition of small-scale farming and agriculture has been transmitted across generations. Almost all inhabitants have a plot of land for farming and agriculture. People had a small garden in their yard and a large plot of land near their house for food production on a small-scale. The local name for their garden is *bitasyon* (it a derivative of habitation). Their food production was primarily for personal consumption and the surplus was either bartered or sold locally. However, some also exported their production to Mauritius but intensive agriculture did not develop on the island. The products that were exported to Mauritius were mostly: onion and garlic.

	<p>Rodriguans were taught to treat nature with respect as, for them land is ‘gold’ and thus later <i>fode pas zame ou maltret li</i> (You should never ill-treat your land). Rituals and beliefs were transmitted relating to agriculture, gardening and even ways of cooking food. For example: intensive agriculture for exportation was not introduced on the island and therefore, they did not produce in large quantities. The Rodriguans <i>ena enn kiltir fer ban zafer piti pou la fami ek osi plantasyon</i> (have a culture of doing things on a small-scale for the family and gardens as well). They grew:</p> <ul style="list-style-type: none"> - <i>Anana</i> (pineapple) - Citron/limon (lemon) - Cotton - <i>Kafe</i> (coffee) - <i>Koko</i> (coconut) - <i>Lai</i> (garlic) - <i>Legim</i> (vegetable) - <i>Maniok</i> (cassava) - <i>May</i> (maize) - Melon - <i>Patat</i> (sweet potato) - <i>Piman</i> (chili) - <i>Zariko</i> (bean crop) - <i>Zepis</i> (spices) - <i>Zonion</i> (onion) <p>Agalega: Agalega is an isolated island which is dependent on Mauritius for basic needs and goods. To be able to survive, the Agalean have been horticulturalists across generations, practising small scale agriculture and farming for personal consumption. They lived a self-sufficient lifestyle relying on the importation of basic goods that they could not produce locally from Mauritius. They grew:</p> <ul style="list-style-type: none"> - <i>Bigarade</i> (Bitter orange) - <i>Bilimbi</i> - Citron/limon (Lemon) - Fruit plants - <i>Koko</i> (Coconut) - <i>May</i> (maize) - Maniok (Cassava) - <i>Margoz</i> (Bitter gourd) - Miane - <i>Patol</i> (Snake gourd) - <i>Patat</i> (Sweet potato) - Tamarin (Tamarind) - <i>Ziromon</i> (Pumpkin) 		
2.0	CHARACTERISTICS OF THE ELEMENT		
2.1	<table border="1" style="width: 100%;"> <tr> <td style="width: 35%;">Associated tangible elements</td> <td>Tools and devices used to hunt, land, tools for agriculture, hunters, skinners, etc</td> </tr> </table>	Associated tangible elements	Tools and devices used to hunt, land, tools for agriculture, hunters, skinners, etc
Associated tangible elements	Tools and devices used to hunt, land, tools for agriculture, hunters, skinners, etc		
2.2	<table border="1" style="width: 100%;"> <tr> <td style="width: 35%;">Associated intangible elements</td> <td>Leisures, games, social gathering, subsistence activity, traditions, practices</td> </tr> </table>	Associated intangible elements	Leisures, games, social gathering, subsistence activity, traditions, practices
Associated intangible elements	Leisures, games, social gathering, subsistence activity, traditions, practices		
2.3	<table border="1" style="width: 100%;"> <tr> <td style="width: 35%;">Language(s), register(s), speech level(s) involved</td> <td>Creole and respective languages to each group</td> </tr> </table>	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
Language(s), register(s), speech level(s) involved	Creole and respective languages to each group		
2.4	<table border="1" style="width: 100%;"> <tr> <td style="width: 35%;">Perceived origin</td> <td>Various origin and Mauritian adaptation</td> </tr> </table>	Perceived origin	Various origin and Mauritian adaptation
Perceived origin	Various origin and Mauritian adaptation		

3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agalegans
3.2	Other participants (e.g., holders/custodians)	Restricted
3.3	Customary practices governing access to the element or to aspects of it	Subsistence practices, professional practices
3.4	Modes of transmission	Oral, by experiencing with elderly generations, informal teaching, practice
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Poaching is disappearing: Illegal aspects of poaching and disappearance of wild animals, and free access to mass consumption Not applicable for deer hunting	
4.2	Threats to the transmission Lack of transmission (poaching) Not applicable for deer hunting	
4.3	Availability of associated tangible elements and resources Unavailability of wild animals (poaching) Yes (deer hunting)	
4.4	Viability of associated tangible and intangible elements Endangered (poaching) Living (deer hunting)	
4.5	Safeguarding measures in place.	Collection of testimonies by researches, books
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	Poaching practices are illegal
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius. Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i> , Mauritius.	

Montocchio, A., 1986, <i>un regard vers le passé</i> , Mauritius: Henry & Co. Renaud, P., 2002 (1986), <i>Mauritius</i> , Mauritius : Les Editions du Pacifique, University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i> , Corniche Bay Project, Mauritius.
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TRADITIONAL FISHING PRACTICES- FASON LAPES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason lapes</i> English: Traditional fishing practices
1.2	Short, maximally informative title (including indication of domain(s)) Practices concerning nature and universe
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Fishing practices traditionally constituted a subsistence means and source of revenue for many coastal families of Mauritius. Fishing was traditionally practiced both in a formal and informal way. Knowledge and skills of traditional fishing used to be transmitted through generation and the occupation to be perpetuated amongst family members. However, with the increase of the local population, the destructive fishing methods, and with the development of fishing industry, there has been a decrease in the number of fishes in and out of lagoons. Furthermore, with pollution and bad practices, coral reefs are dying and do not anymore provides food and shelters to lagoon fishes. Last decades, some legal and environmental measures to ameliorate the practices of the fishing industry were taken. Laws to regulate fishing practices, the size of the fishes caught and prices on the market were improved. Fishermen used to own a traditional boat called “pirog” or to rent it from a “banian” (banyan) who is a fish trader who take the catch with fishermen to sell it and employ the fishermen. Fishermen owning a boat could sell the catch of the day to a 'banian' or have it sold by him. Traditional fishermen fish every day, except when the weather prevents it. They start fishing early in the morning, between four and seven o'clock and end at around two o'clock in the afternoon. Traditional fishing techniques are fast disappearing and giving way to industrial and commercial fishing techniques such as long-line fishing, big game fishing, or trawling. Modern tools made of artificial materials that are more resistant were also developed. Only a handful of young generation's fishermen are willing to continue the traditional fishing activity.</p> <p>Traditional fishing techniques There are different types of fishing techniques according to the fishermen. Traditional Mauritian fishing techniques are:</p> <p><i>Pes a la senn</i> (net fishing): This type of fishing is practiced in some parts of the island during the period of March to September. It consists of using a <i>senn</i> (net) which is a large fishing net that hangs vertically in the water and which needs to be held by four or five boats. Weights are attached to the bottom edge of the net so that it stays flat like a fence. In order to attract the fishes in the net, the fishermen beat the water with a stick. This action is called <i>bataz</i>. Net fishing is practiced in the lagoon and is a very destructive technique.</p> <p><i>Pes a la golet</i> (angling): This fishing technique is the most common one. It consists of a long piece of thread fixed to a <i>golet</i> (fishing rod) made of bamboo with a bait attached at the end on the line. The fishing environment and the weight of the fishes determined the length and strength of the line, as well as the size of hook.</p> <p><i>Pes o kazie</i> (trap fishing): This is another common fishing technique practiced by most</p>

fishermen. This is an old way of catching fish but which has changed with time. Traditionally the trap was made with strips of bamboo and was smaller in size than the one used that is made with galvanized wires. The shape of the fish trap also varies. There are traps which are round known as *kazie ron* (round traps) or *kazie barik* which are used to catch blue spine unicorn fish also known as *pwason korn* in Mauritius. Round fishing traps are more recent but not commonly found. The most commonly and oldest traps used are known as *kazie plat* (flat trap) which is used to catch smaller fishes like *rouze* (sidespot goatfish), *kapitenn* (spangled emperor), or *kato* (blue-barred parrotfish). Other types of traps are the *kazie san ke* (trap without tails), *kazie demi ron* (semi-circular trap), *kazie an ker* (heart-shaped trap), and a T shaped trap. Traditional knowledge and skills to make traps were transmitted orally and are disappearing heritage.

River fishing: Mauritians also use to fish in the rivers and ponds. Traditionally women who went at the river to wash laundry used to catch small fishes and shrimps with their clothes, mainly their saree. It was also a game for children to catch small colored fishes in the rivers.

Use of traditional fishing tools

Nowadays, most fishermen buy ready made fishing tools made with artificial objects such as nylon and polyethylene. However, traditional fishermen used to go in the woods to find the raw materials in order to make fishing tools such as oars, paddles, *kobo*, buoy, traps, etc. Some of the traditional fishing tools are:

- *Kobo*: A coconut cut in half and used to remove water that has invaded the hull, and which could cause the boats to sink.
- *Boy* (buoy): A leash tied to a bamboo stick and to the nets which was used as buoy to locate the fishing nets in the sea.
- Paddle: A small wooden roar used for pushing against the water. It consists of a handle at one end and of a blade at the other end. It was traditionally made with a light wood, such as tecoma or “tatamaka” (*Calophyllum inophyllum*) to have a better floating.
- *Fwinn* (harpoon): A long stick with a piece of metal with two hooks at the end was used for example to fish on the reefs and to fish octopus.
- *Grif*: A long stick with a curved fork at the end used to collect algae used as bait in the traps.
- *Lagaf* (gaff): A long stick with a sharp hooked piece of metal at the end used to place the stones inside the trap.
- *Tate* “(sound out): A long stick used to sound out in crabs hole to know if there is something to catch.
- *Gal*: Long wooden stick usually filao or bamboo used to push the boat [from French: gaule].

Use of *Pirog*

Traditionally, fishermen use to navigate on traditional embarkations known as *pirog* (pirogue) or *pirog lavwal* (sailing pirogue). These boats pointed at the front and flat at the rear, were made primarily with wood (mainly jackfruit tree or *bwa nwar* (*Albizia lebeck*) which are rotten woods). These were then painted in black with tar. Later on the whole structure was made of steel or iron wire and gradually steel boats replaced wooden boats. In the mid 20th century, aluminium boats became popular and later glass-reinforced plastic, more commonly known as fibreglass which gained popularity. The popularity of fibreglass has spelt the death of wooden boats, and of the marine carpenters crafts associated. Traditional pirogues, had sails made with a type of canvas known as *latwal ekri* (raw linen). The fishermen cut the

	<p>panels of the sail which were then sewn together by the dressmakers to give to the sail its 'airfoil shape'. To cut the panels, the fishermen laid the cloth flat on the floor with the help of pegs to fix the extremities. The curved surface of the sails traps the air and propels the boats. Moreover, according to the sea and winds specific to the different areas of the island, traditional boats were adapted and varied. In Mahébourg the boats had to be built with a longer keel to face the rough sea. On the other hand, in Grand Baie, where the sea is flat and not deep, boats are larger allowing more fishermen to come in to go fishing.</p> <p>Another kinds of traditional boat differentiated from fishing boats is called <i>bato ponte</i>. Those boats were the property of wealthier people. Those were made of jackfruit tree lined with cattley guava wood which is reputed to be a strong wood.</p> <p>In Rodrigues, fishing is one of the two pillars of the local economy. People went fishing for their personal consumption but fish was also exported to Mauritius. The development of the fishing industry constitutes an inherent component of the historical development of the island since its development with the first settlements on the island. The traditional fishing techniques are:</p> <ul style="list-style-type: none"> - <i>La pes kasier</i> (trap fishing) - <i>La pes lalign</i> (line fishing) - <i>La pes lasenn</i> (net fishing) - <i>La pes latrenn</i> (trolling fishing) - <i>La pes labouet</i> (bait fishing) <p>Besides fishes, they captured other edible aquatic animals as well, namely:</p> <ul style="list-style-type: none"> - <i>La pes solda</i> (hermit crab fishing) - <i>La pes sevrete</i> (shrimp fishing) - <i>La pes tec tec</i> (Tec tec mollusk fishing) - <i>La pes krab</i> (crab fishing) or <i>la pes karle</i> (fishing plaice) - <i>La pes konokono</i> (kono kono mollusk fishing) - <i>La pes ourit</i> (octopus fishing) - <i>La pes bambara</i> (Sea cucumber) - <i>La pes bigorno</i> (Common periwinkle) <p>The Rodriguans rarely went <i>la pes dehor</i> (outside fishing) referring to fishing in the deep sea, they went <i>la pes la kot</i> (fishing along the coast) or <i>la pes andan</i> (fishing inside the lagoon) or they went <i>la pes lor resif</i> (fishing on the coral reefs).</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Tools and devices used to fish, natural elements associated with fishing, boats, the sea, lagoons, coral reefs, coastal and mangrove environments, forests
2.2	Associated intangible elements	Knowledge system, practices, traditions, art and craft
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s),	Mauritians including Rodriguans, Chagossians

	age, gender, social status, and/or professional category, etc.	and Agalegans
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Subsistence practices
3.4	Modes of transmission	Oral, from the elderly generations, informal teaching, practices and traditions
3.5	Concerned organizations (NGOs and others)	Fishing Associations, Associations for the protection of marine environment Ministry of Fisheries National Heritage Fund Ministry of Environment Ministry of Trade and Commerce
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Endangered by industrial fishing and the disappearance of coral reef fishes due to overfishing, pollution, destructive tools and fishing practices	
4.2	Threats to the transmission Lack of transmission. Lack of interest from young generation.	
4.3	Availability of associated tangible elements and resources Disappearance of natural resources	
4.4	Viability of associated tangible and intangible elements Endangered	
4.5	Safeguarding measures in place	Regional and national project to preserve marine biodiversity (COI, Reef, fishing seasons settled), collection of testimonies by researches Transmitted from one generation to another, knowledge transfer of environmental protection as well as arts and craft of making fishing gear
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	Destructive tools must be forbidden (<i>pes a lasenn</i>) or adapted to preservation of environment
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Jayshree Mungur Medhi, Kiran Chuttoo –Jankee, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

<p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 Octobre 2012 by National Heritage Fund, held at University of Mauritius.</p> <p>Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i>, Mauritius.</p> <p>Montocchio, A., 1986, <i>un regard vers le passé</i>, Mauritius : Henry & Co.</p> <p>Renaud, P., 2002 (1986), <i>Mauritius</i>, Mauritius : Les Editions du Pacifique,</p> <p>University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i>, Corniche Bay Project, Mauritius.</p>
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TRADITIONAL GATHERING- KOLEK TRADISIONEL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Kolek tradisionel</i> English: Traditional gathering
1.2	Short, maximally informative title (including indication of domain(s))	Practices concerning nature and universe
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Traditional use of nature for subsistence implies the fruit gathering in nature such as tamarind fruits, mangoes, papaya, litchi, longan or cattley guava (“goyave de Chine”). Mauritian used to live close to their natural environment; they knew the fruit seasons and medicinal properties of local plants. It also includes the gathering of wild vegetables such as <i>fev sonz (Colocasia antiquorum)</i> growing near the rivers.</p> <p>This practice is still alive but it is disappearing with privatisation of lands and urbanisation. Fruits gathering is mainly done in private space of the courtyard where Mauritians use to grow fruit trees. However the practice of gathering guava is well anchored in Mauritian tradition and is the occasion for family picnics and gatherings during its ripening season, between April and May.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Natural elements associated, fruits, trees, vegetables, the forests, courtyards
2.2	Associated intangible elements	Traditions, knowledge system
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agalegans
3.2	Other participants (e.g., holders/custodians)	None
3.3	Customary practices governing access to the element or to aspects of it	Subsistence practices
3.4	Modes of transmission	Oral, by learning from generations, informal teaching, practices and traditions
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Disappearing with privatisation of lands and urbanisation	
4.2	Threats to the transmission Lack of transmission	
4.3	Availability of associated tangible elements and resources	

	Natural resources less available than in the past	
4.4	Viability of associated tangible and intangible elements Living but mainly in private space	
4.5	Safeguarding measures in place	Transmitted from one generation to another, practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016,
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i>, Mauritius.</p> <p>Renaud, P., 2002 (1986), <i>Mauritius</i>, Mauritius : Les Editions du Pacifique,</p> <p>University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i>, Corniche Bay Project, Mauritius.</p>	

TRADITIONAL AGRICULTURE AND HARVESTING- <i>FASON PLANTE EK RECOLTE</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason plante/ recolte</i> English: Traditional agriculture/harvesting
1.2	Short, maximally informative title (including indication of domain(s)) Practices concerning nature and universe
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Gardening</p> <p>In the past, the <i>meteyaz</i> (share cropping) was a common economic and subsistence activity in Mauritius. People living in camps and villages used to do <i>zardin</i> (garden) on a rented plot of land owned by big land owners of the area, who were also often their employer. They grew crops such as maize, cassava, chilli, pumpkin, egg-plants, bananas, green leaves, tomatoes and sweet potatoes on this land. They had to pay the rental in exchange of a part of their production. While some cultivated for self-consumption, others cultivated in order to sell their production or to barter with fishermen or hunters of the area. The Mauritian landscape was then covered with numerous gardens which allowed some camps to be almost self-sufficient. Small planters used to farm on a family basis involving the participation of all generations, children helping their parents after school hours. The occupation did not consist only in planting activities (sowing, watering and harvesting). Gardeners had also to chase animals away from plantations by installing hare traps or using slingshot. Some used dogs to chase the monkeys away and others even slept on their plantations. Some informants constructed straw sheds (<i>langar</i>) in their gardens to stay at night and had a gun with them to keep the monkeys away from the banana trees.</p> <p>However, in the years 1960's, with the land use mutations and socio economic landscape changes, camps settlers were removed to State land and did not have access anymore to lands for gardening. These traditional agricultural practices and skills are disappearing with the life style that accompanied them.</p> <p>Use of traditional gardening tools</p> <ul style="list-style-type: none"> – <i>Lars</i> (axe): a hand-held cutting tool with of an axe head made of copper and a wooden haft. It was used to cut wood. – <i>Sabr</i> (sword): a hand-held cutting tool with of a single-edge blade and a wooden handle. It was used to cut small woody plants. – <i>Fosi</i>(sickle): a hand-held cutting tool with a curved blade and a wooden handle. The inside of the curve is sharp and the blade is cranked at the end. It was used to harvest grain crops and to weed. – <i>Pios</i>(pickaxe): a hand-held digging tool with a hard wooden handle and at the end a metal head fixed perpendicular to the handle. It was used to dig especially rocky grounds. – <i>Serp</i>(billhook): a cutting tool consisting of a single-bevelled and convex cutting blade fixed to a wooden handle. It was used to cut small plants.

- *Grat*: this is a kind of billhook made of iron sheet with a wooden handle. It was used to cut sugar cane, herbs, and also to collect it.

Maize cultivation

Since the 18th and 19th centuries, maize has been grown all over Mauritius to feed people. In the 20th century, maize cultivation declined and was confined to Black River, Grand Port and Flacq. However, there was a revival during the Second World War since there was no rice being shipped to Mauritius. People started feeding themselves with maize and later in the 1950s, maize again became a staple food for many inhabitants of Mauritius. The maize was traditionally planted in family gardens at a small scale production for self-consumption mainly. It was threshed with a hand tool called “taray” consisting in a long wooden stick with a broad flat edge like a spatula. This activity was traditionally done by the men in the courtyard whilst the women carried the grains. After threshing the grains, the seeds were separated from the “koton may”(seed coat), the kernel and the straw. Then, the maize was kept in a shed and left to dry until a merchant came to buy it. Part of the harvest was kept for personal consumption. The seeds were ground in a hand maize mill (*moulin may*). This mill was a typical feature of many homes in Mauritius in the past. It was a stone mill, made by a stone cutter or a mason. It consisted of two rocks superimposed with a hole in the centre. The hole was filled in with seeds and with the help of a stick the upper rock was rotated to crush the seeds. The rock at the bottom did not rotate. A gunny bag was placed under the mill to collect the flour which came out through the slit between the two rocks. A portion of maize was crushed for the week as maize flour was staple food for many people. In some areas, in a context of more extensive maize culture, farmers used to thresh their harvest at the mechanical maize thresher. They carried their harvest in bundles to the maize thresher. The maize was immersed in water and then was mechanically threshed. Until the 1960s, maize was one of the main cash crops; it was one of the staple foods. In some regions, the maize produced was sent to Port Louis by coastal boats.

Sugarcane cultivation

Sugarcane plantation was and is still one of the economic pillars of Mauritius. Sugarcane was introduced since early settlement, under Dutch rules in the 17th century. However, that time it wasn't cultivated extensively for sugar industry, it was only planted to produce a drink called *arrack*. During 18th and 19th century, sugarcane industry developed, sugarcane plantations became extensive and sugar estates flourished. Sugarcane plantation is a Mauritian cultural heritage at the heart of the settlement in the island and development of Mauritian society. Indeed the need of workers in sugar estates brought hundreds of thousand people from Africa and Asia on the island. First as slaves were brought and after abolition of slavery in 1835 another source of labourer was brought under the indenture labourer status. The island was divided under big sugar estate. However, small planter class developed during British rule.

Oral history reveals the main importance of that sector in the Mauritian heritage and the practices bound to that domain. Before mechanisation of work, sugarcane was traditionally planted manually. It was a hard work starting with the removal of stones from the field, then digging of the soil to plant sugarcane and applying manure on fields. For harvest, labourer used to remove the straw (*depaye*) and then cut the cane before bringing it to the factory manually or with oxen carts. Labourers used to work under the supervision of a *sirdar* a ‘coloured’ person employed as foreman on the plantation. His job consisted mainly on supervising the laborers and paying them. He could speak English or French and acted as an intermediary between the property owner and the labourers.

