

REPUBLIC OF MAURITIUS

National Inventory Intangible Cultural Heritage

MAURITIUS

MINISTRY OF ARTS AND CULTURE
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DOMAIN 1
ORAL TRADITIONS & EXPRESSIONS

INTRODUCTION

Oral traditions and expressions are informal repositories of collective knowledge, history and memory of a community. The wealth of information gathered over time by the community is passed on to other members through various forms which include proverbs, riddles, enigmas, parables, tales, legends, myths, songs, poems and nursery rhymes. Since the transmission is carried out orally, the culture does not only survive but also remains vibrant, colourful and dynamic. Thus, it would be appropriated to deduce that oral traditions and expressions have an instructive role as they enable the diffusion of knowledge, wisdom as well as cultural and social values.

During the research carried out for the preparation of the present inventory, it was found that these traditions and expressions, although still present today, are being lost gradually due to drastic change in the educational system.

In the contemporary world, oral traditions and expressions are threatened because information is rarely transmitted in the traditional manner: speaking, listening, and remembering. With the advent of the “Education for All” policy in Mauritius, reading and writing were increasingly used to capture and develop diverse creative expressions during the second half of the 20th century. Mass literacy and the spread of universal education have led to a general decrease in traditional activities associated to oral traditions and expressions. Fortunately, most of the Mauritian folk sayings have been recorded in written form and are preserved by the holders of oral traditions and expressions to provide knowledge about practices, beliefs and values of the past.

Oral traditions and expressions are linked to a way of life and usually community languages shape how different forms of oral expressions such as stories, poems and songs are told, as well as transformed in different contexts. It is important to protect both oral and written languages to prevent language death and as a corollary, the death of oral traditions and expressions. Languages live in different forms of creative and live oral expressions. Local artists express themselves primarily through folk arts, namely singing today