Tools used in sugarcane plantations are mainly the sickle; used to cut the cane, *lapins sipay* or *lapins makabe*, a long iron stick pointed at one end and larger at the other end to be able to cut straw, herbs and to remove stones to dig lines in the soil before planting cane. A tools known

	<p>as <i>baraminn</i> consisting in a long pointed stick was used to dig a hole in the stones to insert dynamite to remove stones.</p> <p>Tea cultivation</p> <p>The Small Holding Project, a most significant development, was implemented in the context of the tea-growing and developed small holdings scheme to diversify agricultural activity away from sugar in 1959. Large areas of forest land were cleared and tea was planted in the Midlands valley. Former labourers, engaged in the cultivation of tea plots, worked for the Tea Division of the Ministry of Agriculture. Unfortunately, the fall in the price of tea on the world market rendered tea cultivation uneconomical and plots of land under tea were reconverted into the plantations of sugarcane and other crops. During the process of centralisation, at the end of the 19th century and at the beginning of 20th century, sugar mills closed down. Many labourers, who lost their jobs, had to move to another mill. Some were relocated and started tobacco and tea cultivation.</p> <p>Pineapple cultivation</p> <p>Pineapple plantation developed in the 19th century in Mauritius. However, in 1904 many small planters faced severe transportation problems due to a lack of carts. So, many planters started planting pineapples. Pineapple is planted on a wide scale at Chamarel and this is used mainly for selling purposes.</p> <p>Coffee cultivation</p> <p>Coffee was grown in Mauritius but it was Réunion Island that had the monopoly of growing it but this production diminished considerably over the years between 1816 and 1830. Most coffee was grown in the Chamarel region. Apart from commercial production, people also used to grow coffee plants in their garden for personal consumption. Some inhabitants had coffee plants and they prepare coffee themselves for their daily personal consumption. Traditionally, the coffee berries are picked when red, the flesh of the berry is removed and the seeds are dried in the sun and a thin layer is removed when dried. Then the coffee beans are roasted with sugar in a cooking pot until they are caramelised. Afterwards, they are left to dry on a piece of oily cloth in the sun till the beans harden and when hard they are crushed using a <i>pilon</i> (mortar) until they are reduced to powder. The coffee powder was usually kept in a hermetic tin container. To prepare coffee beverage, drip brew or filtered coffee, people poured two coffee spoon of grounded coffee in a <i>grek</i> (coffee filter made with cotton cloth which looks like a sock) then they poured boiling water over the coffee. The coffee-grounds remained in the filter.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Tools and elements associated, land, people, machines
2.2	Associated intangible elements	Traditions, practices
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agalegans
3.2	Other participants (e.g., holders/custodians)	The public

3.3	Customary practices governing access to the element or to aspects of it	Subsistence practices
3.4	Modes of transmission	Oral, by learning from the elderly generations, informal teaching and formal practices
3.5	Concerned organizations (NGOs and others)	MSIRI Chamber of agriculture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Endangered by land use and socio economic activities mutations	
4.2	Threats to the transmission Lack of transmission	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Disappearing	
4.5	Safeguarding measures in place	Transmitted from one generation to another, practice, tradition
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Consultative workshop on inventory of Intangible Cultural Heritage, organized on 09 November 2012 by National Heritage Fund, held at University of Mauritius. Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i>, Mauritius. Renaud, P., 2002 (1986), <i>Mauritius</i>, Mauritius : Les Editions du Pacifique, Rouillard, G. & J. Guého, 1981-2001, <i>Histoire des plantes d'intérêt horticole, médicinale et économique à l'île Maurice</i>, Mauritius: Henry and Cie Ltée. Rouillard, G. & J. Guého, 2002, <i>Les plantes et leur histoire à l'île Maurice</i>, Port Louis: MSM. University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i>, Corniche Bay Project, Mauritius. Informant: Mr. Dilchand</p>	

TRADITIONAL FARMING- FASON FER LELVAZ		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: Fason fer lelvaz English: Traditional farming
1.2	Short, maximally informative title (including indication of domain(s))	Practices concerning nature and universe
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Traditionally, Mauritians used to rear swine, sheep, goats, pigs, oxen and most importantly poultry in their courtyard. This is known as sustainable farming. There were both subsistence farmers, who reared these animals for self-consumption and large scale farming, mainly in big estates, which reared more extensively oxen in order to sell them and make a living out of it. Many Mauritians of Indian origin used to rear cows and oxen in order to sell them since their religious philosophy does not allow them to consume its meat. They used to make <i>ghee</i> (clarified butter) with boiled cow milk. Moreover, every product of the cow was used, such as cow-dung which was used to plaster the walls and soil of traditional straw houses. Cow milk was also sold by the farmer or by specialised merchant who used to sell fresh cow milk on their bicycle in a big bin.</p> <p>Farmers who bred pigs made sausages called <i>boudin</i> considered as a delicacy. Goats were sold to butchers and the skin of goats were used to make the traditional music instrument called <i>ravann</i>. Ducks were also bred as well as hares. Subsistence farming has allowed many people to meet their basic needs and earn their life. In the past, as there were no refrigeration methods to conserve meat, animals were killed only on demand.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Animals, objects and elements associated
2.2	Associated intangible elements	
2.3	Language(s), register(s), speech level(s) involved	Creole and respective languages to each group
2.4	Perceived origin	Various origin and Mauritian adaptation
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mauritians including Rodriguans, Chagossians and Agalegans
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Subsistence practices, traditions, knowledge
3.4	Modes of transmission	Oral, by experiencing with elderly generations, informal teaching
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Endangered as there is no more space to rear animals in the courtyard since the massive</p>	

	urbanization and privatization of lands. And the socioeconomic changes	
4.2	Threats to the transmission Lack of transmission	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Endangered	
4.5	Safeguarding measures in place	Collection of testimonies by researches Practice Transmitted from one generation to another Traditions
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Manesha Soneea, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i>, Mauritius. Renaud, P., 2002 (1986), <i>Mauritius</i>, Mauritius : Les Editions du Pacifique, University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i>, Corniche Bay Project, Mauritius.</p>	

CATEGORY II
OTHER PRACTICES RELATED TO NATURE

RAIN RITE- <i>HARPARAWRI</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Hindi: Harparawri English: Rain rite
1.2	Short, maximally informative title (including indication of domain(s))	Practices concerning nature and universe
1.3	Community(ies) concerned	Indo-Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	Short description When there is drought, women mostly of the Hindu community and believers of the force of nature pray for rainfall by performing the rain worshipping rite. They take a procession to water sources like wells, rivers, springs and the sea, light camphor and sing special songs called the <i>Harparawri</i> asking for rainfall. Special <i>Yaj</i> (prayer) are also performed. The traditional bearers witnessed heavy rainfall at the end of each practice.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	People, associated materials for rain rite making, etc
2.2	Associated intangible elements	Traditions, rituals, prayers, beliefs, knowledge system
2.3	Language(s), register(s), speech level(s) involved	Hindi
2.4	Perceived origin	India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Indo-Mauritians and others
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	Rituals, practices, festivals, knowledge systems, beliefs
3.4	Modes of transmission	Oral, by learning from the elderly generations through landscapes, traditions, practices, festivals and rituals
3.5	Concerned organizations (NGOs and others)	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest from the youth Migration Globalisation	
4.2	Threats to the transmission Lack of transmission Migration Globalisation	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements	

	Viable	
4.5	Safeguarding measures in place.	Tv and radio programmes, publications, transmitted from one generation to another, practice, landscapes, rituals, festivals
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	National Heritage Fund, 2017, 2018
5.5	Date of entering data into an inventory	2017, 2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Mauritius Marathi Cultural Centre Trust, 2012, <i>A study of Marathi Settlements in Mauritius, Oral history & Anthropological Perspectives</i> , Mauritius. Renaud, P., 2002 (1986), <i>Mauritius</i> , Mauritius : Les Editions du Pacifique, University of Mauritius, 2008, <i>Anthropological Survey of La Gaulette and Coteau Raffin</i> , Corniche Bay Project, Mauritius.	

HARVEST RITUAL-BAHARIA PUJA	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Hindi: Baharia puja English: Harvest Ritual
1.2	Short, maximally informative title (including indication of domain(s)) Practices concerning nature and universe
1.3	Community(ies) concerned Indo-Mauritians
1.4	Physical location(s) of element Mauritius
1.5	Short description <i>Baharia</i> ritual was celebrated with pomp and <i>éclat</i> (fervour) by the immigrants but in modern days, it is less celebrated. When and if it is performed, it has taken new forms of celebration. The <i>Dewassia</i> (the performer) would drink the blood of a slaughtered goat. The <i>Dewassia</i> would not be the one to decapitate the goat but there would be another man taking the responsibility of carrying out this decapitation. He should separate the body and the head of the goat with one stroke. The blood sacrifice is not done today but instead it has been replaced by one where vegetables and fruits are used.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Goats, fruits, vegetables, people, dewassia, devotees, etc
2.2	Associated intangible elements Traditions, rituals, beliefs, knowledge
2.3	Language(s), register(s), speech level(s) involved Bhojpuri
2.4	Perceived origin India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Indo-Mauritians
3.2	Other participants (e.g., holders/custodians) The public
3.3	Customary practices governing access to the element or to aspects of it
3.4	Modes of transmission Oral, by learning from the elderly generations, practice, traditions, rituals, festivals
3.5	Concerned organizations (NGOs and others) National Heritage Fund Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment Lack of interest by teh youth Migration Acculturation Globalisation
4.2	Threats to the transmission Migration Acculturation Globalisation
4.3	Availability of associated tangible elements and resources Available

4.4	Viability of associated tangible and intangible elements Viable but limited	
4.5	Safeguarding measures in place	Tv and radio programmes, transmitted from one generation to another, practice, rituals, festivals, knowledge system, kalimaye
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, in 2017, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>AGTF, 2011. Towards an Inventory of elements of Intangible Cultural Heritage- Related to Indentured legacy in the Republic of Mauritius.</p>	

DOMAIN 5
TRADITIONAL CRAFTSMANSHIP

BROOM MAKING- <i>FASON RANZ BALIE</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason ranz balie</i> English: Broom making
1.2	Short, maximally informative title (including indication of domain(s))	Craftsmanship
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians, Agaleans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>A <i>fatak</i> broom can be found in almost every Mauritian household. It was made in Mauritius since the beginning of the occupation of the island. It is made from the <i>fatak</i> plant grown in the wild. With extensive deforestation today, fewer and fewer plants remain and <i>fatak</i> makers find it difficult to find plants. It is dried in the sun and the <i>fatak</i> branches are secured together with raffia or Vacoas stems. It takes from a few minutes to several hours to make one broom and current makers make 2-3 broom per day. The plant is harvested at the same time as the sugar harvest from June onward. It has long stems, and when in full bloom have hundreds of inflorescences which are collected. Brooms can vary in thickness. The stems are dried in the sun and about three bunches are sewn and tied together. They are sold in markets and from door to door by a seller on a bicycle for \$1-2 each.</p> <p>This broom is usually used outdoors and is a companion to the <i>balie fatak</i> used indoors. The broom is made using the centre stalk of coconut leaves. Leaves should be fresh and the centre stalk (midribs) removed with a knife. All midribs should be roughly of the same length. About 60-100 stalks are cut, about two feet long and tied together with coconut and various sturdy synthetic and raffia. It is a durable product and made entirely of natural materials.</p> <p>The coconut brush is made by cutting a coconut across and using the flat surface produced to polish wooden and concrete floors.</p> <p>The coconut broom was traditionally made with either fresh coconut leaves or old ones.</p> <p>Steps:</p> <ul style="list-style-type: none"> - The coconut leaf ribs were cut off. - Each rib was grated until only the midrib was left. - Only midrib was used in the making of coconut brooms. If fresh leaves were used, the midribs were left to dry in the sun. - The coconut broom was assembled using 10 bundles of 25 zig (a typical Chagossian term for the midrib). <p>Coconut brooms were chiefly made for export but the workers were allowed to keep some for personal use. Given that coconut broom making was an important economic activity, one day's</p>	

task was attributed to some 7 to 10 workers. Even if it was mostly carried out by women, young children (boys and girls) or adolescents, would sometimes be given a small day's load.

In Rodrigues island, there is *balie port* (door broom): it is named so because the plant used for making brooms is locally named *pie port* (door plant) that was grown as wind breaker so as to protect houses from the wind. The technique to make door brooms is the same as the technique to make *Fatak* brooms. The shoots of the plant are plucked and left to dry in the sun. When dry enough the shoots are stitched together to make brooms.

The raw material used to make *balie port* is different from that used to make *balie fatak* Rodrigues and therefore the shape and texture of the brooms are different. The stems of the *balie port* are bigger but smaller and the flowers are larger, taller and plentiful. The seeds are smaller and the colour as well is different. The *balie port* is smaller than the *balie fatak*.

Balie koko: Coconut broom

Balie koko (coconut broom): was made with the midrib of coconut leaves which is hardest part of the leaves. It is easier to remove the leaves and clean the midrib when it is green than when dry. Then let the midrib to dry in the sun. When they are hard and dry you can assemble the broom. Pile them together and make it to stand in-front of you. Then remove the ribs that are not of the same length, remove the longest ribs first and tie them together to make coconut broom. Some tie the sticks together with a metallic ring but it is not the traditional way to make coconut brooms. To make solid broom you make two stitches to keep the ribs tight together.

In Rodrigues coconut brooms were not commonly used because people used *balie port* that was widespread. They made coconut brooms for exportations.

Balie Fatak Rodrigues: Fatak broom

Balie fatak (Fatak broom) Rodrigues: in Mauritius it is known as *balie timil*. The technique used to make *balie fatak* in Rodrigues is different from the Mauritian technique. Fatak broom is made with the *tig sek* (dry stems) of the plant where as in Mauritius they use the green stems. Brooms that are made with the dry stems that have shed their seeds in their natural habitat are stronger. Therefore the stems should be plucked in February and not before.

La cueillette (picking)

The life time of the plant in its natural habit is short (approximately one month) from the flowering time in November or December when it starts raining and when it sheds its seeds in approximately February. Therefore one should collect as many stems as possible and while one is plucking the stems one should leave them to dry in the sun. In Mauritius, they use a sickle to cut the stems where as in Rodrigues they pluck stem by stem and at soil level. To know the length of the stem one looks at the distance between the nodes and the leaves. One should select those that have long stems.

If there are stems with seeds, with an old comb, one remove the remaining seeds.

Fer ban mech (mount the lock)

After *la cueillette* and when the stems are dry, one takes each stem to make the *mech*. When

	<p>mounting the <i>mech</i>, the stems should be of the same length. One need a certain number of stems to make a <i>mech</i> and <i>tress</i> (plait) them together which means to tie the stems together. Then one could <i>ban mech</i> (sow the stems using <i>points croissés</i> (crossing stitches). One sows the <i>mech</i> in three places: up near the handle; in the middle and then below the nod. One then plaits all the <i>mech</i> before mounting the broom.</p> <p><u><i>Montaz balie</i> (broom assembly)</u></p> <p>When all the <i>mech</i> are ready then one can assemble the broom to know its length. To make a broom one needs approximately three <i>mech</i> that are of the same length. There are brooms of different length depending on the length of the stems. Then one stitches the <i>mech</i> together; some people name this process <i>nate</i> (plaiting) and others <i>tresse</i> (plaiting). The stitching process is the same as when one makes the <i>mech</i>.</p> <p>A traditional <i>balie fatak</i> in Rodrigues can last some three years depending on how one uses it and for which purpose. The handle of a traditional broom as well is different. For a traditional broom, the upper end is stitched and rounded whereas as the Mauritian <i>balie fatak</i> that is commonly found on markets has a different shape and the upper end is bulging with straw or <i>fatak</i> leaves held together with a plastic tape.</p> <p><i>Balie Sindour: Sindour broom</i></p> <p>It was made with a grass that was tall with many branches. People used to cut the grass when it was green, tied the branches together to make brooms to clean the yard. When the leaves were dry and fell, they used the stem as broom.</p> <p>In Chagos island, the coconut broom was traditionally made with either fresh coconut leaves or old ones.</p> <p>Steps:</p> <ul style="list-style-type: none"> - The coconut leaf ribs were cut off. - Each rib was grated until only the midrib was left. - Only midrib was used in the making of coconut brooms. If fresh leaves were used, the midribs were left to dry in the sun. - The coconut broom was assembled using 10 bundles of 25 zig (a typical Chagossian term for the midrib). 		
2.0	CHARACTERISTICS OF THE ELEMENT		
2.1	<table border="1" style="width: 100%;"> <tr> <td style="width: 35%;">Associated tangible elements</td> <td>It is used in the interior of the house. Hedges of <i>fatak</i> plant grow all over the island and are part of the landscape. Today it is found mainly in rural areas as in urban areas people construct fences out of concrete. The plants are about two metres tall and the seeds are covered in a sort of duvet. The seeds were used as fodder for animals. Fatak plant, coconut plant</td> </tr> </table>	Associated tangible elements	It is used in the interior of the house. Hedges of <i>fatak</i> plant grow all over the island and are part of the landscape. Today it is found mainly in rural areas as in urban areas people construct fences out of concrete. The plants are about two metres tall and the seeds are covered in a sort of duvet. The seeds were used as fodder for animals. Fatak plant, coconut plant
Associated tangible elements	It is used in the interior of the house. Hedges of <i>fatak</i> plant grow all over the island and are part of the landscape. Today it is found mainly in rural areas as in urban areas people construct fences out of concrete. The plants are about two metres tall and the seeds are covered in a sort of duvet. The seeds were used as fodder for animals. Fatak plant, coconut plant		

2.2	Associated intangible elements	<p>- An associated belief is that the harvest takes should not take place during the period of the full moon and should take place during the '<i>mare nwar</i>' (no full moon). If this is not followed it is believed the <i>fatak</i> deteriorates fast. The origin of this belief was investigated by SPES some years ago and it was found that during full moon, the sap rises and bugs feed more on the <i>fatak</i>, causing the <i>fatak</i> to shed flowers. Thus <i>fatak</i> is harvested in the <i>maree noire</i> in total darkness</p> <p>- It is also believed that when the leaves became rolled, it signifies that bad weather is on the way.</p> <p>- The leaves are used in a concoction to prevent vomiting and intestinal pains</p> <p>Knowledge system, traditions, know-how</p>
2.3	Language(s), register(s), speech level(s) involved	Source is from the Malagasy <i>fatak</i> meaning tall grass today incorporated into Creole language. Creole language
2.4	Perceived origin	It is of African origin and exists also in the Seychelles. It was brought to Mauritius by Governor Labourdonnais in 1735 from Madagascar as fodder for cattle. Africa
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	<p><i>Fatak</i> broom makers can be found all over the island. One known maker lives in Petit Verger, is a woman and of modest economic status. She has learnt the trade from her parents and has been making <i>balie fatak</i> since the age of 16. She supplements her income by selling vegetables in the market.</p> <p>Men and women, craftsmen and craftswomen</p>
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	It is believed it should not be harvested during the period of full moon.
3.4	Modes of transmission	<p>From generation to generation and from parent to child</p> <p>It is produced also for use as a decorative item.</p> <p>Knowledge system, tradition, practice</p>
3.5	Concerned organizations	National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	General Indifference and apathy

4.2	Threats to the transmission The use of plastic brooms is overtaking the balie fatak	
4.3	Availability of associated tangible elements and resources All materials are available. Fatak production should be revived and encouraged as part of the Sustainable development programme of Government but also as side revenue earner. Possibility of reusing it as fodder could be investigated but whether it is the same variety as that brought by Labourdonnais deserves further investigation.	
4.4	Viability of associated tangible and intangible elements The plant is very resistant to drought. It is part of every Mauritian household, standing innocuously in the corner of every kitchen or pantry or yard. It is very durable and eco-friendly product made of entirely natural materials found everywhere. It is non-carcinogenic, non-toxic and biodegradable. Beliefs surrounding the <i>balie fatak</i> could be investigated scientifically such as why it should not be harvested in full moon or whether when the leaves became rolled it signified bad weather was on the way. The use of the leaves as a medication to prevent vomiting and intestinal pains could also be investigated.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-The art of making fatak brooms, Express 25/05/2004. -Les arbres de mon pays.Fataque.6.10.2008Nature, http://www.plantzafrica.com/plantnop/panicummax.htm -Seychelles: Unemployed youths learn to make local products, The Nation Seychelles, 31.03.2012. http://www.nation.sc/index.php?art=27014 G.Campbell, D Griffiths and the Missionary “History of Madagascar”, Leiden, Studies in Christians Mission, Boston: Brill, 2012, pp. 450, 1003.</p>	

GRINDING TOOL MAKING-<i>FABRIKASION ROS KARI</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fabrikasion/Fer Ros kari</i> English: Grinding tool making
1.2	Short, maximally informative title (including indication of domain(s))	Domestic craft
1.3	Community(ies) concerned	Mauritians including Rodriguans, Agalegans, Chagossians
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Mauritius is a volcanic island and basalt is the main construction material in the past. Basalt stone is also used in innumerable items including household items. The <i>Ros kari</i> is carved in a rectangular shape about 3 inches thick. The stone roll used on the ruggedly polished square or rectangular cut stone is called <i>Baba</i>. It was to be found in all kitchens to grind spices before the electric grinder took over. Up to today spices ground manually are still considered to taste better than those ground in a machine. The <i>Ros kari</i> is found just outside the kitchen or traditionally in an outside kitchen.</p> <p>The stone masons carve many products all over the island. The <i>ros kari</i> is disappearing as housewives use electric grinders to crush spices or purchase packeted spices.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The <i>Ros kari</i> carvers need various tools to cut and carve the stone if they do not use mechanical means. It is placed outside the kitchen in a modern home. Traditional homes used to have an outside kitchen where women used to cut vegetables and grind spices outside their home. Stones, carvers, tools
2.2	Associated intangible elements	- Stone carving is a traditional activity inherited from the colonial past when masons were recruited to build public buildings of stone. It was a skill passed from generation to generation, father to son. Indians, mainly from South India were brought as masons by successive Governors to train slaves and young men in stone carving. - It is also an activity that requires much strength, time and patience - The <i>Ros kari</i> itself is a theme in <i>sega</i> and Bhojpuri songs Knowledge system, traditions, craftsmanship, practice

2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	In the 18 th century Indian stone masons were brought to build the infrastructure of Port Louis and train African, Malagasy and Indian slaves. Stone cutting has thus been transmitted from generation to generation since that time through the workshops and through families. India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Practitioners were male because of the heavy manual work involved in lifting heavy basalt stone. They are not generally rich as it is not seen as a professional activity and stone masons are generally not very literate. However with formal training now being dispensed and possible future membership of local Guilds, this situation might improve. Men
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Mauritius Institute of Training and Development. Enterprise Mauritius
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Modernisation and lack of marketing and management skills of the practitioners may lead to failure of businesses; furthermore demand is reduced as many Mauritians now live in smaller spaces where there is less space for a <i>Ros kari</i> .	
4.2	Threats to the transmission With the formal training being given now, the threat has been considerably reduced; however it is the demand for the <i>Ros kari</i> that may decline for reasons stated above.	
4.3	Availability of associated tangible elements and resources -Basalt is found everywhere in Mauritius -Stone carving tools.	

	-Unemployed youth could be encouraged to enter into this activity as side revenue earner.	
4.4	Viability of associated tangible and intangible elements Making of <i>Ros kari</i> should be encouraged and revived as part of the Sustainable development programme of Government as basalt is available everywhere. A <i>Ros kari</i> lasts forever while grinding machines only a few years.	
4.5	Safeguarding measures in place	The Centre de Formation des Métiers du Bâtiment has signed an agreement with the Mauritius Institute of Training and Development to train stone Cutters so the stone cutting skills will continue to be transmitted formally. Moreover they will form part of the ‘Guild known as the <i>Compagnon</i> . National Heritage Fund is planning training for all cadres of builders, material makers, architects, conservators
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-<i>Ros cari</i>, http://mauricianismes.wordpress.com/2009/11/19/roche-cari/Publié le</p> <p>- http://www.mauritianconnection.com/cuisine/receipe/index.html</p> <p>-MoU between MITD and CFMB, http://www.mitd.mu/shownews</p> <p>Koutchou koutchou deriere la porte...balie! WEEK-END SCOPE Vendredi 22/10/2004</p>	

BASKET MAKING- FASON RANZ PANIE		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason ranz panie</i> English: Basket Making
1.2	Short, maximally informative title (including indication of domain(s))	Domestic Craft
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Vacoas leaves (also known as Pandanus) have been used by makers for generations by Mauritians. Slaves first wove and used as a bay cot, for clothes, or to keep food. Maroon slaves are reputed to have used it as mats to jump over walls covered in broken glass to obtain food from peoples' homes. Later this knowledge was applied to making sacks to store products such as sugar rice etc. The vacoas leaf takes several years to produce large enough leaves to be used and can reach over 1.5 metres long. The leaves are collected by the artisan's and his family. The spines are removed and cut in strips depending on the size required. The split leaves are tied together and left to dry either in the sun or shade depending on the shades desired. Exterior leaves become darker while interior leaves give a lighter shade of straw and are used for more refined weaving. Techniques of weaving have remained unchanged over 200 years. The leaves are scraped with the blunt edge of the knife to make it suppler and are straightened. Styles vary: straight braiding, braiding at an angle, and braiding across, etc. Borders are completed by a <i>mandif</i> either by tighter weave or more complex weaving. Most popular among Mauritians was the <i>tant tiffin</i> and <i>tant bazar</i>. From the heart of the Vacoas, is a special product: <i>tant bato</i>, <i>tant tanbour</i>, <i>tant tiffin</i>, etc., usually with geometric designs.</p> <p>Weaving of fibres has a long tradition in Mauritius. Although pandanus (Vacoas) and aloes leaves were originally used, weaving in other fibres developed also over the years, such as with <i>vetiver</i>, <i>novembrier</i> and coconut leaves. It is still essentially female activity.</p> <p><i>Rotin</i> or rattan weaving is used in furniture making. It is a delicate work requiring much experience. It is soaked and put to dry in swirls on moulds. It is then heated au <i>chalumeau</i>. To keep its shape. The different parts of the furniture are then assembled. Today it is easier as automatic stapling of the rattan on the wooden frame. The intricacy of the designs depends on the skill and creativity of the artisan and is becoming an expensive activity face to face with cheaper foreign imports.</p> <p><i>Vetiver</i> is planted on the borders of cane fields and is harvested easily. Its roots serve to produce essential oils. The leaves also serve as roofing and to make hats, lampshades, place mats, The leaves reach 1 metre in length and are cut when green. They are attached in bunches and left to dry in the sun After 2 to 3 days, the leaves start bending over and are scraped by the blunt edge of a knife to straighten them. They are then cut according to the length desired</p>	

and are ready to be woven.

Some specialise in particular items. Mrs Labonne who lived in Dan Zak made straw hats. She was the only straw hat maker in the area. People from Baie du Cap to Petite Rivière used to buy her products. The hats were made of vetiver, heart of the latanier leaf (*ker latanie*) and twigs of aloe. In this process, the straw was woven, and then ironed to harden and flatten the fabric. Afterwards, the hat was sewn. In the not too distant past, many women wore a straw hat to go to the church. Both men and women also wore straw hats when working in the fields. Over the years, wearing straw hats has become outdated but it is still worn by people working outdoors.

Traditional Rodriguan handmade baskets were made with bamboo and there were various sizes of baskets of different strengths depending on their use.

For example: Rodriguans use baskets to carry their pigs, vegetables and poultry and to store goods. There were two types of bamboos: large and small Chinese bamboos. Baskets and other handicrafts were made with large bamboos. When the bamboo plant started to grow, they had to wait approximately 4 to 5 months for the plant to ripen. The plant is mature when the colour of the leaves changes to a paler colour. Then the bamboo can be cut into planks. Before making a basket, dimensions are first calculated. A prototype is used and a piece of thread is used to measure the basket and the bamboo strip to be used for the new basket. The bamboo pole is cut.

The leaves are removed; the bamboo is split first in half, then in fours and again split according to the dimension of the basket and the bamboo. This needs care as it is very easy to cut one's finger. For each basket type and dimension, there is a method to work the bamboo.

Once the bamboo is split, the trip is removed. Trip is a local term used to refer to the bamboo pulp. Only the bark is used to make baskets. It is the thickness of the bark that determines the dimension of the stitches and the strength of the basket.

After this, the interior and sides are cleaned and polished so the strips become flexible and easy to handle. It is cleaned with caution otherwise one can hurt oneself when plaiting.

When the bamboo is ready, the basket can start to be made by plaiting the plato (bottom of the basket). The square shape (*fer so care*) is obtained by arranging the bamboo sticks and then plaiting it. When the bottom is done, the first circle and the first rattan that will shape the basket is placed, and gradually the other circles. The same bamboo strap that was used for plaiting the plato is used to plait the rest of the basket.

Finally the process of *fer mandif* begins. This is the last hem to secure the last circle and prevent it from loosening. For the basket to be more robust, another circle can be placed with a small bamboo.

	People used to make baskets as a second source of revenue.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Pandanus (Vacoas) trees, bamboo, artisans, tools for various items, etc
2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Madagascar
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Users of Pandanus laves are mainly women of a low socio-economic status such as Anne Favory-Félicité of Vacoas who have turned their skill into a revenue-generating activity. There is also people from Le Bouchon and Bon Accueil village where basket weaving is practised on a large scale.
3.2	Other participants (e.g., holders/ custodians)	Cultivators of <i>Pandanus</i> . Artisans in villages, Small enterprises.
3.3	Customary practices governing access to the element or to aspects of it	-Respect for bio-diversity and protection of rare plants Traditions, customs, behaviours, knowledge
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	-UNDP. -Primavera Ltd. -L'Association des Hôteliers et Restaurateurs de l'Île Maurice -Small & Medium Enterprise Development Authority National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment -Lack of promotion and preservation of sustainable growth of the <i>Pandanus</i> . -Lack of education on the need to use this natural product in a sustainable manner.	
4.2	Threats to the transmission -Lack generational transfer of knowledge - Lack of training to cultivators and bag manufacturers on sound use of <i>Pandanus</i> leaves. -Use of plastic bags as a replacement - Decrease in Vacoas bag makers that means less transmission will occur.	
4.3	Availability of associated tangible elements and resources Available but needs to be used sustainably.	

4.4	Viability of associated tangible and intangible elements; UNDP report asserts its sustainability. Women are the main users of Pandanus leaves for bag-making as an income-generating activity need to be further encouraged.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	UNDP Office Mauritius, Primavera Ltd., Germiani Frederic, Yvonne Grenade, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>- UNDP Socio-economic study, Ecological study and Consumer study on Feasibility of Vacoas production http://sgp.undp.org/index.php?option=com_sgpprojects&view=projectdetail&id=140&Itemid=205</p> <p>-Interview with Yvette Grenade, Ile Maurice –Tourism, 12 Weekend scope, PORTRAIT : Anne Favory-Félicité, Artisanne, <i>Tentée par le vacoas</i>. Jean Claude Fleury, <i>Artisanat et Creation</i>, ACCT, 1987.</p>	

EMBROIDERY, DRESS AND DOLL MAKING- <i>METIE MODIS</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Metie Modis</i> English: Embroidery, dress and doll making
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Domestic crafts
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Dress making and embroidery have been traditional occupations for women and taught as one of the required subjects in the first schools was opened in Mauritius for girls. During slavery, domestic slave women transmitted it to their daughters. Daughters of French settlers sent their daughters to learn embroidery to learn to make their <i>trousseau</i>, baby clothes etc. Up to today, this tradition exists. It has also remained a female activity. Cotton cloth of all qualities was brought cheaply from India and designs for lace and embroidery from France. This created in Mauritius a unique blend of dressmaking and embroidery influenced by both India and France. Although very little has survived of the designs created by women in the 18th century and most of 19th century, the tradition of dressmaking has been passed on from generation to generation. Particular techniques and styles were brought by the immigrants and retained. Weaving however does not appear to have caught on.</p> <p>Even if they are not professional dressmakers, many women in towns and villages of Mauritius know how to sew. They participate in village level activities and exhibit their products. An example is in the tradition of '<i>fancy fairs</i>' where women make handicrafts such as cloth dolls and plush toys to sell for the fancy fair. These traditional objects are sought after by the tourists and Mauritians looking for typical Mauritian crafts.</p> <p>Mauritian embroidery is highly sought after by tourists and exporters. The local market is big enough and Mauritians enjoy personalised items and do not always buy ready-made clothing. Wedding preparations particularly involved lavish costumes, bedding being specially created for the bride while the birth of a baby also leads to personalised clothing being produced. Mauritian female creativity is much in evidence.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Cloth, scissors, thread. Scraps of cloth. The finished products: the dresses, the embroidered bed sheets etc.
2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Colonial Mauritius

3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Mrs. V; 63 years, female, dressmaker as representative of many thousands of women who practise it all over Mauritius. Embroideress Mrs Marie-Noelle Varlet, Clemencia village.
3.2	Other participants (e.g., holders/custodians)	The younger daughters who learn this skill from their mothers. The public
3.3	Customary practices governing access to the element or to aspects of it	None.
3.4	Modes of transmission	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
3.5	Concerned organizations (NGOs and others)	Associations encouraging women's entrepreneurial activities. National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	None.
4.2	Threats to the transmission	None.
4.3	Availability of associated tangible elements and resources	Available.
4.4	Viability of associated tangible and intangible elements	Is an important revenue earner for women in families where women may not be allowed to or do not want to work outside.
4.5	Safeguarding measures in place	Transmitted from one generation to another, Tv programmes, practice, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018

5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Jean Claude Fleury, <i>Artisanat et Création à Maurice</i>, ACCT Nathan 1987.</p> <p>Research Paper on SMEDA based on Interview with Mrs Soneeah, Officer at SMEDA.</p> <p>Return of Anna and Estelle Nonne, listed as ‘couturières’, MNA 1826 Slave registration returns.</p>	

MATTRESS MAKING- <i>METIE MATLASIE</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Metie Matlasie/ Ranz matla</i> English: Mattress making
1.2	Short, maximally informative title (including indication of domain(s))	Domestic crafts
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>This is a traditional occupation existing since the 18th century. It is one of the many occupations slaves were engaged in: Marquee La fortune, a 40 year old slave was a <i>matlasie</i> according to census returns. This tradition continued into the 21st century but is dying out as ready-made mattresses are readily available. As they are made of coconut fibre which is quite coarse, these can often pierce though the mattress and prick one at night. A <i>Matlasie</i> could be easily recognised in the street by the 3 sticks they carried with them when they went house to house. Two of the sticks were used to beat the coconut fibre mattress as part of maintenance process and the third kept as spare.</p> <ul style="list-style-type: none"> - Mattress makers worked in the client's house where mattresses were made and repaired with the help of several tools and using specific techniques generally transferred from father to son. They usually refreshed the (cleaned) coir called <i>la bourre</i> (straws) of the old mattresses and added some new coir. New cloth called <i>coutil</i> or <i>couti</i> was used. The coir is fixed between two thin layers of cotton in the mattress and is sewn with a special waxed thread called <i>fil de Rennes</i>. A rope called <i>la corde mattelasie</i> is stitched all along the borders to give a perfect rectangular shape to the mattress and to strengthen it. As new mattress is always bulky, two small tabs of cloth, rigidly seamed are fixed at different points on both sides of the mattress to flatten it. - Afterwards the mattress was formatted by spreading straw coconut evenly in the canvas, which was called "mattress ticking." Around 22 to 23 kg of coconut straw was necessary for a mattress. The last operation was the upholstery to keep the straw inside the mattress. It was done with the help of two waxed cloth or <i>toile cirée</i> or cotton wool layers or kapok, either connected by a wire and a button or sewed with thread called <i>fil de Rennes</i>. The layer was called <i>couti</i> or <i>coutil</i>. This work was carried out using large 	

	<p>curved needles (<i>alêne</i> Fr.). The full implementation of a coconut straw mattress took one day.</p> <p>In Rodrigues, there was Matla koko (coconut fibre mattress) or Matla lapay (straw mattress): the fibre of dried coconut fibre was piled together, compressed and stacked in a sheath of fabric that was stitched together. People had to beat the surface of the mattress to flatten it and for the mattress to be comfortable to sleep on.</p> <p>Most mattress makers usually had a workshop where mattresses were made and repaired with skilful hands with the help of several tools and using specific techniques generally transferred from father to son. The mattress makers used to work at dawn, from one house to another. The tool used was the carding machine. They cleaned the straws of the old mattresses. Afterwards the mattress was formatted by spreading straw coconut evenly in the canvas, which was called "mattress ticking." Around 22 to 23 kg of coconut straw was necessary for a mattress. The last operation was the upholstery, which allowed keeping the straw inside the mattress. It was done with the help of two adipose tissue connected by a wire and a button often. This work was carried out using large needles, especially needles curves. The full implementation of a coconut straws blanket, called a day of work. This profession is disappearing in Mauritius as very few know the skills and mass mattress production is undertaken by industries. Further research is necessary.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Coconut straw, thick curved needles, cloth, 3 sticks etc.
2.2	Associated intangible elements	<p>As it was part of the Mauritian traditional crafts and was used in many households at one time, it has entered Mauritian sega songs: Jean Claude Gaspard sings <i>Matlasie</i>; Harold Berty <i>Matla Koton</i>. Homage to the work of <i>matlasie</i> was paid by Menwar, by reproducing the gestures of the <i>matlasie</i> with his stick on stage.</p> <p>Skinny legs are called <i>baton mattelassier</i> in Mauritan Creole.</p> <p>Linked to <i>Paillasson</i>.</p> <p>Knowledge, tradition, knowhow, practice</p>
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	France
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	

3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Men and women
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None.
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications, Knowledge, tradition, knowhow, practice
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Commission for Arts and Culture, Rodrigues.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Rodrigues: Modern methods of making mattresses Modern mattresses easily accessible Knowledge for the making of coconut fibre mattress is disappearing Limited transmission and there are few people who know how to make coconut fibre mattresses	
4.2	Threats to the transmission Youth no longer interested in learning this craft. Many people no longer want traditional mattresses. Rodrigues: Migration Lack of interest in ancestral practices and knowledge Consumerism	
4.3	Availability of associated tangible elements and resources Available. However, in some parts could be threatened by large infrastructural developments that infringe the coconut plantations which is the source of raw materials.	
4.4	Viability of associated tangible and intangible elements; - Limited viability, scientific study required to see if it is healthy as insects can breed in the fibre.	
4.5	Safeguarding measures in place	By communities but no official protection
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	Deeksha Deenoo, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018

5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-Oral Interview with Mrs Deenoo. -View of a matelassier on stage with Menwar sagai singer, www.menwar.net/sagai.swf</p>	

TRADITIONAL WAY OF FLOORING AND PLASTERING- <i>FASON MASONER</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason Masoner</i> English: Traditional way of flooring and plastering
1.2	Short, maximally informative title (including indication of domain(s)) Domestic crafts
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	Short description The practice of coating mud floors and walls is an old traditional practice in India and elsewhere. Before the construction of concrete houses in the 20 th century and when the majority of population were slaves or poor immigrants, people lived in mud and straw huts. During slavery, Malagasy made their hut flooring with red earth. Later in the 19 th century, the mud was made from cow dung mixed with earth and spread out to dry on the floor and on walls of huts. <i>Masoner</i> or <i>lipeke</i> is the action of polishing the mud floor of the <i>madai</i> (thatched hut) This process has to be repeated every three weeks or so. The ingredients are <i>gobar</i> or <i>labour/kaka vas</i> (cow dung), mud and water. The process involves wetting the floor slightly with water; sweeping the floor to make the surface smooth; adding some water to the cow-dung and mix or stir it up; applying a thin layer of the mixture to the floor; smoothing the floor and letting it dry. The smell gradually fades away. Women mainly make the mixture and spread it on walls and floor. Huts made of straw and mud is very cool in summer. However they are not very resistant to strong winds and were regularly blown away. Today one is likely to find only cattle being housed in straw and mud huts. In at least one part of the island, Le Morne, white soil is mixed with the cow dung and water for the floor.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Cow dung, water, straw hut, red soil etc.
2.2	Associated intangible elements -Coolness of the hut is refreshing in hot summers. -Nostalgia among those who have lived in mud huts -Has inspired many well-known artists and poets -Associated with estate camp life and poverty. Knowledge system, craftsmanship, traditions, know-how
2.3	Language(s), register(s), speech level(s) involved Creole and other languages of respective groups
2.4	Perceived origin. Colonial Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Women

3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None.
3.4	Modes of transmission;	Traditional knowledge system, beliefs, tradition, practice
3.5	Concerned organizations (NGOs and others).	AGTF, NHF, NMCAC.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Globalisation Urbanisation Concretisation of houses	
4.2	Threats to the transmission Change in the materials and architecture in general Advancement in technology Need for permanency in case of cyclones and other things which have changed the architectural ensemble of Mauritius.	
4.3	Availability of associated tangible elements and resources Materials available but not been used for building. Instead people use the cow dung as fertiliser.	
4.4	Viability of associated tangible and intangible elements Viable -According to architects, the coating used gives a protective layer over the mud surface which prevents erosion and deterioration of the mud surface and provides non-dusty floors for longer duration. - The cow dung–mud mix has properties which discourage insects, etc. - It embodies the essence of sustainability. - It is also viable as a heritage item and decorative. - Scientific study on it continued use in Mauritius required on whether it is possible to incorporate it in modern architecture as climatic changes indicate higher temperatures in the future in Mauritius.	
4.5	Safeguarding measures in place.	Heritage institutions are beginning to take an interest, but more documentation is required. The earth architecture program of UNESCO may be relevant Attempts such as the ones of AGTF in the past to create a living village such as ‘lipeke/masoner’ may encourage the return to the use of these materials. Transmitted from one generation to another, Tv programmes, practice, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016

	inventorying	
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> -Observation of huts of people in the village of Le Morne, Le Morne Trust Fund. - Interview of Suchita Ramdin, UOM/ICH/002/7/11/12/SR/VT - Exhibition ‘Indentured Village’ Aapravasi Ghat Trust Fund, 2 November 2012 - Notes from Munish Pandit, Conservation Architect 	

RUBBER SLIPPERS MAKING -<i>FABRIKASION SAVAT KAROTSOU, CHAUPA</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fabrikasion/Fer savat karotsou, chaupa, calpa</i> English : rubber and wooden slippers making
1.2	Short, maximally informative title (including indication of domain(s)) Domestic craft
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	Short description Shoes and slippers have for various reasons played a highly symbolic role in Mauritian history. During slavery slaves were not allowed to wear shoes and when slavery was abolished, one of the first acts was to start wearing shoes. Many Mauritians having come from modest backgrounds remember the days when makeshift shoes and slippers were made with whatever material was available: rubber tyres (<i>karotsou</i>), <i>goni</i> (gunny bag) to make slippers and wood for kalpa. Traditional shoes include those made of wood and named: “kalpa” or “kalpa dibwa”. These were made up of a wooden sole with a rubber band passing onto the foot or between toes. Some people used to draw on it as decoration. Other shoes include “tanga” which were plastic sandals or “mari poza”, today back in fashion as ballerina shoes but made of plastic. Mauritians of Indian origin also wear “champal”, slippers made of goat skin with straps passing on the foot and between the two first toes. “Champal” were and are still worn both by men and women, but they had different shapes according to gender. Traditional Chinese shoes were made of cloth and called “Hai T’o”. Most of these have disappeared as fashion has changed and people’s standard of living has improved.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Rubber tyre parts, wood, gunny bag
2.2	Associated intangible elements Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved Creole and other languages of respective groups
2.4	Perceived origin Colonial Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT

3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	All generations, Male and female
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None.
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	National Heritage Fund SMEDA
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	None.
4.2	Threats to the transmission	As the standard of living of Mauritians has improved since the 1970s, few need to make or wear these items.
4.3	Availability of associated tangible elements and resources	Available but not used
4.4	Viability of associated tangible and intangible elements	Viable. Today they form cultural heritage items and for memorial purposes. They deserve a place in history books, museums and craft workshops.
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund

6.0	<p data-bbox="313 195 1351 262">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul data-bbox="326 275 1386 420" style="list-style-type: none"><li data-bbox="326 275 1386 380">- Information collected from collection of oral interviews across several projects and confirmed by Community Workshop on Intangible Heritage, University of Mauritius, 2012.<li data-bbox="326 390 699 420">- Informant: Mr. V. Dilchand
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WAY OF MAKING HOUSES– FASON RANZ LAKAZ	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fason ranz lakaz</i> English: Way of making houses
1.2	Short, maximally informative title (including indication of domain(s)) Traditional craftsmanship
1.3	Community(ies) concerned Mauritian, Rodriguan, Agalegan, Chagossian
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>The traditional house structure on the island was the straw house whose basic construction included the use of several different sizes of the straw bales. Firstly, people had to erect the standard wooden framework. They used wood to build the roof structure and to give it the rounded shape. Then people used coconut sticks to build the roof skeleton and lastly they thatched the roof and walls with coconut straw. In many houses, the floor was glazed with cow-dung manure. The houses internal spatial organisation was rudimentary and they were one storey houses.</p> <p>Lakaz lapay koko (coconut straw house): it was the traditional house structure on the island whose basic construction included the use of several different sizes of the straw bales and wooden framework. The traditional straw house was approximately 24 feet x 24 feet and were found in the kan nwar (Black camp)</p> <p>Firstly, people had to erect the standard wooden framework. They used coconut trunks for the four main poles that were buried in the soil and Filao trees (<i>Casuarina equisetifolia</i>) as secondary poles known as potto Filao (Filao poles) that were placed in between the main poles. Secondly, they placed the tring (rods) and, thirdly, the crosspiece made with Filao wood. Smaller Filao wood was used as crosspiece. Fourthly, for the attic, in between the crosspiece they placed the golett koko (coconut midrib); this construction stage was called golett (placing the midrib). Fifthly, they thatched the roof and walls with coconut straw; this process was called nate (plaiting). Lastly, they did the floor. The midribs and the coconut bales were tied together with a coconut fibre rope called lamaraz.</p> <p>The house door was made with coconut wood planks. When they cut the trunk, they peeled the bark, the piece of wood between the bark and the heart was used to make planks. The labourers-woodcutters cut the trunks and the sawyer made the planks. While the building of houses and plaiting were a man's job, the women collected the straw and placed the midribs. The women collected 15 straw bales each containing some 20 leaves and coconut midribs but the men collected the Filao wood.</p> <p>The houses internal spatial organisation was rudimentary and they were one storey houses with one room that was divided into two rooms using Aloe gunny bag that was treated with lime or with golett. All the houses had a veranda where people socialised. The straw houses were destroyed after cyclone Andri in 1983 and because there was fire arson. They were replaced by the lakaz en tol (corrugated iron sheet houses).</p> <p>Lakaz later pile (crushed soil house): it was a house made with crushed soil mixed with coral lime. The estate gave them lime.</p> <p>Lakaz en blok korail (house with coral block): it was an old type of construction that dates</p>

	back to the 18th and 19th centuries. The houses were constructed with coral blocks and the roof was <i>enn tuil</i> (tiled) or later on in corrugated iron-sheet. The tiles were glazed. For example: the vestige of the old police station which is a construction dating back to approximately 1811. The walls were in coral blocks and the roof tiled.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw material used and the tools used are still available. Coconut poles, iron sheets, tiles, lime, coral blocks etc
2.2	Associated intangible elements	<p>The knowledge for the construction of the houses is still present in the collective memory. Although there were people who were specialised builders, yet elderly people were knowledgeable in the construction techniques. Besides all the elderly people who lived in cow dung houses knew how to <i>mazone</i> and they passed this knowledge on to their children, both boys and girls.</p> <p>There was a generational transmission of occupational skills in that fathers used to transmit their knowledge to their sons that used to help their father at an early age, in fact as soon as they reached working age.</p> <p>The vernacular terms as well form part of the tradition knowledge.</p> <p>Knowledge system, craftsmanship, traditions, know-how, practice</p>
2.3	Language(s), register(s), speech level(s) involved	Creole and other languages of respective groups
2.4	Perceived origin	Africa, Europe
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Men
3.2	Other participants (e.g., holders/custodians)	<p>Researchers</p> <p>The public</p>
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	<p>Oral and visual: Transmission of knowledge from one generation to another either orally or through observation.</p> <p>Films, documentaries and photos on traditional houses have been made.</p> <p>Through technical reports that have been written on the local economy in the island dependencies including the Chagos. An inventory is required.</p>

		Privately-held archives have to be located and inventoried. Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Chagos Refugees Group. Local authorities Ministry of Arts and Culture, Small and Medium Enterprise Development Authority (SMEDA) Small Enterprise to Help Development for All (SEHDA) National Heritage Fund Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment New technology, new material, loss of interest among many people. Technical innovation and industrialisation brought changes to construction of houses and subsequently to the spatial organisation within and outside houses. New construction materials were introduced and modern architecture developed. Traditional houses were considered outdated and the knowledge and technique as well. Hence, modern building techniques, construction materials and houses replaced the old ones. Similarly these tradition occupations and skills gradually went into oblivion. Although manual skilled builders are still an indispensable manpower, some tasks are now done by machines.</p>	
4.2	<p>Threats to the transmission New technology, new material, loss of interest among many people. For Chagos, the displacement from their homeland has also come into consequences of loss of familiar landscapes, materials and knowledge. The traditional houses are still present in the collective and individual memories. Elderly people still remember how the houses were constructed and the spatial organisation within and outside the house. However, there is no transmission of occupational skills across generations since there is no demand for these construction techniques that are considered outdated. The young generation of displaced Chagossians that were born in Mauritius has been enculturated and socialised in the Mauritian cultural systems that is greatly influenced by modern European values and in modern capitalist occupational skills and demand. There is a lack of interest in ancestral occupation and knowledge.</p>	
4.3	<p>Availability of associated tangible elements and resources Available but not used</p>	
4.4	<p>Viability of associated tangible and intangible elements In present days, straw houses are considered as green architecture and as environmentally friendly home. Besides the design and construction of these traditional houses that are ecologically sound, there are several benefits to the construction of these houses especially in times of economic hardship. One of the main advantages is that they are economically viable in that the overall construction cost is low. The raw material is readily available and extremely inexpensive if not available for free as well as the associated knowledge. Traditional houses are said to be sustainable buildings. For example, the insulating properties of the straw houses lead to considerable saving in utility bills or energy use.</p>	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions,

		promotion of crafts activities, everyday use, practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Rosemond Saminaden, Olivier Bancoult, France Bertrand, Vijaya Teelock, Sophie Le Chartier Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Chagos Refugees Centre in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>ICH workshop University of Mauritius, 9th November 2012 Focus group discussion, Chagos Refugees Group, 6th November 2012 Focus group discussion, Chagos Refugee Group, 12th November 2012</p>	

CHARCOAL MAKING- FABRIKASION SARBON	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fabrikasion sarbon</i> English: Charcoal making
1.2	Short, maximally informative title (including indication of domain(s)) Traditional Craftsmanship
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p><i>Sarbon bwa</i> (Wood charcoal): Wood charcoal came from Mauritius. There were some Agalean that made wood charcoal with Filaos wood but they made mostly coconut shell charcoal. They made charcoal in the woods where they went camping with their baka. Traditionally you had to a pile wooden logs that were completely covered with soil and straw so that no air could enter. They observed the direction of the wind to identify the place where to set their stove. Then they lit the pile and the fire had to be controlled for the logs to burn very slowly and transformed into charcoal. Usually it could take some 5 days' burning for the making of wood charcoal. Whenever the soil covering the wooden logs cracked because of the fire, additional soil was placed on the cracks. It was made from fallen trees or coconut shells.</p> <p><i>Sarbon koko</i> (Coconut shell charcoal): It was made by burning the shells of fully matured coconuts in limited supply of air sufficient for carbonisation but not for the shells to become ashes (complete destruction). When the shells carbonised, they extinguished the fire with seawater. To obtain good quality charcoal, the coconuts should be fully dried and clean. Shell charcoal was used as domestic and industrial fuel such as to cook food and by blacksmiths. It was easier to make than wooden charcoal and had a nicer appearance. Charcoal was made for local use and not for export.</p> <p>The use of charcoal is not new; the carbonization of wood charcoal in the forest has long provided an excellent domestic fuel. In some places, the furnaces of the charcoal maker can still be found. One must follow the trail of a charcoal maker to understand the mastery of fire related activity. He uses old methods to produce charcoal. The woods used are casuarinas wood and eucalyptus. The woods are stacked in a volcano-shaped assembly of about eight feet high. The stacked woods are arranged from the largest to the fine branches. The stacked wood is covered with straw and soil, leaving a space in the centre of the oven. The flame is fed into the hole and the fire takes over eight hours spreading to the top. The timber must be heated and the oven has to be baked for eight days from top to bottom. One knows that the coal is ready when the pile of wood is transformed into powder. After the disassembly, the coal is loaded in sacks and sold at hardware stores and individuals.</p> <p>Charcoal making was an important industry during the administration of Governor Labourdonnais. Charcoal made from <i>bois noir</i> (Accacia) was ground to make gunpowder. It was considered as the best that could be procured. More than 400 workers worked in these workshops. Tons of powders were produced at Moulin à Poudre (Turtle Bay) and Arsenal, exported to France, and used by an army composed mainly of slaves, in the conquest of Madras. The workshop exploded in 1774. This charcoal is probably the reason why ‘Sarbon</p>

	<p>lacacia' (acacia charcoal) was famous.</p> <p>Charcoal is primarily produced in forested areas. "Ovens" are connected to each other by small paths. The harvested wood is converted into charcoal in a batch-type process. Traditionally, earth or mound carbonisation kilns with relatively low efficiencies are applied. The skill is in ensuring that the wood turns to charcoal and not into ash and has to be therefore monitored constantly. Slow-burning wood is used: casuarina, eucalyptus, longanier trees. At least four people pile up the wood to make a mound resembling a volcano of about 8 metres high, with bigger logs at the bottom. It takes a day or two to make this mound and sometimes some 4-5 mounds are made. A hole is kept at the bottom through which the fire will be lit. It takes about 8 days for charcoal to form. IT is then bagged and sold to hardware shops and individuals. The rise of barbecues has increased demand for charcoal. One mound can yield up to 500 sacks of coal costing about US\$5.</p> <p>In the past, when charcoal was used as domestic fuel, many marchand sarbon (charcoal seller) used to go from house to house in a hand driven cart to sell small bundles of sticks and charcoal. Estates in the past used to have workers who would be making charcoal as part of daily work routine. i.e., in Le Morne, The Cambier property was very active in the 1950s - employing most of the inhabitants living in the various surrounding camps and villages, it carried out a multitude of economic activities such as charcoal making, wood cutting, cotton and coconut plantations, salt pans and animal rearing.</p> <p>Traditionally a circular pile wooden of logs is arranged and this covered with straw and mud and so as to be airtight. The pile is lit through a lateral small opening which acts as a kiln. The fire has to be controlled for the logs to burn very slowly and be transformed into charcoal. Usually it could take some 5 days' burning for the making of wood charcoal. Whenever the soil covering the wooden logs cracked because of the fire, additional soil was placed on the cracks. It was made from fallen trees or coconut shells.</p> <p>Wood charcoal making was a small economic activity in the Chagos. It was made for export to Mauritius and for local use as well. It was the main source of fuel for domestic and occupational use.</p> <p>Traditionally a circular pile wooden of logs is arranged and this covered with straw and mud and so as to be airtight. The pile is lit through a lateral small opening which acts as a kiln. The fire has to be controlled for the logs to burn very slowly and be transformed into charcoal. Usually it could take some 5 days' burning for the making of wood charcoal. Whenever the soil covering the wooden logs cracked because of the fire, additional soil was placed on the cracks. It was made from fallen trees or coconut shells.</p> <p>Wood charcoal making was a small economic activity in the Chagos. It was made for export to Mauritius and for local use as well. It was the main source of fuel for domestic and occupational use.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw material used in the making of charcoal and hearth for cooking.
2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s)	Creole and other languages of respective groups

	involved	
2.4	Perceived origin	Colonial Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	The charcoal makers. Both men and women
3.2	Other participants (e.g., holders/custodians)	Researchers The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral and visual: Transmission of knowledge from one generation to another orally. Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation Local authorities Ministry of Arts and Culture, Small National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Mass use of natural resources such as trees, wastage and lack of interest on behalf of potential of buyers.</p> <p>With the advent of electricity supply on the island gradually, charcoal became an obsolete fuel source. Owing to the changing lifestyle and living standards, most households do not use charcoal anymore. Once, electricity entered all the houses and electrical appliances entered the local market, people stopped using charcoal.</p> <p>Besides, charcoal making raises ecological questions regarding global warming and the imperative to opt for green energy sources that are environmental friendly and that are sustainable.</p>	
4.2	<p>Threats to the transmission</p> <p>Lack of transmission.</p> <p>There is a transmission of the associated traditional knowledge as well as the skills that are present in the collective memory. However, the traditional making of coconut charcoal is not perpetuated.</p> <p>Besides, with the mass migration of Agaleans to Mauritius because of the lack of opportunities in their home country, there is an erosion of traditional skills and knowledge. The young generation has adopted European value systems and lifestyles.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Some raw material available such as coconut husks.</p> <p>Raw material for the making of coconut shell charcoal is still available on the island but coconuts are harvested for other uses. The knowledge as well is still present in the collective and individual memories.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>It is important for the young and future generations to know how their ancestors lived because</p>	

	it is part of their family history and socio-cultural markers. When people have a good grounding in their family history as well as national history they can build their future with strong social and cultural roots since they do not live in a vacuum.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Yéline Poulay, Hervé Sylva, Margeurite Sam, Sophie Le Chartier, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Working session with Mrs. Yéline Poulay and Mr. Hervé Sylva, 19 th November 2012, University of Mauritius.	

WAX AND HONEY MAKING-FABRIKASION LASIR EK DIMIEL		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fabrikasion Lasir ek dimiel</i> English: Wax and honey making
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Agalean
1.4	Physical location(s) of element	Island of Agalega
1.5	<p>Short description</p> <p>Agalega is an isolated island where people lived a semi-sustainable life style. The local economy relied on the production of coconut produce that was exported to Seychelles and to Mauritius. Other products were also produced for local consumption essentially.</p> <p>Lasir (wax): Wax is a by-product of honey. They took the <i>pain de miel</i> (honey cells) that they crushed using a <i>pasoir</i>. It was made from lastik (residue after honey extraction) that was cooked with water on mild fire. They turned the mixture until it thickened. The wax was used for local use and was exported to Mauritius as well.</p> <p><i>Dimiel</i> (honey): Apiculture was common practice. Honey is collected in the woods for personal use.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw materials and tools used for making these products, the vestiges of the place where these items were produced and the tools used are still available: Paswar (sieve): it consisted of a natural sieve made from the tami koko (a Seychellois word that means coconut sieve). The tami koko was the part of the coconut envelope that is similar to a pass thé. There are still beehives on the island.
2.2	Associated intangible elements	The associated knowledge and skills as well as the dexterity required. The vernacular terms as well constitute intangible heritage. All the Agaleans knew how to make honey and wax that are still alive in the collective memory and individual memories of the elderly people. Knowledge system, craftsmanship, traditions, know-how
2.3	Language(s), register(s), speech level(s) involved	Agalean Creole
2.4	Perceived origin	Unknown.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Both men and women
3.2	Other participants (e.g., holders/custodians)	Researchers The public

3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation Ministry of Arts and Culture, Small and Medium Enterprise Development Authority (SMEDA) Small Enterprise to Help Development for All (SEHDA) National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment There are still many beehives on the island but the people cannot collect honey because the local forest is infested by yellow flies. These traditional occupations such as the making of wax gradually became obsolete with Agalegans being more dependent on consumption markets. Few people continue to produce what they need as most of them buy the goods that are imported from Mauritius.	
4.2	Threats to the transmission There is limited transmission of these memories and knowledge to the young generation since this knowledge and skills are considered obsolete and there is lack of interest among the young people to safeguard these memories. Besides, there is migration of Agaleans to Mauritius that has led to an erosion of traditional skills and knowledge. The young generation of Agaleans that was born in Mauritius has been enculturated and socialised in the Mauritian cultural systems.	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements The island is isolated. They were producing what they needed for personal consumption and for exportation as well. Without these knowledge and skills, people would not have developed the local economic and social system and to adapt to the harsh living condition. There is raising consciousness about the imperative to use renewable and biodegradable fuel sources for sustainable development. These traditional knowledge and skills for making copra and coconut oil and the raw material used are environmental friendly and constitute potential resources for the island and thus they should be preserved and transmitted.	
4.5	Safeguarding measures in place	Transmitted from one generation to another, Tv programmes, practice, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Mrs Yéline Polay, Hervé Sylva, Sophie Le Chartier, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu

5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>INHF/UOM/WS01/24.10.12 Phone interview with Mr. Jasmin, from Agalega, conducted on the 14th November 2012. Working session with Mrs. Yéline Polay and Mr. Hervé Sylva, 19th November 2012, University of Mauritius</p>	

SOAP MAKING- FABRIKASION SAVON		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fabrikasion Savon</i> English: Soap making
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Agalean
1.4	Physical location(s) of element	Island of Agalega
1.5	<p>Short description</p> <p>Agalega been an isolated island where people lived a semi-sustainable life style, the local economy relied on the production of coconut produce that was exported to Seychelles and Mauritius. Other products were also produced for local consumption essentially:</p> <p><i>Savon</i> (soap): was made for local use in a big cast-iron pot. They used caustic soda imported from Mauritius. When it was not available they made their own caustic soda. They burnt coconut leaves until it became ashes with leaves of <i>bwad fee</i> (a local tree called fairy wood) for its fragrance. Then they mixed ashes and water that they filtered and collected the <i>delo la sendr</i> (ashy water) to use as caustic soda. After that, they mixed the liquid to crude coconut oil (not refined oil) and turned the mixture until the caustic soda solidified the oil. Next, they poured the mixture in a mould that they left in the sun to dry and when solidified they cut the brick of soap into small parts.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>The raw materials like the tree leaves, caustic soda and tools like cast- iron pot used for making these products, the vestiges of the place where these items were produced and the tools used are still available:</p> <p>The cast-iron pot used for making soap has been preserved until now but now it is covered with <i>kadoc</i> leaves (Nickernut or <i>Caesalpinia bonduc</i>) and is in a state of disrepair.</p> <p>There are still coconut plantations on the island although the exploitation of coconuts has reduced compared to the past.</p>
2.2	Associated intangible elements	<p>The associated knowledge and skills as well as the dexterity required. The vernacular terms as well constitute intangible heritage.</p> <p>The making of soap is still present in the collective memory.</p> <p>Knowledge system, craftsmanship, traditions, know-how</p>
2.3	Language(s), register(s), speech level(s) involved	Agalean Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	

3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Elderly people and Agaleans who continue to work in the coconut plantations.
3.2	Other participants (e.g., holders/custodians)	Researchers The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation Local authorities and institutions such as the Ministry of Arts and Culture, Small and Medium Enterprise Development Authority (SMEDA) and Small Enterprise to Help Development for All (SEHDA) National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment This traditional activity has become obsolete with Agaleans being more dependent on consumption markets. All the goods and products they need are imported from Mauritius. Few people continue to produce what they need.	
4.2	Threats to the transmission There is limited transmission of these memories and knowledge to the young generation since they are considered obsolete and there is lack of interest among the young people to safeguard these memories. Besides, there is a migration of Agaleans to Mauritius that has led to an erosion of traditional skills and knowledge. The young generation of Agaleans that is born in Mauritius has been enculturated and socialised in the Mauritian cultural systems.	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements The island was isolated. They were producing what they needed for personal consumption and for exportation as well. Without these knowledge and skills, people would not have developed the local economic and social system and to adapt to the harsh living condition.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Hervé Sylva, Mrs Yéline Polay, Sophie Le Chartier, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu

5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>INHF/UOM/WS01/24.10.12 Phone interview with Mr. Jasmin, from Agalega, conducted on the 14th November 2012. Working session with Mrs. Yéline Polay and Mr. Hervé Sylva, 19th November 2012, University of Mauritius</p>	

MAKING OF COIR ROPE- RANZ LAMARAZ		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Ranz Lamaraz</i> English: Making of coir rope
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Agalean
1.4	Physical location(s) of element	Island of Agalega
1.5	Short description It was made with green coconut leaves. On the leaf there are threads that could be removed easily. They soaked these fibres in water and women made coconut ropes by twisting these fibres on their thing. People were paid to make these ropes that were used in the construction of thatched houses.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw materials and tools used for making these ropes are still available for free such as coconut trees
2.2	Associated intangible elements	The associated knowledge and skills as well as the dexterity required. The vernacular terms as well constitute intangible heritage. The knowledge as well is still present in the collective memory of elderly people. Knowledge system, craftsmanship, traditions, know-how
2.3	Language(s), register(s), speech level(s) involved	Agalean Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	The elderly people who recall these memories and the carpenters and foremen who used to build houses in Agalega.
3.2	Other participants (e.g., holders/ custodians)	Researchers The public
3.3	Customary practices governing access to the element or to aspects of it	None.
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others).	Outer Island Development Corporation, Local authorities and institutions such as the Ministry of Arts and Culture, National Heritage Fund and Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment People stopped making this rope with the disappearance of straw houses. With technological innovation, the construction of houses changed and new materials and building techniques have replaced old ones. Similarly, the use of <i>bastin</i> is now obsolete. These traditional materials are now considered outdated and their associated knowledge as well.	

4.2	Threats to the transmission There is limited transmission of these memories and knowledge to the young generation since they are considered obsolete and there is lack of interest among the young people to safeguard these memories.	
4.3	Availability of associated tangible elements and resources The raw material is readily available and extremely inexpensive if not available for free as well as the associated knowledge. The traditional tools also are still available. Some of the carpenters and foremen are still alive	
4.4	Viability of associated tangible and intangible elements Viable	
4.5	Safeguarding measures in place	None
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation;	Mr Hervé Sylva, Mrs Yéline Polay, Sophie Le Chartier, Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018 University of Mauritius
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	INHF/UOM/WS01/24.10.12 Phone interview with Mr. Jasmin, from Agalega, conducted on the 14 th November 2012. Working session with Mrs. Yéline Polay and Mr. Hervé Sylva, 19 th November 2012, University of Mauritius	

POTTERY -POTRI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Potri</i> English: Pottery
1.2	Short, maximally informative title (including indication of domain(s))	Artistic Crafts
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Extraction of minerals from the earth started as early as 1735 with Governor Labourdonnais with iron ore. From 1920, the red clay has been used to make bricks and also for pottery. Indian immigrants introduced this craft in the beginning of the 20th century and the techniques have not changed since. The red clay is extracted from the cane fields after a preliminary survey is carried out. The clay is found usually about 50 to 60 cms below the surface. It is extracted using baskets and transported to the potters workshop. It is broken into lumps and cleaned of stones, grass and other impurities; It is then soaked in a basin for about 15 hours then kneaded. Basalt dust is added. Then it is worked to give it an even finish. The most common objects made are <i>diyās</i> (clay lamps used during the Divali festival (the <i>kalsa</i> (pot used in Indian marriages), <i>karha</i> (a plate) and the <i>bandana</i> (incense burner) The <i>surah</i> (for water) is less in demand today and is more of a decorative object. In addition to religious objects, vases, plats etc. are made. Once modelled the objects left to dry for several days and then baked. A wood fire is used, first in bare flames and later the heat is gradually reduced to prevent objects bursting. This can last in a traditional kiln for up to three days.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Basket, spade, hoe, jute bags, Bassin, sieve, potter's wheel, kiln
2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole and other languages respective to each group
2.4	Perceived origin	South India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Both male and female
3.2	Other participants (e.g., holders/ custodians)	Other members of the family and workers attached to the pottery. The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Family, transmitted from one generation to

		another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Loss of interest on the part of young people	
4.2	Threats to the transmission Loss of interest on the part of young people. It is a family business.	
4.3	Availability of associated tangible elements and resources Available.	
4.4	Viability of associated tangible and intangible elements These products are highly sought after and often demand exceeds supply.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Tony Manglou, Notes d'ethnologie sue une poterie traditionnelle a Arsenal (ile Maurice) Jean Claude Fleury, Artisanat et Creation a Maurice, ACCT, Nathan, 1987. Informant : Ratna Chettiar, Arsenal , Female, Potter Sewnarain Ragoobar, Guy Rozemont street Arsenal, male potter	

SCULPTURE-SKILPTIR		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Skilptir</i> English: Sculpture
1.2	Short, maximally informative title (including indication of domain(s))	Craftsmanship
1.3	Community concerned;	Mauritians including Rodriguans
1.4	Physical location(s) of element	Island of Mauritius and Rodrigues
1.5	<p>Short description</p> <p>Mauritius has known only a few sculptors in the nineteenth century, who have been well-known internationally and have sculpted only occasionally in Mauritius, notably the sculptor, Prosper D'Epinay. Sculpture as a popular art only began in the 20th century when the population could enjoy some leisure time. It is still an activity that requires investment and state support. Mauritian sculptors have been very prolific and used all locally available materials: stone, wood, coral, coconut as well as imported materials such as bronze. Although training in sculpture is not given formally in school, the tradition has existed for long in Mauritius. A boost to popularising sculpture was given when Lewis Dick opened a Sculpture school in 2000. It has up to today welcomed nearly 4,000 students. Mango wood as well as eucalyptus and stone is favoured in this school. Numerous prizes have been won by Mauritian sculptors.</p> <p>Wood and Stone Sculpture</p> <p>Belonging mostly to the Creole community, people in Chamarel live mostly with their manual skills, whether in stone or wood cutting and sculpture, other artefacts, or simply as masons. Traditional craftsmanship form an integrate part in the life of most Chamarel people. The narrations of some people's life in the collected interviews reveal more about the manual skills of those people who consider craftsmanship as an intangible cultural heritage. For wood sculpture, the right type of wood is wood from the jackfruit or eucalyptus tree. Each piece of wood is treated and sculptured for about one month to give a finished product.</p> <p>In Rodrigues Island, people used to make craft sculptured products with corals. This type of craft work is nowadays mostly performed by youngsters.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements;	Stone, mango wood and eucalyptus wood, coral. Sculptor's tools.
2.2	Associated intangible elements;	Sculpture as evidenced through Mr. Lewis' school of sculpture has raised students who were non-performing at school into another level. Self-confidence and Mauritian talents are emerging. Knowledge system, craftsmanship, traditions, know-how

2.3	Language(s), register(s), speech level(s) involved;	Creole
2.4	Perceived origin.	Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Lewis Dick and his students at the Ecole de Sculpture de Bambous, fellow sculptors Dharmadeo Nirmal Hurry, sculptor Dhyaneswar Dausoa, wood and stone sculptor Ashok Kallooa , bronze
3.2	Other participants (e.g., holders/custodians);	Students, unemployed youth, internationally recognised sculptors The public
3.3	Customary practices governing access to the element or to aspects of it;	None
3.4	Modes of transmission;	Formal teachings, transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others).	Rotary Club Food and Allied Caritas service d'écoute de Chamarel Forces Vives de Roches Bois Ecole de sculpture at Bambous National Heritage Fund National Art Gallery
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment None	
4.2	Threats to the transmission None	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Has 11 schools of sculpture scattered all over island.	
4.5	Safeguarding measures in place	Transmitted from one generation to another, Tv programmes, practice, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016,

	inventorying	2017, 2018
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation	Lewis Dick, Dhyaneswar Dausoa, Marcel Prévost, Bagooaduth Kallooa, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - À l'école de Sculpture de Bambous: Michelangelo chez Lewis Dick' <u>WEEK-END</u>, 23 January 2012 - Dans l'imaginaire de Marcel Prévost, WEEK-END10 JIN, 2012 - agooaduth Kallooa, by Marie-Annick Savripène L'EXPRESS, 08/11/12 - List of artists in Mauritius, National Art Gallery, http://www.nagartists.org/eng/meetTheArtist.php - (Forthcoming): Tristan Breville, Répertoire Culturel Mauricien 	

MAKING STRAW HATS- RANZ SAPO LAPAYE		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	<i>Creole: Sapo lapay</i> English: Making straw hats
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Men, women and children used to plait <i>vetiver</i>, <i>laloës (Aloe)</i>, <i>leskin (Milkstripe euphorbia)</i> and <i>latanier (Latania)</i> after dinner and during their spare time as an additional source of income. It was not group work and therefore there were no work songs composed surrounding this activity.</p> <p>Some men were specialised in the making of straw hats for men. There were women that were specialised in the making of hats for both men and women. It is a craft that requires much patience, dexterity and skill. However, there are not many hatters although many people know how to plait.</p> <p>Plaits of straw were bought and given to a specialist who, with a thread, would measure the circumference of head and then would mount the hat without the need of a mould. Based on the measurements he took, he would weave the hat by hand with only one plait.</p> <p>Weaving started from the apex of the crown to the brim. The plait is turned and a crown woven into circular forms around <i>baget koko (coconut sticks)</i> or <i>baget latanier (Latania sticks)</i> which is used to give the hat its shape. While weaving, with a bottle, they <i>dress lapay</i> (flatten the straw) before stitching the plait on the sticks. After the crown is completed, weaving and stitching the brim with the same plait follows.</p> <p>The models for the hats were imported but adapted and local materials used. All Rodriguans used to wear straw hats. They had a hat to go to work and another to go to mass and for ball. They decorated their hats with ornaments such as ribbons. Women were obliged to wear a hat to go to mass and they did not remove it when they entered church because their head had to be covered inside the church. Men were not obliged to wear a hat and when they entered the church they could remove it.</p> <p>The same technique was used to make straw hats with <i>vetiver</i>, <i>laloës (Aloe)</i>, <i>leskin (Milkstripe euphorbia)</i> and <i>latanier (Latania)</i>. Children used to wear <i>Latania</i> straw hat to go to school and the women used to wear <i>Aloe</i> and <i>Vetiver</i> straw hats.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw materials used for traditional hats. The tools used.
2.2	Associated intangible elements	The traditional knowledge associated to the gathering of the raw materials (the plants to use, when and how they should be plucked) and the making of hats. The vernacular terms uses as well. Knowledge system, craftsmanship, traditions,

		know-how
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Madagascar
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	The father and uncles of Mr. Melchaide Prosper straw hat maker. The father of Mr. Jean Daniel Spevil renowned hat maker. Other artisans, craftsmen and women
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral transmission across generation and written transmission as well given that there are many reports that have were written on the economic and social situation in Rodrigues but these documents have to be inventoried.
3.5	Concerned organizations (NGOs and others)	Commission of Arts and Culture Rodrigues Local authorities Ministry of Arts and Culture, Small and Medium Enterprise Development Authority (SMEDA) Small Enterprise to Help Development for All (SEHDA) National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Changing lifestyles, globalisation	The making of traditional hats has evolved and dressing habits as well have evolved. Following the increasing exposure to Mauritian and international influences, Rodriguan lifestyle and dressing habits have changed. The inhabitants are gradually adopting a European lifestyle and are influenced by European western fashion. Furthermore, they are more and more dependent on imports from Mauritius and we can see Mauritian fashion invading the local market. Consequently, traditional straw hats are being replaced by caps and by contemporary standardised models of hats made with modern fabrics that are produced in mass.
4.2	Threats to the transmission Changing lifestyles, globalization.	Young people lack interest in handicrafts and prefer white collar jobs. Hence there is limited transmission of traditional knowledge and skills. They have adopted the Mauritian lifestyle and they are not motivated to perpetuate traditional jobs and values that they find outdated. Besides, traditional local values and practices had given way to modern ones rooted in European value systems. While in the past the wear of hats was a norm when attending church or other formal festivities, nowadays it is an obsolete practice.
4.3	Availability of associated tangible elements and resources Raw material for the making of these elements is still available on the island but people are	

	no-more interested in making traditional crafts.	
4.4	Viability of associated tangible and intangible elements Traditional hat making is a viable source of income. It is an ecological and low-cost way of earning an income and of protecting oneself. They are solid and durable products that can be exported to Mauritius and other places and can be sold on local markets as well.	
4.5	Safeguarding measures in place	Transmitted from one generation to another, Tv programmes, practice, publications
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Melchaide Prosper, Sophie Le Chartier, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES UOMICH_MP001_A_SLC_PteauxSables_15.11.2012	

PRODUCTS MADE OF COCONUT- <i>PRODWI AVEK KOKO</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Prodwi avek koko</i> English: Products made of coconut
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Agaleans
1.4	Physical location(s) of element	Island of Agalega
1.5	Short description Coconut is a very important production of Agalega. Each part of the coconut is used. One of the uses is to produce craft products out of the nut. It is polished and given different forms. Objects for every use and souvenirs are made very skilfully.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Raw materials in the form of coconut The raw materials used for traditional souvenirs are still available.
2.2	Associated intangible elements	The traditional knowledge associated to the gathering of the raw materials (the plants to use, when and how they should be plucked) and the making of hats. The vernacular terms uses as well. Knowledge system, craftsmanship, traditions, know-how
2.3	Language(s), register(s), speech level(s) involved	Agalegan Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Both male and female
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Modernisation Lack of interest from the youth	
4.2	Threats to the transmission Modernation	
4.3	Availability of associated tangible elements and resources Raw material for the making of these elements is still available on the island but people are no-more interested in making traditional crafts.	

4.4	Viability of associated tangible and intangible elements	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	National Heritage Fund in 2017, 2018
5.5	Date of entering data into an inventory	2018
5.6	The inventory entry compiled by	National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

ROPE MAKING- FASON RANZ LAKORD		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	<i>Creole: Fason Ranz Lakord</i> English: Rope making
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>To thatch the houses, bales of straw are used. To make <i>Lakord Vacoas</i> -Vacoas ropes: Dried Vacoas leaves are split to make straps that were used as ropes.</p> <p>To make <i>lakord laloues</i>- Aloes ropes: Aloe leaves were dried in the sun and then split to make straps that were used as ropes. Further research is required.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Straw, huts, aloe, vacoas
2.2	Associated intangible elements	The traditional knowledge associated to the gathering of the raw materials (the plants to use, when and how they should be cut) and the making of the ropes. The vernacular terms uses as well. Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Both men and women
3.2	Other participants (e.g., holders/ custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Commission for Arts and Culture Rodrigues Local authorities Ministry of Arts and Culture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>The introduction of modern ropes that are said to be stronger such as nylon.</p>	

	Lack of interest from the youth to continue something that does not have a market.	
4.2	Threats to the transmission Lack of transmission Globalization The introduction of modern ropes that are said to be stronger such as nylon. Lack of interest from the youth to continue something that does not have a market. The passing away of knowledge bearers.	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Traditional craftsmanship is a viable source of income. It is an ecological and low-cost way of earning an income in time of crisis and subsequently of sustaining a living. They are solid and durable products that can be exported and sold on local markets as well.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, daily activities, availability of markets, practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Melchaide Prosper, Sophie Le Chartier, Fleury, Vanecia Andon-Mungapen, Kiran Chuttoo – Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES UOMICH_MP005_A_SLC_Pte aux Sables_21.11.2012	

LIME MORTAR MAKING- FABRIKASION LASO	
1.0	IDENTIFICATION OF ELEMENT
1.1	Name of the element, as used by community or group concerned <i>Creole: Fabrikasion laso</i> English: Lime mortar making
1.2	Short, maximally informative title Economic Crafts
1.3	Community(ies) concerned Mauritians including Rodriguans
1.4	Physical location(s) of element Island of Mauritius and Rodrigues
1.5	<p>Short description</p> <p>The use of Lime in construction dates to the beginning of the settlement of the island of Mauritius: under the Dutch settlement and in the French period. Lime mortar was used extensively in construction. A vernacular architecture developed using locally available materials. Similarly new ‘recipes’ for lime mortar was developed in Mauritius. In the 18th century the following ingredients were mixed with lime to produce mortar: <i>Jaggery water, Live white lime, Yoghurt, 50 egg whites, butter and Gingely oil</i>. All 19th century stone public buildings used lime mortar in their construction. The basic composition of this mortar remains unchanged today, and such mortar is currently being used in the conservation of the Aapravasi Ghat World Heritage Site and other conservation projects.</p> <p>Conservation assistants were specially trained in lime masonry using the following organic ingredients for better bonding and workability. These were prescribed by the Conservation Architect after an intensive study of the archival material and chemical composition of the lime mortar present in existing historic buildings of Mauritius. These ingredients were: Sugar Syrup, <i>Bael</i> (Stone Apple), <i>Methi</i> (Fenugreek seeds) and <i>Uradh dal</i> (split black gram).</p> <p>The following are the stages in lime preparation using traditional methods in Mauritius:</p> <p>I: Preparation of lime: Burning of Lime stone or coral or shells at 1400 degree Centigrade to produce ‘quick lime’. This is packed and delivered to the site in airtight bags.</p> <p>II: Slaking of Quick Lime: Slaking involves the process of hydration of quick lime. Fill the tank with water. Empty the bags into the tank. As this is an exothermic reaction giving out heat, care needs to be taken by providing the worker with mask, gloves and gumboots. Five bags are added at one time and then stirred for some time, to see that all the limestone pieces start slaking. About one inch of water is allowed to stand over the lime. This is stirred twice a day. The slaked lime is sieved into another storage tank, using a sieve of size 1.18 mm to remove any unslaked stones</p> <p>III: Sieving of sand: The sand required for the mortar is sieved with a sieve size 2.36 mm. The sand used should be free of salts.</p> <p>IV: Mixing of lime with sand: Unlike conventional cement, the lime and sand mortar is not just mixed, but also crushed. This is done to fuse the lime particles with sand at molecular level resulting in a better mix. Traditionally this was done with the help of a stone wheel operated by slaves, bullock or horse in a circular fashion. Today, a tractor operates the purposely-built stone mill.</p> <p>V: Maturing of Lime: The lime mortar is stored in mounds at the site. The maturing period for the lime mortar differs from 7 to 14 days. The top layer of the mortar, which has hardened, is</p>

	<p>scraped and the mortar from the inner core is removed to be remixed before use</p> <p><u>VI: Adding organic ingredients in the lime mortar:</u> Sugar Syrup, Stone Apple, Fenugreek seeds and split black gram is added.</p> <p><u>VI: Setting of lime mortar:</u> If lime mortar is left to dry too rapidly, carbonation of the mortar will be reduced, resulting in poor adhesion and poor durability. The lime mortar is cured by sprinkling water twice a day for minimum of 7 to 10 days.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Coral stones, lime, mortar, sand, sugar syrup, stone apple, fenugreek seeds and split black gram Former sites of lime kilns around the island.
2.2	Associated intangible elements	Memories of lime kiln workers Rituals associated with lime kiln workers and lime conservation workers Knowledge system, craftsmanship, traditions, know-how, practice, beliefs
2.3	Language(s), register(s), speech level(s) involved	Creole and Bhojpuri
2.4	Perceived origin	France and India
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Males
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Practice, training
3.5	Concerned organizations (NGOs and others)	Aapravasi Ghat Trust Fund National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Extraction of sand is forbidden by law, as is extraction of coral. It is allowed only under special circumstances: for sugar mills.	
4.2	Threats to the transmission No formal training	
4.3	Availability of associated tangible elements and resources Limited	
4.4	Viability of associated tangible and intangible elements Extraction of sand is forbidden by law, as is extraction of coral. Lime can be bought from commercial concerns outside the country.	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, training. In the absence of the practice these may be lost.
5.0	DATA GATHERING AND INVENTORYING	

5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Noel D’Unienville., L’Ile Maurice et sa Civilisation, 1949. Extracts from Conservation Booklet published in 2004 By Munish Pandit, Conservation Architect</p>	

TRADITIONAL FISHING- <i>FASON LAPES</i>	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned <i>Creole: Fason Lapes</i> English: Fishing
1.2	Short, maximally informative title Economic craft fishing
1.3	Community(ies) concerned Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element In all islands particularly in Mauritius it is found in Black River, Grand Gaube, Baie du Tombeau, Pointe-aux-Piments, Pointe aux Sables, Roche Bois, Mahebourg, Trou d'Eau Douce, Grand Gaube, Grand Baie, Poudre d'Or and Poste de Flacq, Le Morne, Tamarin, La Gaulette
1.5	<p>Short description</p> <p>For the fishermen, the sea is their foster mother and thus they have to respect and live in harmony with his natural environment. This closeness and special relationship with nature is important for the practice of traditional fishing. The interpretation of the natural elements, of the signs of nature has been passed down from generation to generation. The fishermen have learnt how to interpret the movement of the clouds, the wind and the waves which are signs of impending fine or bad weather. Fishermen have also learnt to navigate through the various <i>pas</i> and channels in the lagoon which are natural passages through the coral reef leading to the high sea.</p> <p>In coastal villages, different techniques may exist. In La Gaulette e.g., angling and net fishing are the traditional fishing techniques. The history of fishing is an integral component of the history of these villages. Fishing was not just an economic activity and a means of subsistence. For those born in the region; it was also a family affair and a way of life. Indeed, many form part of fishing families, who have been practising it for generations. Even though some of them have other jobs, they revert to fishing at some point in their life.</p> <p>The knowledge which was passed on from the elders to the younger generations as part of the apprenticeship of traditional fishing also included the various names and specificities of the fish which constitute the marine fauna and flora of the lagoon, such as the reproductive cycle of the fishes. Before going fishing, the fishermen said a prayer either at home or in their boat. They also make the sign of the cross asking for protection of the God. Each year, a special mass is organised in the Roman Catholic Church for all the fishermen.</p> <p>The oral cultural tradition of the village is replete with vernacular terms used by fishermen and the villagers to designate fishing tools, species of fish, boats and gear. These constitute important elements of traditional knowledge that are expressed orally. Although identical terms exist in other communities, there are regional variations. The use of distinctive terms also constitutes folk knowledge such as traditional names for fishing grounds and place names</p>

of great significance, like *Pas Lanbilant* and *Trou Zegwi*. These terms and names are specific to this geographic region and are unknown outside it. These vernacular terms are still present in the collective memory of the village but if not transmitted to the younger generation, this knowledge will disappear. For example, according to R.D.D. *Pointe des Hollandais* in Le Morne where in the past the seine fishermen used to camp was named *Pas One Eye*, and the site named *Pointe d'Amour* in Le Morne where boats were kept was known as *Bigafi*.

Various types of nets and baskets, hooks, boats and tools for repair exist. These are studied in greater detail under Domain IV Category Use of Nature for Subsistence: Traditional Fishing Practices. In the past, fishing tools were made in the village. Today, fishermen purchase tools from shops. These tools are made with artificial materials such as nylon and polyethylene.

In most fishing villages, one person was known for making fishing tools and the fishermen placed their orders with him. The raw materials were obtained from the forests. The traditional tools were: oars, paddles, kobo, buoy, etc.

A **Kobo** is a coconut cut in half and used to remove the water that has invaded the hull, and which could cause the boats to sink.

A **Boy** (buoy) is a leash tied to a bamboo stick and to the nets which was used as buoy to locate the fishing nets in the sea.

A **Paddle** is a small wooden roar used for pushing against the water. It consists of a handle at one end and of a blade at the other end. It was made in a light wood, such as telfair, tecoma or tatamaka to have a better floating.

Afwin (harpoon) is a long stick with a piece of metal with two hooks at the end that was used for example to fish on the reefs and to fish octopus.

The **Grif**, a long stick with a curved fork at the end was used to collect algae used as bait in the fishnets and the **Lagaf** (gaff), a long stick with a sharp hooked piece of metal at the end used to place the stones inside the nets, were made by blacksmiths working for the sugar estate.

Making a Golet

The traditional fishing rod was made with a bamboo stick (preferably green bamboo which is flexible) 3-4m in length. The rod was made in the following way:

1. Scraping a bamboo stem removing the lateral shoots at the nodes and rough edges with a knife or any sharp tool to smoothen it and cutting off one end of the bamboo.
2. Winding a nylon thread (of 4 mm) half around the length of the bamboo up to the cut end of the line. For deep sea fishing, the thread is tied one quarter of the length of the bamboo. A space of about 1 ½ inches is left between each curl for the fishing line to be sturdy. When the extremity of the line is reached, a knot is tied known as demi kle (overhand knot) and thread is wound tight round the end with a second knot.
3. The thread is cut but the line has to be longer than the length of the stick. For deep sea fishing, the line has to be twice the length of the stick.
4. Tying the fish hook with an overhand knot at the end of the line. The size of the fish hook depends on the size of the fish the angler wishes to fish, for example, a hook number thirteen will be used to fish viel (grouper). The bait will be fixed to the hook and there are also different types of baits according to the different categories of fish.

5. The hook is hung to the gash to avoid hurting someone and the line wound around the stick to carry the fishing rod. The angler has only to unwind the line and fix his bait and then throw his line in the water.

Making a *kazie* (fish trap)

A *kazie* is a fish trap made of plaited mesh. In the past, the traps were made of bamboo strips but today galvanised wire is used instead. The diameter and the number of the meshes vary from five to twelve meshes of three to four centimetres wide. There are different kinds of fishing nets depending on, first, the species of fish the fisherman wants to catch and second, the fishing environment: whether it is for fishing in the lagoon or in the deep sea. In the lagoon traps were traditionally made with bamboo strips and for deep sea fishing the traps were made of metallic wire. Today, bamboo nets have disappeared. The nets are made with galvanised wires as, according to the fishermen, bamboo is difficult to find nowadays. The size of the traps varies. In the past the traps were smaller but because the fish were squeezed in the trap (*kazie*), larger ones are made today. The size of the trap depends on number of the octagonal-shape meshes and also on the size of the boat to transport the fishing traps.

Kazie is a tool important for traditional fishermen in the country. They are of different forms and types. Few fishermen know how to make these lockers to trap the fish. Attracted by the baits inside the trap, the fish makes its way into the trap through a tunnel which gets narrower. Once inside the trap, the fish cannot get out. The *Kazie* is placed at the entries of the pass of the reefs and in shallow water. A float attached to each fishing trap usually help to locate the trap, while seasoned fishermen rely on their memories and their own methods of identification.

The law regulates the dimension of the mesh of a trap: meshes should be 3 to 4 cms in diameter so that small fish can pass easily through. The law prohibits fishermen from catching a fish which is less than ½ lbs. to allow breeding because the number of fishes has significantly diminished. The size of the trap is important; the fisherman should be able to tie the bait inside and to remove the fish from the *kazie*.

The shape of the trap varies:

The round traps are known as *kazie ron* or *kazie barik* and are used to catch pwason korn (Bluespine unicorn fish). Round traps are more recent and are not commonly found. The most commonly used and oldest fish traps are known as *kazie plat* (flat net) which is used to catch smaller fish like *rouze* (sidespot goatfish), *kapitenn* (spangled emperor), *kato* (blue-barred parrotfish). This was the traditional fish trap and in the past it was made with bamboo strips but they were fragile and smaller. Now they are more solid and are larger.

Other types of fish traps are *kazie san ke* (traps without tails) or *kazie demi ron* (semi-circular traps), *kazie an ker* (heart-shaped traps), and a trap which had a T shape and sharp sides. The traditional knowledge of making fishing nets is on the brink of disappearing, as the traps are no longer used.

Kazie ron-There are different methods for making a round trap.

1. The fisherman knits two bowls (bol) term used to designate the bowl-shaped upper and lower parts of the trap of the same size and shape. The first bowl is used as a mould to knit the second one to ensure that the second bowl is of the same size and shape as the first one. Thus to maintain the shape of the bowl a frame in wood is temporarily placed inside the bowl. To knit the second bowl, it is placed on the mould

	<p>and is tied to the wood structure for the bowl to have exactly the same size and shape as the mould. The last line of meshes of the two bowls is known as mandif. Two holes are made in each bowl on the opposite sides to allow the fishes to get inside the traps. These holes are known as lantre (entrance).</p> <ol style="list-style-type: none"> 2. The two knitted bowls are tied together by winding a steel wire between the mesh of each bowl alternately. This process is called rouste. The fish trap will be round shaped. 3. A tunnel shaped part is placed inside the trap from one entrance to the other in such a way that the fish glide into the trap and once inside, cannot go out. 4. Pieces of guava wood are tied inside up to the part named kole (collar). It acts as a frame for the trap to keep its shape and to reinforce it. Now the fish trap is ready to be used. <p>Kazie plat- The technique for knitting a flat fishing trap is similar to the making of a round trap. It is only the shape of the trap which is different. The upper and lower parts of the trap are called plato (plate). A lateral part fixes the plates together and the two holes on both sides are connected by an entrance. Then the wood known as baton kazie (stick for the trap) that constitute the frame (kad) are fixed. This fish trap is made of about five to twelve meshes long.</p> <p>Some fishermen used to place several traps every day. Making the net as well require special techniques; a needle is used to tie nylon threads together.</p> <p>Within the fishing community, many women earn a living making <i>lalign laloes</i>.</p> <p>Steps:</p> <ul style="list-style-type: none"> - A bamboo stick is cut in half - It is used to split the aloes leaves and remove the fibre. - Fibre is washed and let to dry. - Then on their calf the women spin the thread to make fishing lines – the <i>lalign</i>. <p>Women sell the fishing lines to fishermen.</p> <p>Further research is required in this area that is widespread in all the Islands.</p>		
2.0	CHARACTERISTICS OF THE ELEMENT		
2.1	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%; padding: 5px;">Associated tangible elements</td> <td style="padding: 5px;"> <p>The boat, fishing nets, people, other tools. Various types of nets and baskets, hooks, boats and tools for repair. These are covered in greater detail under Domain IV Category Traditional fishing practices</p> <p><i>Privyer</i> <i>Lasenn</i> (Fishing nets) <i>Lalynn</i> (Fishing line)</p> </td> </tr> </table>	Associated tangible elements	<p>The boat, fishing nets, people, other tools. Various types of nets and baskets, hooks, boats and tools for repair. These are covered in greater detail under Domain IV Category Traditional fishing practices</p> <p><i>Privyer</i> <i>Lasenn</i> (Fishing nets) <i>Lalynn</i> (Fishing line)</p>
Associated tangible elements	<p>The boat, fishing nets, people, other tools. Various types of nets and baskets, hooks, boats and tools for repair. These are covered in greater detail under Domain IV Category Traditional fishing practices</p> <p><i>Privyer</i> <i>Lasenn</i> (Fishing nets) <i>Lalynn</i> (Fishing line)</p>		

2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Africa, Europe (Holland, France) and Asia (India)
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Fishermen, fishmongers Male and female Fishermen are found in most coastal villages and have been inventoried. See attached list of registered fishermen.
3.2	Other participants (e.g., holders/custodians)	Families of fishermen, often take over fishing when fathers and husbands are reported lost at sea. Banians who market the fish and provide boats and nets to fishermen Fishing Cooperatives. The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Professional Fishing Association of La Gaulette and similar associations all over the country. National Heritage Fund Ministry of Fisheries Ministry of Environment Ministry of Trade and commerce The Church
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	1. Tourism has negatively impacted on the marine environment that fishermen consider to be their heritage. The informants have observed that the number of fish in the lagoon has significantly diminished. Furthermore, sites where fishermen used to regroup have now been taken over by surfers, leading to less space. 2. The young people engaged in the trade practice illegal fishing; for example, stealing fish in fishing nets, fishing with a gun, and catching fish that do not conform to legal sizes. They do not respect the life cycle of marine animals and this impinges on the reproduction of species and which in the long run, will result in the extinction of these species. 3. Chemicals: Pesticides from sugar cane plantations, tan oil and other chemicals have caused fish to go deeper in the sea and have destroyed the coral reefs.
4.2	Threats to the transmission	1. Transmission exists but require good behaviour especially as concerns appropriate

	<p>behavior and sustainable practice of fishing in lagoon, controlling tourism and supporting traditional fishing.</p> <p>2. Illiteracy of older fishermen.</p> <p>3. Poor fishermen are easily exploited by people offering cash in exchange for them abandoning their occupation.</p> <p>4. The youth not being attracted to this trade.</p>	
4.3	Availability of associated tangible elements and resources All materials are available but are becoming expensive.	
4.4	Viability of associated tangible and intangible elements It will be difficult for the elder fishermen to impose their traditional fishing on younger fishermen who are impatient for cash benefits. Education of young fishermen in sustainable use of lagoon and a return to traditional fishing techniques will hopefully resolve this. A more cooperative spirit needs also to be encouraged and cooperatives encouraged as there is a perception of exploitation by middlemen. Activities of unregistered fishermen and amateurs should be checked to ensure viability.	
4.5	Safeguarding measures in place Pensions provided by Government to fishermen and allocations during bad weather.	Fishermen School set up and about 1300 fishermen trained.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation;	Maya de Salle Essoo, Sophie Le Chartier, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering;	University of Mauritius, National Heritage Fund, 2012, 2013, 2014, 2015, 2016
5.5	Date of entering data into an inventory;	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-Historical and Anthropological Survey of La Gaulette/Coteau Raffin, University of Mauritius, 2008. Commissioned by Corniche Bay IRS. Consists of full description of work of marine carpenter with colour photos</p> <p>-Julie Cornec MA Dissertation on fishing traditions in South west of island</p> <p>François INISAN, La pêche traditionnelle dans une communauté créole du sud de l'île Maurice (Océan Indien). 1996. COTE:M-06735-00.</p>	

	-Annual Reports, Ministry of Fisheries. -Mauritius Truth and Justice Commission Report, Volume 1, pp.255-260
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SHOE MAKING -KORDONERI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Kordoneri</i> English: Shoe making
1.2	Short, maximally informative title	Economic craft
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Shoes are a very symbolic element in Mauritius as during slavery slaves were not allowed to wear shoes. One of their first acts after abolition was to start to wear shoes. Until the recent past, there was at least one <i>Kordonie</i> in every town or village in Mauritius in the days when ready made shoes were not available in large quantities or were expensive. Handmade shoes are reputed to be more comfortable than machine made shoes. The <i>Kordonie</i> also repaired shoes, resoled heels and made shoes to measure. Handmade leather shoes were very popular in Mauritius. In the past locally produced leather was used in the shoemaking process. In 1959, there were nine licensed tanning establishments in Mauritius employing 41 workers altogether. It can be described as a ‘backyard industry’ with two tanneries responsible for most of the output. The hides come entirely from locally slaughtered animals, mainly cattle and goats. The quality of the leather varies.</p> <p>The <i>kordonie</i> was inseparable from the daily life of towns in Mauritius, similar to the barber, or the grocer. A visit to the cordonnier formed part of one’s daily routine. For the cordonnier it is not only a job but a passion and a work of love. Young people do not want to touch other peoples’ shoes.</p> <p>411 workers were employed in making and repairing footwear in 222 establishments. These were mainly small craftsmen, and one or two workshops.</p> <p>Traditional shoemaking was largely practiced in Mauritius until the late 20th century. Shoemakers practiced their art with skilful hands, precise techniques and using specific tools. This skill was transmitted from father to son. Few Mauritians has this skill nowadays.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Leather, artificial leather, rubber (local or imported from Hong Kong and India), glue, thread, needle etc
2.2	Associated intangible elements	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Colonial Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	

3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Eddy Jean Jacques, Cordonnerie Mona, Pierre Etiennette
3.2	Other participants (e.g., holders/custodians)	The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, practice, commitment
3.5	Concerned organizations (NGOs and others)	-Association of Footwear Manufacturers -Ministry of Business, Enterprise and Cooperatives -SMEDA (Small and Medium Enterprise Development Authority) -CJS Guillemin Brothers & Co Ltd (local shoe manufacturers) -Young Bros. Ltd (local shoe manufacturers) National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Imported shoes (Malaysia, Indonesia, India and especially China) are generally cheaper and are of better quality than locally made shoes. Moreover, people nowadays prefer to buy another pair of shoes rather than repairing their old shoes by paying cobbler.	
4.2	Threats to the transmission The shoe-making profession that was handed down from generation to generation is no longer interesting to youth. The Polytechnic School no longer offers courses 'Footwear and Leather craft', because as it has been said, there has not been any demand for it.	
4.3	Availability of associated tangible elements and resources Availability is sufficient as raw materials for shoe production are mostly imported.	
4.4	Viability of associated tangible and intangible elements There is need for mindset change in the youth in order to ensure viability. Unemployed youth could be engaged in this.	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu

5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>http://business.mega.mu/2012/09/27/import-taxes-war-shoes-solution-need-urgently/ (2012)</p> <p>http://soe.intnet.mu/nominees/personality_shoes.htm (2005)</p> <p>J.E. Meade, <i>The Economic and Social Structure of Mauritius</i>, Routledge (2011)</p> <p>Government of Mauritius, <i>Report of the Truth and Justice Commission</i>, Volume 1 (2011)</p> <p>Petits métiers dans la rue, Reportage Cordonnier, Le glas a sonné, Radio Moris 28 Mars</p>	

SALT-MAKING- FABRIKASION DISEL	
1.0	IDENTIFICATION OF ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Fabrikasion disel</i> English: Salt making
1.2	Short, maximally informative title Traditional Economic craft
1.3	Community(ies) concerned Mauritians
1.4	Physical location(s) of element Mauritius (Tamarin, Black River village, Le Morne village, Petite Rivière and Les Salines)
1.5	<p>Short description</p> <p>Governor Labourdonnais introduced salt making in Mauritius in 1735. By 1815 there were five salt pans in Mauritius. Most of them were located close to the sea in the district of Black River. The southern part of this coastal district has low rainfall and higher temperatures than other districts of Mauritius. Today only one is left in the coastal village of Tamarin.</p> <p>Canals connect the salt pans to the sea and water flows in during high tide. Today in Tamarin, sea water is pumped in artificial shallow stone basins covering some 30 hectares. The water is left there for some days and then sent to different ponds where it was left to crystallise. The sea water naturally evaporated and after evaporation. White crystalline clumps of raw salt are obtained. Workers usually women, rake the salt into heaps. The salt is put in baskets and left to drain and then was stored in the shed. The salt was placed in plastic bags (or gunny bags in the past) and loaded onto trucks.</p> <p>Because salt making depends on climatic conditions, the highest load is in summer (September to January) and lowest load in winter. The salt is taken to a refinery plant. The refinery “Raffinerie de L’Ouest” then removes impurities from the salt and refines it. The salt is then packed and put on the market. In the past, boats transported the salt to Port Louis.</p> <p>At the time of the first collection of data in 2012, there are only 18 workers left. The women all report that working conditions have improved but the process of salt extraction has not changed. They are all dressed in straw hats as protection from the sun, gloves and boots. Work starts at 5 a.m. and ends about 11 a.m. Although it is hard work, they do not wish for the salt pans to close as some have been working here since they were teenagers and know no other work.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Stone salt pans, pipes bringing sea water, Baskets. Salt pans, sea water, salt crystals, dress of salt pan workers: large brimmed straw hats.boots, gloves and brooms.
2.2	Associated intangible elements Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved Creole
2.4	Perceived origin Colonial Mauritius

3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Men and women but mostly women
3.2	Other participants (e.g., holders/custodians)	Owner of salt pans, Les Salines Mont Calme.
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice
3.5	Concerned organizations (NGOs and others)	Les Salines Mont Calme National Heritage Fund Ministry of Trade and Commerce
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Introduction of easily available factory salt from outside country Only 4 salt pans survive in Mauritius today.	
4.2	Threats to the transmission Importation of salt from outside that creates competition	
4.3	Availability of associated tangible elements and resources All materials are available.	
4.4	Viability of associated tangible and intangible elements Not viable. Can remain as heritage tourism. The Ravel family who owns the Les Salines Mont Calme have opened a Salt Museum (Musée de sel). Guided visits are held. It produces between 1 500 to 1 800 ton per year.	
4.5	Safeguarding measures in place	Protected by family owners, one is protected by law. There are heritage activists who campaign for their existence such as SOS patrimoine and Les Salines Mont Calme.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Maya de Salle Essoo, Sophie Le Chartier, Jean Jacques Orjoon, Louis Stephen Auguste, Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016

5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-Historical and Anthropological Survey of La Gaulette/Coteau Raffin, University of Mauritius, 2008. Commissioned by Corniche Bay IRS. Consists of full description of work of marine carpenter with colour photos</p> <p>Antoine Chelin, <i>1507-1947 Une Ile et son passé: Ile Maurice</i>, 1973.</p> <p>http://www.mauritiusuncovered.co.uk/general/salt-pans-mauritius/</p> <p>Adila Mohit, Les travailleuses des salines – Le sel de la vie... en péril, <u>Defi Media Group</u>, Sunday, 01 July 2012.</p> <p><u>Photographs:</u></p> <p>Life in Mauritius. Women salt-pan workers, <u>The Wellcome Library</u>, <u>The European Library</u>, http://www.europeana.eu/portal/record/9200104/A3A4F56C12AD2323AEC5358F7926184E373AB48C.html</p>	

TOMB MAKING- FASON FER TOMB		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole : <i>Fason fer Tonb</i> English: Tomb making
1.2	Short, maximally informative title	Economic craft
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>Stone work in Mauritius is a traditional activity inherited from the colonial past when masons were recruited to build public buildings of stone. French stone masons could not work with blue basalt stone being more used to pierre calcaire which is less hard. South Indian masons were brought by Governor Labourdonnais and successive Governors to train slaves and young men in stone carving and stone cutting. It became a skill passed from generation to generation. In addition to stone cutting and stone masonry emerged the <i>tonbalist</i> working specifically on tombstones. Indeed the word does not exist in the French language. Tonbalists work with stone cutters who cut the stone for them and with engravers who carve out letters on tombstones.</p> <p>Although letters were carved in the stone previously, it is also common to purchase marble slabs, engrave letters on it and then place it on the tombstone. The letters are traced with a pencil on imported marble, once the size is calculated. The chisel is held at an inclined angle to form letters were previously drawn in pencil. If the marble is glossy, before starting to engrave, one must apply water-based paint on the marble and put it in the sun for fifteen minutes to dry. The engraving can now begin with a tiny hammer and chisel. Once completed, oil-based paint is applied on the engraved letters. It is then put to dry until the next morning. According to Paul Domrah, although there are machines to do this work, by hand one is able to change fonts. Cost of engraving is calculated per letter. The size of the letters is also considered in fixing the price of labour. This marble plaque is then placed on the grave. Previously, letters were engraved on slate. Tonbalist engrave words, numbers and the Christian religious cross onto gravestones using special hammers and scissors. Often, they pay a rock-cutter to cut the shape of the gravestone out of natural basalt rock first.</p> <p>Famous <i>tombaliste</i> of the 19th and 20th centuries include: Pierre Mangallon, Arthur Antoine, Emmanuel Latulipe, Leopold Fanor and Anatole Malecault.</p> <p>A sega dating from 1890s contains a question '<i>Pierre Mangalon dire moi qui ou metier ?</i> (Pierre Mangalon, Tell me, what is your profession). He replies: <i>Mo metier tailleur de pierre dans l'allée des Filaos</i> (my profession is that of a stone cutter in the Allée des Filaos). Pierre Mangalon was a famous <i>tombalist</i> working near the Western Cemetery where the L'allée des Filaos still exists. Perception that tomb cutters occupy an ambiguous space between the living and the dead.</p>	

2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Hammer and chisel for traditional stone cutting; electric grinders and compressors for modern stone cutting. Black pen for writing over the lettering. Water and oil-based paint.
2.2	Associated intangible elements	Memories, craft tradition, practice, knowledge, know how, and even music associated with the making of the tomb stones.
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	Colonial Mauritius
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Males often aged between 50 and 80 years:
3.2	Other participants (e.g., holders/ custodians)	-
3.3	Customary practices governing access to the element or to aspects of it	Secrecy, stone masons rarely share the source of good stone
3.4	Modes of transmission	Passed down to younger generations within families.
3.5	Concerned organizations (NGOs and others)	National Heritage Fund Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of interest in the profession from the youth. The passing away of the elders. The occupation is on a decline, whereas in the past tomb makers were in greater demand.	
4.2	Threats to the transmission Lack of interest in the profession from the youth. The passing away of the elders. Young people do not want to learn how to make tombs; most tomb makers of the modern day are older men.	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable Stone work is increasingly popular but not necessarily for tombstones.	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, everyday as burial markers, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016

5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Ishrat Hossenbux, Research Assistant, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-http://www.lemauricien.org/wes/050311/me.htm (2005)</p> <p>-http://www.defimedia.info/defi-quotidien/dq-magazine/item/18228-tombalistes-%E2%80%93-%C3%A0-1%E2%80%99%C3%A2ge-de-pierre.html (2012)</p> <p>-http://hddelaitretombaliste.blogspot.com</p> <p>- -Les Radotages d'un vieux citadin. <u>Journal Action</u>. 22 August 1960.</p> <p>-Government of Mauritius, <i>Report of the Truth and Justice Commission</i>, Volume 1 (2011). e.g - St Pierre : JOSEPH LABONNE, officier du Bureau de La Société Buriale de Saint-Pierre St Pierre</p> <p>- Cassis : 10 stone masons including : Vel Vyavooree Roger Noël, 72 ans, Paul Domrah</p> <p>- Belle Rose : Herve Delaitre, Tel: 7284188 / 7216809, blog post :http://hddelaitretombaliste.blogspot.com/</p>	

GUNNY BAG MAKING- FASON RANZ SAC GONI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason ranz Sac Goni</i> English: Gunny bag making
1.2	Short, maximally informative title (including indication of domain(s))	Economic Craft
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius
1.5	<p>Short description</p> <p>Aloes was introduced since the 18th century into Mauritius. Several varieties of the aloe plant existed. In 1736 Labourdonnais introduced sisal or aloe fibre production when he started ships building. The fibre called ‘l’etoupe’ was used both to calk <i>-calfater-</i>ships and to make ropes for the riggings. The building for ropes production and storage was situated near the harbour. The street was appropriately named Corderie Street. It was not cultivated on a large scale until 1870s: the two varieties were the Creole aloes and the Malagasy aloes. The first was rich in fibre. It can be harvested after 3-4 years. The fibre needs to be extracted. It is creamy white and then is washed bleached and dried and then converted into rope. Of the fibres of this plant, ropes and a coarse cloth are produced. With the coarse cloth, heavy duty sacks called goni bags were made to store sugar for exportation in replacement of tentes vacoas. The craft sector tapped on the fibre and the cloth to produce various artefacts as fancy bags, tablemats, hats, embroidered rugs, carpet etc.</p> <p>In the past, a non complex way of extracting pulp was to beat the aloes plant with a piece of wood and separate it from the fibre. Once crushed, the leaf was scraped on the surface to remove the pulp gradually. Another method was to roll the leaf over with a heavy stone roller. Extraction was mechanised as a metal scraper was used to extract fibre. In 1914 there were nearly 50 factories all over the island but by 1932 reduced to 11 aloes mills sending aloe fibre to the Central Sack factory.</p> <p>Mostly women were employed.</p> <p>Goni bags were also imported: Canabady & Sons were one of the importers. The <i>goni</i> was used for multiple purposes: fishing for shrimps in the river. It was commonly used to make a rough bed called <i>Katya</i>: a frame fixed on four feet, entwined with coco coir ropes, on which goni bags are nailed. A mattress called <i>paillasse</i> made of two goni bags filled with grass completed the bedding.</p> <p><i>Goni</i> has been described as ‘a companion of all seasons in the routine life of Mauritians of all backgrounds.’</p> <p>-It was linked to the bedding of indentured labourers as a <i>katya</i>. The goni was spread on the bed and filled dried grass.</p> <p>-It was used as <i>paillasse</i> or type of bedding for the common people of Mauritius. The sugar-</p>	

	<p>cane cutters used to wrap it around their waist up till their knees and also wore “soulie goni” in order to protect their legs and feet against sharp sugar-cane leaves, in the days when boots were not supplied to workers</p> <ul style="list-style-type: none"> -The Dockers used to cover their heads to avoid deposit of dust on their hair and shoulders. - The poor utilized it as blanket to warm themselves in cold winters. -A layer of <i>goni</i> sewn between two pieces of cotton cloth (about 1m x 45 cm) called <i>goudrine</i> was used to protect the baby cot or the mattress of the enuresis child. -A wider model called <i>Goodree or goodrah</i> was used as eiderdown or quilt. - Goni cloth is used for layering (marcottage) -Damp <i>goni</i> bags enhance the growth of Soya germs used in traditional Chinese cuisine. - <i>Goni</i> bag hemmed with coloured cotton cloth was used as doormat, floor-mat or rug. - Children in olden days used goni for sack-racing in their schools’ sports competition. - The bhandari (chef in biryani) used it as apron when handling the deg (large traditional cauldron) on flaming fire. - Mauritian proverb based on <i>goni</i>: <i>Goni vid pa kapav dibout</i> (Empty gunny bag cannot stand on its own); <i>Rest dan sak goni</i> – living as man and wife outside marriage. - <i>Goni</i> bags filled with rice and found in Chinese shops were used by singers as an instrument producing a particular sound when elbows dug into it in a rhythmic pattern. <p>As demand outpaced supply, importation began. Furthermore, with synthetic materials available and cheaper imports of sacks and rope, this industry has died down and is limited to artisanal production. In 1980 when sugar began to be transported by trucks and poured directly into a Sugar Terminal this symbolised the death of commercial goni sack manufacture. Cultivation of aloes was further reduced with the closure of aloes fibre mills and sack making factory.</p> <p>Today, aloes is used in making other products: hats, slippers, bags and lampshades. It is also possible to cut the floral pole so finely so as to make napkins.</p> <p>The Sack Factory building located in the town of Quatre Bornes is still standing but is no longer producing goni bags.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Tools used: scraper, split bamboo sticks, horizontal poles on which the aloes fibre are put out to dry in the sun. Carder or comb - Products derived from aloes: plain fibre mainly used for crafts. <i>l’etoupe</i> , used to calk ships; strings, rope, and a coarse cloth called la toile goni with which bags called ‘ <i>sac goni were made</i> .- Ruins of aloes fibre factories still remain.
2.2	Associated intangible elements	Traditional knowledge system, traditions, promotion of crafts activities, everyday use in household, availability of markets

2.3	Language(s), register(s), speech level(s) involved	Creole Term 'Goni' is still used even though the sacks are no longer in existence.
2.4	Perceived origin	Colonial Mauritius It is not known whether the aloe plant was endemic or not but settlement of the island is recent so aloe fibre making is as old as the settlement since the Dutch period in 1638 onwards and also since the 18 th century for rigging. The French brought another variety in 1790 and it has since grown in the wild.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Aloe fibre workers and users.
3.2	Other participants (e.g., holders/custodians)	Mauritians in general
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Manufacturing skills within aloe fibre mills. Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations	-Sustainable development persons, Heritage practitioners
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Lack of cultivation or existing plantations Cultivation of aloes needs to be revived but whether it is economically viable needs to be examined.	
4.2	Threats to the transmission The introduction of new alternatives such as plastic and jute bags Lack of new cultivation	
4.3	Availability of associated tangible elements and resources Available but dwindling as new plantations are not open.	
4.4	Viability of associated tangible and intangible elements Viable. Are of high strength and ecologically friendly. When carrier-bags are made of goni they can be washed, dried and re-utilized several times until they become worn-out. They are considered non-carcinogenic, non-toxic and biodegradable.	
4.5	Safeguarding measures in place	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016

	and inventorying	
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Vijaya Teelock, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>-Evenor de Chazal, <i>De la Fibre d’Aloès et des récents perfectionnements apportés dans les procédés d’extraction</i>.1882.</p> <p>- La Gaulette, Interview with B.E.G., 03 June 2008, CBOHA - BEG03_06_08.</p> <p>- Phillip Galea, <i>The Aloe Fibre Industry in Mauritius Illustrated</i>, pp. 241-246.</p> <p>- <i>Mémoires Historiques de B F Mahe de Labourdonnais</i>, Peller & Chatet. 1827. (Library of University of Michigan) p. 82.</p> <p>-Government of Mauritius, <i>Report of the Truth and Justice Commission</i>, Volume 1 (2011) assadbhuglah@hotmail.com, Ministry of Economic Planning Jean Claude Fleury, Rue Chasteauneuf, Curepipe. Handicraft specialist assadbhuglah@hotmail.com, Ministry of Economic Planning Jean Claude Fleury, Rue Chasteauneuf, Curepipe. Handicraft specialist La Gaulette, Interview with B.E.G., 03 June 2008, CBOHA - BEG03_06_08.</p>	

LOCAL CHAGOSSIAN PRODUCTIONS- FABRIKASION LOKAL SAGOSIEN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fabrikasion Local Sagosien</i> English: Local Chagossian productions
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Chagossians
1.4	Physical location(s) of element	Mauritius before on Chagos Archipelagos
1.5	<p>Short description</p> <p>The settlement in the Chagos Archipelago started with the establishment of coconut plantations for copra production under French rule. The population of the Chagos islands expanded with the growth of the copra production and the fishing industry. During the half of the British colonisation, the copra production and the fishing industry were the main pillars of the local economy that diversified to include the production of guano, timber and tortoise as well.</p> <p>The local production included the following: <i>Guano</i> that was dug and exported to Mauritius and Seychelles. <i>Delwil koko</i> - Coconut oil production <i>Bros koko</i> - Coconut brush production <i>Pwason sale</i> - Salted fish production <i>Zurit</i>– Octopus fishing <i>Disel</i> – Salt making <i>Savon</i>– Soap making <i>Lasir</i>- Wax: that was made from <i>lazig dimyel</i> (Eng. Trans: honey) <i>Dibwa</i>- Wood: The wood Filao (<i>Casuarina equisetifolia</i>), Takamaka (<i>Calophyllum inophyllum</i>), <i>bwad fe</i>, <i>bwa blan</i> (Fire wood, white) were cut on Chagos Archipelago with <i>lasi ek larpon</i> ([manual] saw and [short]harpoon)</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The items produced and the tools used. The vestiges of the mills and plantations.
2.2	Associated intangible elements	Traditional knowledge associated to the making of candles and other products and the vernacular terms. Traditional knowledge system, traditions, promotion of crafts activities, everyday use in household, availability of markets
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	European and local origins
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	The elderly people who used to work in these production fields when they were living in Chagos have been displaced.
3.2	Other participants (e.g., holders/custodians)	Researchers and any other people who know about this craft either from observation or memories

		transmission.
3.3	Customary practices governing access to the element or to aspects of it	Cannot be accessed as the whole Archipelago is BIOT and is occupied by a US military base.
3.4	Modes of transmission	Oral and visual: Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	Local authorities and institutions such as the Ministry of Arts and Culture Outer Islands Development Corporation National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Displacement from the original homeland. Loss of memory and associated landscape. Unavailability of equivalent land to carry out the same. Industrialisation and availability of alternatives</p> <p>The forced displacement and resettlement of the Chagossians that led to changes in their lifestyle and occupational skills. They experienced acculturation in that they had to abandon and modify aspects of their individual and group traits and skills to adapt to the local skill demands and context of their host country.</p>	
4.2	<p>Threats to the transmission</p> <p>Displacement from the original homeland. Loss of memory and associated landscape. Unavailability of equivalent land to carry out the same. Industrialisation and availability of alternatives</p> <p>The young generation of Chagossian born in Mauritius have been exposed to cultural and economic setup. For them, traditional knowledge and skills are outdated and they lack interest in perpetuating their elders/ knowledge.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Some raw materials are still available and the tools as well.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>Viable but threatened</p>	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Sophie Le Chartier, Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in

		2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>ICH workshop organised on the 24th October 2012. Focus group 9th November 2012, Chagos Refugee Group Informants: Olivier Bancoult, Rosemond Saminaden, France Bertrand, Rita Baptiste</p>	

COCONUT ROPE MAKING- <i>FASON RANZ BASTIN</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason ranz Bastin</i> English: Coconut rope making
1.2	Short, maximally informative title (including indication of domain(s))	Traditional craftsmanship
1.3	Community(ies) concerned	Chagossians
1.4	Physical location(s) of element	Island of Mauritius before on Chagos Islands
1.5	Short description <i>Bastin</i> or rope was mainly made by women. Their daily task was to make six brooms or 30 fathoms of cordage. The rope was used to bind the straw roof-coverings of their huts. It was also used to tie together the mid-ribs of coconut fronds to make fencing.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Coconut rope and the traditional tools used in the making of <i>bastin</i>
2.2	Associated intangible elements	Traditional knowledge associated to the making of coconut rope and vernacular terms, practice
2.3	Language(s), register(s), speech level(s) involved	Chagossian creole
2.4	Perceived origin	Not known, probably Madagascar.
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Women, men and the elders. Women who had do light duties due to pregnancy (Caboche: p. 6). People were specialised in this craft and who used coconut rope/ baskets for domestic and professional purposes. Many elderly people who although there were not practitioners, were knowledgeable in the making of coconut ropes. They are the last bearers of this knowledge.
3.2	Other participants (e.g., holders/ custodians)	Researchers and any other people who know about this craft either from observation, written records or memories transmission
3.3	Customary practices governing access to the element or to aspects of it	The Archipelago cannot be accessed as it is BIOT territory and is occupied by the US Military.
3.4	Modes of transmission	Oral and visual: Transmission of knowledge from one generation to another orally. Documentaries on the making of the different types of coconut ropes as well as pictures. Transmitted from one generation to another, Tv programmes, practice, publications
3.5	Concerned organizations (NGOs and others)	The Chagos Refugees Group Chagos Welfare Fund Ministry of Arts and Culture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	

4.1	<p>Threats to the enactment Displacement from the original homeland. Loss of memory and associated landscape. Unavailability of equivalent land to carry out the same. Industrialisation and availability of alternatives The forced displacement and resettlement of the Chagossians that led to changes in their lifestyle and occupational skills. They experienced acculturation in that they had to abandon and modify aspects of their individual and group traits and skills to adapt to the local skill demands and context of their host country.</p>	
4.2	<p>Threats to the transmission Displacement from the original homeland. Loss of memory and associated landscape. Unavailability of equivalent land to carry out the same. Industrialisation and availability of alternatives The young generation of Chagossians born in Mauritius have adopted the local lifestyle and many old traditional skills and crafts are dying out among them.</p>	
4.3	<p>Availability of associated tangible elements and resources Available Coconut plants still abound in the Chagos Archipelago, but Chagossians have no access to the same.</p>	
4.4	<p>Viability of associated tangible and intangible elements Traditional coconut baskets are one of the tangible manifestations of intangible cultural heritage. The associated traditional knowledge and skills are an inherent component of the Chagossian culture. For an uprooted community, these are one of the elements that link the Chagossian community to their past and to their homeland. They are also indicators that they were an organised community with cultural, social and economic assets. Safeguarding both tangible and intangible elements can be an economic incentive to promote sustainable economic development by valorising traditional skilled manual sectors and encouraging skilled craftsmanship to earn a living from their skills and knowledge.</p>	
4.5	Safeguarding measures in place	Transmitted from one generation to another, Tv programmes, practice
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Sophie Le Chartier, Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Chagos Refugee Group in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius

	National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Focus group discussion, Chagos Refugees Group, 6th November 2012.</p> <p>Focus group discussion, Chagos Refugee Group, 12th November 2012.</p> <p>Paul Caboche, The Islands as I Knew Them Chagos 1933 – 1942, Chagos Conservation Trust, 2005.</p> <p>Informants : Legentil, Ailine Talate, Rita Baptiste</p>

AGALEAN USE OF COCONUT-ITILIZASION KOKO AGALEEN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Itilizasion koko Agaleen</i> English: Agalean use of coconut
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Agalean
1.4	Physical location(s) of element	Island of Agalega
1.5	<p>Short description</p> <p>Out of the coconut, two products are made in Agalega: copra and oil (<i>deluil koko</i>)</p> <p>Copra The man harvested and peeled the coconut. They had to harvest some 500 coconuts per day that they had to give to the women <i>dan Karo</i> (it was a platform where women worked) by latest ten o'clock in the morning. Each woman had a <i>ross</i> Maurice (a stone) and a knife to dehusk and cut the coconut and to place them on the shelves known as <i>lor volan</i>. They had a minimum of 500 coconuts to prepare per day. There was a tunnel and at its end they lit a fire and the fume passed by the tunnel into the room to dehumidify the coconut. Copra is the name given to the dried kernel. Sometimes they displayed the coconut in the sun to let it dry. Copra was exported to Seychelles and for local use but nowadays it is not exported anymore.</p> <p>Delwil koko: Coconut oil They made coconut oil from Copra. In the <i>moulin</i> (mill) they crushed the dried kernel to make crude coconut oil. Long-ago, the millstone was operated by horse power. The horses were harnessed to the <i>fles</i> (wood handles) and when horses disappeared from the local scene, the mill was hand powered. Both men and women turned the millstone. They collected the crude coconut oil on a large plate that passed in a tube into a drums that were inside a <i>magazin</i> (store) located some 50 metres from the mill. The residue of the copra was called <i>puna</i>. Now the mill is mechanised. It is operated by a machine that uses either diesel or petrol or coconut oil. Crude coconut oil was produced for domestic use and was exported to Mauritius to be used in cosmetic products, e.g., for hair treatment and in the making of cream.</p> <p><i>Paswar</i> (sieve): it consisted of a natural sieve made from the <i>tami koko</i> (a Seychellois word that means coconut sieve). The <i>tami koko</i> was the part of the coconut envelope that is similar to a <i>pass thé</i>. The mill where coconut oil was made was located in the South of the island but now it is in the North. <i>Ross Maurice</i>: basalt stone imported from Mauritius as the Islands are entirely made of coral limestone.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	The raw materials and tools used for making these products, the vestiges of the place where these items were produced and the tools used.
2.2	Associated intangible elements	Associated knowledge and skills, vernacular terms. The making of copra and coconut oil is still alive in the memory of elderly people because they worked in the coconut plantation and in the copra manufacture.

		Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Agalean Creole
2.4	Perceived origin	Unknown
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	The elderly people Both men and women
3.2	Other participants (e.g., holders/custodians)	Researchers Families of the former colonisers and administrators The public
3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice
3.5	Concerned organizations (NGOs and others).	Outer Islands Development Corporation Ministry of Arts and Culture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>New technology and techniques Migration Acculturation</p> <p>The traditional coconut oil production has given way to modern production for exportation to Mauritius but the yield is low. Technological improvement has brought changes to local production technique with traditional manual jobs giving way to the use of production machines.</p> <p>These traditional occupations gradually become obsolete with Agaleans being more dependent on consumption of foreign goods. Many have migrated to Mauritius to find employment and few people continue to produce what they need.</p>	
4.2	<p>Threats to the transmission</p> <p>New technology and techniques Migration Acculturation</p> <p>There is limited transmission of memories and knowledge to the young generation since these knowledge and skills are considered obsolete. There is lack of interest among the young people to safeguard these memories. Besides, the migration of Agaleans to Mauritius has led to an erosion of traditional skills and knowledge.</p> <p>The young generation of Agaleans born in Mauritius has become enculturated and socialised in the Mauritian cultural systems.</p>	

4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable. The island was isolated. They were producing what they needed for personal consumption and for export. Without such knowledge and skills, people would not have developed the local economic and social system and adapt to the harsh living conditions. There is increasing awareness about the imperative to use renewable and biodegradable fuel sources for sustainable development. These traditional knowledge and skills for making copra and coconut oil and the raw material used are environmental friendly and constitute potential resources for the island and thus they should be preserved and transmitted.	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Hervé Sylva, Yéline Polay, Sophie Le Chartier, Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Aapravasi Ghat Trust Fund, Cultural Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <ul style="list-style-type: none"> - NHF/UOM/WS01/24.10.12 - Phone interview with Mr. Jasmin, from Agalega, conducted on the 14th November 2012. - Working session with Mrs. Yéline Poulay and Mr. Hervé Sylva, 19th November 2012, University of Mauritius 	

BLACKSMITHING- FASON FER FORZRI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason fer forzri</i> English: Blacksmithing
1.2	Short, maximally informative title (including indication of domain(s))	Traditional craftsmanship
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p>In Agalega, the blacksmith was the ironsmith as well; he was an important person on the island as he was not only the tool maker but also the one who made the cart wheels, horses' shoes, decorative and functional objects and repaired the carts. For example, he made the fishermen and other craftsmen tools.</p> <p>There were two <i>boys</i> (apprentices) who were employed by the island administration to help the blacksmith. He made all the tools and utensils that people needed such as</p> <ul style="list-style-type: none"> - <i>Kouto dekoke</i> (dehusking knife) - <i>Sabr koko</i> (a sword with a long beak used by men to collect coconuts) - <i>Pike</i> (an iron peg mounted on a wooden handle used for dehusking coconuts). The iron was heart-shaped. - <i>Labati</i> (A scythe that women used to cut grass) - <i>Larap koko</i> (Coconut grater) - <i>Arozwar</i> (watering can) - <i>Bake</i> (bucket) - Kitchen utensils - <i>Klou</i> (nails for marine carpenters) - <i>Kramp</i> (clamps used by carpenters in the construction of houses) - <i>Grat</i> (rake) - <i>Pios</i> (pickaxe) - <i>Lafouinn</i> (harpoon) - <i>Enn klou</i> (it is a special harpoon similar to a single barb harpoon with twin wings for capturing tortoises) - <i>Tate</i> (it is a thin iron bar with a V-shape end that was used to draw octopus out of their coral habitat) - <i>La bit damaraz</i> (boat mooring bitt) <p><i>Lakol Takamaka</i> (The blacksmith made his own glue from the Takamaka tree (<i>Calophyllumtacamahaca</i>). He [<i>saigne</i>] makes incisions in the bark of the tree to collect the sap. He mixed it with <i>kalipi</i> gelatine found in the tortoise shell) and cooked the mixture in the shell to make glue.</p> <p>There was a charcoal fire to heat the metal until it softened and then using an anvil, he hammered the metal to shape it and forge a tool or other objects. Forging and casting were the two main metalworking techniques.</p> <p>Some of the forged and handmade tools can still be seen in Museums and private collections in Mauritius. There are Agalean relics that can still be founded in some houses and on the island. For example: the vestiges of colonial infrastructures and these buildings are part of the</p>	

	<p>tangible architectural heritage. The metal work for the building of these old infrastructures was done by the blacksmiths.</p> <p>Further research is needed.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>Tools used in the forge :</p> <p>Lamas (sledge hammer)</p> <p><i>Enklim</i> (anvil)</p> <p><i>Gro marto</i> (big hammer)</p> <p><i>Kompa</i> (Compass)</p> <p><i>Rechaud</i> (stove where they lit fire)</p> <p><i>Soufle</i> (bellows for blowing air on to a fire and to burn charcoal)</p> <p><i>Fer a souse</i> (soldering iron)</p> <p><i>Gros Siso</i>(Scissors to cut iron-sheets)</p> <p><i>Ti sizo</i> (Chisel)</p> <p>Stencil to make moulds of different sizes and shapes such as bucket, watering can, container and other utensils.</p> <p>A half-cut drum containing water</p>
2.2	Associated intangible elements	<p>Traditional knowledge, methods and skills associated have been passed on across generations. Historical records, ethnographic narratives and official reports [census reports] date this craft back to colonial period indicating that this knowledge and skills have been passed on across generations until the early 20th Century. The vernacular terms as well constitute traditional knowledge.</p> <p>Knowledge system, craftsmanship, traditions, know-how, practice</p>
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	<p>India</p> <p>When the Indian indentured labourers came to Agalega they selected the skilled workers to work as labourer. The indentured labourers transmitted their knowledge to the Agaleans.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Men and women but mostly men
3.2	Other participants (e.g., holders/custodians)	<p>Researchers</p> <p>Families of practitioners</p>
3.3	Customary practices governing access to the element or to aspects of it	None

3.4	Modes of transmission	Transmitted from one generation to another, Tv programmes, practice
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation Ministry of Arts and Culture National Heritage Fund Aapravasi Ghat Trust Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Introduction to new technology and new products Migrations and lack of interests In the past, the Agalean lived a semi-sustainable lifestyle, producing their basic necessities and importing goods that they could not produce from Mauritius and Seychelles. Following independence and decolonisation, their lifestyle and consumption patterns changed. Nowadays, they are more dependent on goods imported from Mauritius. Given that all the working and domestic tools and utensils are imported from Mauritius and traditional occupational patterns and transportation have changed, in the same line, blacksmith became an obsolete job.	
4.2	Threats to the transmission Introduction to new technology and new products Migrations and lack of interests There was not family transmission in that it was the administration that identified the children who would assist the blacksmith. However, there was a generational transmission in that the blacksmith transmitted his knowledge to the apprentices who worked with him. Nowadays there are no blacksmiths because the Agaleans are more and more dependent on the market economy; they import most of their basic goods from Mauritius. Besides with mechanisation there is no need for a blacksmith since traditional tools have given way to machine and aluminium materials. Although there are no blacksmiths and there has been no family transmission (father to son transmission), yet this craft is still present in the collective memory.	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable but is being replaced by other alternatives. The Blacksmith was a component of local domestic and occupational landscape. During colonial times, the latter was at the centre of economic and social life since without his knowledge and skills; people would not have had the necessary tools and material to develop the island. They were indispensable for the social, economic and infrastructural development of Agalega and subsequently Mauritius.	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, everyday use in household, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016

5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Yéline Polay, Hervé Sylva, Emmanuel Jasmin, Sophie Le Chartier , Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - NHF/UOM/WS01/24.10.12 - Phone interview with Mr. Jasmin, from Agalega, conducted on the 14th November 2012. - Working session with Mrs. Yéline Polay and Mr. Hervé Sylva, 19th November 2012, University of Mauritius. <p>Informants: Mr. Leon Henry , Mr. Leo Gaiki</p> <p>-</p>	

1.0	BOAT CONSTRUCTION- FASON RANZ PIROG	
	IDENTIFICATION OF ELEMENT	
1.1	Name of the element, as used by community or group concerned	<i>Creole: Fason ranz Pirog</i> English: Boat Construction
1.2	Short, maximally informative title (including indication of domain(s))	Maritime Crafts
1.3	Community(ies) concerned	Mauritians
1.4	Physical location(s) of element	Island of Mauritius (La Gaulette, Coteau Raffin, Le Morne, Baie du Cap, Mahebourg, Grand Gaube)
1.5	<p>Short description</p> <p>Boats of different shapes and sizes existed in Mauritius such as the <i>pirog</i>, the <i>peniche</i> and coasters. Only the <i>pirog</i> has survived.</p> <p><i>Pirogs (Boats)- In the past pirog was propelled by sails. Today, engines are used and motorboats have been introduced. The pirogues were made primarily of wood, then with iron or steel frames but wood was still used for planks. Later the whole structure was made of steel or iron wire. Gradually, steel boats replaced wooden boats. From frames to plating these boats were made of steel. In the mid-20th century, aluminium boats became popular and later glass-reinforced plastic, more commonly known as fibreglass gained popularity. Though more expensive, fibreglass boats are known for their structural strength as they do not rust, corrode or rot. The popularity of fibreglass has spelt the death for wooden boats, but the doyen of marine carpenters of Coteau Raffin, G.L. is philosophical about it:</i></p> <p><i>‘[...] Bann peser inn al fer bato fib, mo pa donn zot tor mo donn zot rezon, malgre mo dan le metie konstrir bato an bwa [...] zot tou dir bato fib pli bon. Zot ena rezon [...].’</i></p> <p><i>(Eng. trans. ‘[...] the fishermen have made fibreglass boats, I don’t blame them, even though this is my profession, making wood boats. They all say that fibreglass boats are best. They are right [...].’)</i></p> <p><u>Type of wood:</u> Generally meranti wood is used for the construction of boats because it is a wood that can be easily given a curved shape.</p> <p><u>Structure:</u> The structure of the craft is built first:</p> <p>The <i>santral</i> (keel) is the first part of the craft that the carpenter constructs because it is the spine of the structure. It is levelled up and joined with the two extremities: <i>laplon</i> (stern) at the front and the bow at the back.</p> <p>The <i>manmb</i> (frame) of the boat are placed and fixed on the keel. The four central ribs (metres) are the first to be placed. They determine the calibre and the width of the boat. It is also the widest part of the boat. These are reinforced by doubling them with a <i>varang</i> (rib). Then the two extremities are built: the front side, the <i>letrav</i> (bow) and the back side, the <i>tablo</i> (transom).</p> <p>The first planks of the hull to be placed are the two at the bottom of the hull, near the keel.</p>	

Then one or two planks of the upper planking, named *karo*, each side of the hull. The hull is completed by putting *lis* (taffrail), planks all along the boat which are fixed to the ribs. This action is named *borde* or to make the *bordaz* (bordered). The joints between each plank are filled in by caulking.

The interior of the boat is then made: the *lacher* (keelson) is placed to maintain the boat, the benches are placed, the *take dekout* (clam cleat), *tiak* (deck), *letanbo* (sternpost), to name a few.

Painting: Painting usually consists of one or two coats of primer (*primer*) followed by a coat of paint (*finis*) inside and outside the boat.

Assembly: The different parts of the craft are nailed together. The nails used have to be galvanised nails preferably. In the past, these typical pirogues had sails. The sails were made with a type of canvas known as *latwal ekri* (raw linen).

The fishermen cut the panels of the sail which were then sewn together by the dressmakers to give to the sail its 'airfoil shape'. To cut the panels, the fishermen lay the cloth flat on the floor with the help of pegs to fix the extremities. The curved surface of the sails traps the air and propels the boats.

The fishing community has developed its own language: vernacular names exist for different parts of a boat: *Ban de mizenn* (foremast bench); *Bopre* bowsprit; *Bordaz* bordered; *Fog* or *sea fog* (jib); *gouvernay* (rudder); *Karo*: the upper planking of the hull; *La bar* tiller; *La kok* hull; *Lacher* keelson; *Laplon* stern; *Letanbo* sternpost; *Letrav* bow; *Lis* taffrail; *Logano*: ring placed at bow of the boat use to hang up the anchor; *Ma* mast; *Manmb* or *kot* frame; *Metres* the central siding of the structure of the hull; *Santral* keel; *Souk*: kind of ring fixed on the bow used to put the jib; *Tablo* transom; *Take dekout* or *lekout* clam cheat; *Tiak* deck or tillac (Fr); *Varang*: the rib band that reinforces the frame; *Verb* clam cheat situated at the front side of the boat.

Marine Carpentry is one of those activities that have existed since Mauritius became settled and boat and ship building and repair became part of the economic and cultural landscape. It has engendered its own unique vocabulary and traditions which are transmitted from generation to generation in families. Wooden boats being now gradually replaced by fibreglass boats, and computerised engines requires that young people find this traditional occupation obsolete and opt for other trades and occupations.

When a boat owner asks for the services of the marine carpenter, the carpenter brings the boat ashore to let it dry. A log is used to lever the boat and two rocks are placed under the boat to support it. The marine carpenter then identifies the repairs that are required. Rotten planks may need to be replaced; rusty parts and joints need treatment. To inspect the planks and joints he uses a tool called a hook (*krok*) which is a small tool with a handle and a hook at the other end. Cost estimates of the repairs are made and approved. The marine carpenter starts his work which he terms *rakomode* (to mend). He first pulls out the rotten planks to avoid spread of rot

	<p>and cleans the joints. Rotten parts are removed with a <i>sizo galfa</i> (a kind of wood chisel). When all the rotten parts of the boat have been removed, he replaces the old planks by new ones. If the boat owner wishes to, the planks can be treated with a chemical substance known as <i>kreolinn</i> (Creolin) to protect the wood. Then he fills in the notches. This technique known as the <i>galfataz</i> (caulking) which consists in placing a strip of white lead in the length of each notch (a cotton wick such as those used for oil lamps) with the <i>sizo galfa</i>. Putty is spread over the strip. The putty was made by the marine carpenter which is a mixture of ordinary wood putty, <i>blanc d'Espagne</i> (marlstone) and oil paint at a certain degree. The know-how was acquired with practice. The putty is applied with a putty knife (<i>kouto mastik</i>). This is to waterproof the joints of the boat. The new planks have to be worked and shaped. He has to measure the dimension of the plank with a compass or dividers (<i>konpa</i>) and a ruler (<i>lareg</i>), cut the board with a saw (<i>lasi</i>), plane it (<i>rabo</i>) and nail the new planks together on the boat structure using first, a <i>crankshaft</i> (<i>vilbrekin</i>) to make the holes and a hammer (<i>marto</i>) to drive the nails completely in. The planks have to be pressed firmly together (<i>pres</i>). After the repairs, the marine carpenter may paint the new parts if the boat owner wishes.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Meranti wood, compass (<i>konpa</i>), ruler (<i>lareg</i>), saw (<i>lasi</i>), plane (<i>rabo</i>), nails, <i>crankshaft</i> (<i>vilbrekin</i>), hammer (<i>marto</i>) wood press (<i>pres</i>). Linen sails, paint, primer.
2.2	Associated intangible elements	Vernacular names for the different parts of the boat and stages of repair e.g. <i>Ban de mizenn</i> (foremast bench; <i>Bopre</i> (bowsprit); <i>Bordaz</i> (bordered); <i>Fog</i> or <i>sea fog</i> (jib). Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved	Creole
2.4	Perceived origin	France, Africa, Asia (Middle East)
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.	Craftsmen, carpenters, men
3.2	Other participants (e.g., holders/custodians)	Boat owners
3.3	Customary practices governing access to the element or to aspects of it	None but there are secrets associated with boatmaking and boat launching
3.4	Modes of transmission	Practice, from master builder to apprentices
3.5	Concerned organizations (NGOs and others)	Fishing Community Heritage Organisations National Heritage Fund Ministry of Fisheries Ministry of Arts and Culture

		Ministry of Trade and Commerce Ministry of Environment Ministry of Land and shipping
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Youth not interested. Other alternatives available. Fibreglass boat available. No promotion of wooden boat making even for artisanal or tourist attraction for small manufacturers.	
4.2	Threats to the transmission Youth no longer interested because of no visible benefits, material or intangible. As there are few boat making projects few youth are attracted	
4.3	Availability of associated tangible elements and resources Available	
4.4	Viability of associated tangible and intangible elements Viable for tourist, heritage, artisanal use and for fishing	
4.5	Safeguarding measures in place Not directly in place although there are some people who continue to make the traditional boats	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	There are secret/ sacred information associated with boat making and boat launching as boats are also perceived to have personalities/ spirits
5.3	Resource persons(s): name and status or affiliation	Maya de Salle-Essoo, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - Interviews carried out in the village of LA Gaulette and Coteau Raffin and Le Morne, in particular with G.L., 29 February 2008, CBOHA – GL29_02_08. -Historical and Anthropological Survey of La Gaulette/Coteau Raffin, University of Mauritius, 2008.Commissioned by Corniche Bay IRS. Consists of full description of work of marine carpenter with colour photos	

<p>-Interview with Mr Julienne, Mechanic working on boats during trip from Bel More to Port Louis. 30 October 2012.</p> <p>http://www.patrimoineenperil.mu/inventaire/item.php?itemId=213</p> <p>http://www.patrimoineenperil.mu/inventaire/article.php?artId=35</p> <p>http://www.patrimoineenperil.mu/inventaire/article.php?artId=36</p> <p>Informant: Labonne family</p> <p>Informant: Mr. Lamarque</p>
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MAKING TRIANGLE-FASON RANZ TRIANG		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Creole: <i>Fason ranz Triang</i> English: Making Triangle
1.2	Short, maximally informative title (including indication of domain(s))	Traditional Craftsmanship
1.3	Community(ies) concerned	Mauritians including Rodriguans, Chagossians and Agalegans
1.4	Physical location(s) of element	Island of Mauritius, Rodrigues, Agalega and before on Chagos Archipelagos
1.5	<p>Short description</p> <p><i>Triang</i> (Triangle): it is a percussion instrument that belongs to the idiophone category. They used two triangles together that were made in the forge with round iron bar. They drew a mould of the triangle on a plank placed nails that they heated and turned and shaped it with a pair of pliers.</p> <p>It is a triangular instrument that is held with the thumb to produce a stifled sound. The triangle is held fast with the palm of the hand and the inside of the triangle is hit with a rod.</p> <p>For example in Agalega, people specialised in musical craft and the musicians who play these instruments included: Mr. Leon Poulay used to make traditional Agalean <i>tambour</i> but he died Mr. Eldo Calapan once made a violin for Mrs. Poulay's father. Mr. Ange Paillet and a man named Papa Lainine played triangle A man named Ti Coque played accordion Mr. Laval Henry and Mr. Michel Maurice used to play Harmonica. Mr. Reynald Moutou (he is dead), Mr. Joeclyn Agatine, Mr. Paul Agatine (who lives in Mauritius) and Mr. Robert Agatine (he started played as from 4 years of age) used to play the guitar. There are many elderly people who although there were not practitioners are knowledgeable in the making of these traditional instruments. They are the last bearers of this knowledge.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements;	Iron bar, fire, forge and other tools
2.2	Associated intangible elements;	Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved;	Creole
2.4	Perceived origin.	Africa, Asia
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Musicians, musical instrument makers
3.2	Other participants (e.g., holders/custodians);	Researchers Ethnomusicologists Families The public

3.3	Customary practices governing access to the element or to aspects of it	None
3.4	Modes of transmission	Oral and visual: Transmission of knowledge from one generation to another either orally or through observation. Practice
3.5	Concerned organizations (NGOs and others)	Outer Island Development Corporation Ministry of Arts and Culture Commission for Arts and Culture, Rodrigues Chagos Refugee Group Nelson Mandela Centre for African Culture National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>New technology and equipments</p> <p>Change of tastes for new innovations</p> <p>Cheap and affordable equipments from places like China and India.</p> <p>Some of these traditional music instruments are still used but the techniques for making them have changed. Owing to technological innovations the traditional musical craft has given way to modern techniques with the use of modern materials and modern designs.</p> <p>For example in Agalega, Agalean Traditional musical craft making has become obsolete following overreliance on Mauritian importations.</p>	
4.2	<p>Threats to the transmission</p> <p>New technology and equipments</p> <p>Change of tastes for new innovations</p> <p>Cheap and affordable equipments from places like China and India.</p> <p>The skills involved in crafting these instruments are as varied as the items themselves. While there are people that still know how to make traditional music instruments, yet, traditional musical craft is endangered since among the young generation there are few people that are ready to take over.</p> <p>There is limited transmission of the associated knowledge and skill because traditional craftsmen struggle to earn a descent a living and they do not want the future generation to face the same hardship.</p> <p>Globalisation and mass production are challenges to the survival of these traditional forms of craftsmanship. Modern musical instruments are gradually replacing these traditional crafts.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>Available</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>Musical craft is one of the expressions of traditional craftsmanship. Communities in Mauritius have rich musical history and traditional musical craft is one component of this history.</p> <p>The associated traditional knowledge and skills (as well as knowhow and abilities associated to traditional craftsmanship) are an inherent component of the cultural capital.</p>	
4.5	Safeguarding measures in place	Traditional knowledge system, beliefs, traditions, promotion of crafts activities, use in musical platform, availability of markets

5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Yéline Polay, Hervé Sylva, Emmanuel Jasmin, Sophie Le Chartier, Sharon Ng, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - Phone interview with Mr. Jasmin, from Agalega, conducted on the 14th November 2012. - Working session with Mrs. Yéline Polay and Mr. Hervé Sylva, 19th November 2012, University of Mauritius. 	

MAKING DIATONIC ACCORDION- RANZ AKORDEON DIATONIK	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Ranz Akordeon Diatonik</i> English: Making Diatonic Accordion
1.2	Short, maximally informative title (including indication of domain(s)) Traditional Craftsmanship
1.3	Community(ies) concerned Rodriguans
1.4	Physical location(s) of element Island of Mauritius and Rodrigues
1.5	Short description A diatonic button accordion (DBA), or melodeon is a member of the free-reed aerophone family of musical instruments. It is a type of button accordion on which the melody-side keyboard contains one or more rows of buttons, with each row producing the notes of a single diatonic scale. The buttons on the bass-side keyboard are most commonly arranged in pairs, with one button of a pair sounding the fundamental of a chord and the other the corresponding major triad (or, sometimes, a minor triad).
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements The musical instruments and pictures of the instruments. Materials and tools used for the making of the instruments. Documentaries
2.2	Associated intangible elements Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved Creole
2.4	Perceived origin Europe, Africa
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Musicians, Craftsmen Both and men and women
3.2	Other participants (e.g., holders/custodians) The public
3.3	Customary practices governing access to the element or to aspects of it None
3.4	Modes of transmission Transmitted from one generation to another, Tv programmes, practice, training
3.5	Concerned organizations (NGOs and others) Ministry of Arts and Culture Commission for Arts and Culture Rodrigues National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY

4.1	Threats to the enactment Modern musical instruments The materials used in the making of the instruments are from endangered species. Limited transmission of knowledge. Modern musical style.	
4.2	Threats to the transmission Migration Lack of consciousness among the young generation about the imperatives of preserving traditional knowledge Changing lifestyle European lifestyle and musical trends	
4.3	Availability of associated tangible elements and resources Limited	
4.4	Viability of associated tangible and intangible elements Viable but limited	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, use in musical platform, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Melchaide Prosper, Sophie Le Chartier, Anabelle Agathe, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - Assemblée Régionale de Rodrigues et al. 2010, 'Musique et Danse Traditionnelles de Rodrigues avec la Troupe de L'Union de Rodrigues'. - UOMICH_MP001_A_SLC_Pte aux Sables_15.11.2012 	

MAKING OF BAMBOURAP- KAKIA KAKIA	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Creole: <i>Kakia Kakia</i> English: Making of Bambourap
1.2	Short, maximally informative title (including indication of domain(s)) Craftsmanship
1.3	Community(ies) concerned Rodriguans
1.4	Physical location(s) of element Island of Mauritius, Rodrigues
1.5	Short description <i>Bambourap</i> consists of a Bamboo cylinder with both extremities blocked. Grooves are made on the whole length of the instrument and coin is scraped on the grooves to produce the musical sound.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements The musical instruments and pictures of the instruments. Materials and tools used for the making of the instruments. Documentaries
2.2	Associated intangible elements Knowledge system, craftsmanship, traditions, know-how, practice
2.3	Language(s), register(s), speech level(s) involved Creole
2.4	Perceived origin Europe, Africa
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc. Musicians, Craftsmen Both men and women
3.2	Other participants (e.g., holders/custodians) Elderly people
3.3	Customary practices governing access to the element or to aspects of it None
3.4	Modes of transmission Transmitted from one generation to another, Tv programmes, practice
3.5	Concerned organizations (NGOs and others) Ministry of Arts and Culture Commission for Arts and Culture Nelson Mandela Centre National Heritage Fund
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment Modern musical instruments The materials used in the making of the instruments are from endangered species

	Limited transmission of knowledge Modern musical style	
4.2	Threats to the transmission Migration Lack of consciousness among the young generation about the imperatives of preserving traditional knowledge Changing lifestyle Western lifestyle and musical trends	
4.3	Availability of associated tangible elements and resources Viable	
4.4	Viability of associated tangible and intangible elements Viable but limited	
4.5	Safeguarding measures in place	Traditional knowledge system, traditions, promotion of crafts activities, use in musical platform, availability of markets
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	ICH workshops and consultative meetings organized in 2012, 2013, 2014, 2015, 2016
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	Melchaide Prosper, Sophie Le Chartier, Anabelle Agathe, Vanecia Andon-Mungapen, Kiran Chuttoo –Jankee, Jayshree Mungur Medhi, George Abungu
5.4	Date and place of data gathering	University of Mauritius, National Heritage Fund, Centres in 2012, 2013, 2014, 2015, 2016, 2017, 2018
5.5	Date of entering data into an inventory	2012, 2013, 2014, 2015, 2016, 2017, 2018
5.6	The inventory entry compiled by	University of Mauritius National Heritage Fund
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <ul style="list-style-type: none"> - Assemblée Régionale de Rodrigues et al. 2010, ‘Musique et Danse Traditionnelles de Rodrigues avec la Troupe de L’Union de Rodrigues’. - UOMICH_MP001_A_SLC_Pte aux Sables_15.11.2012 	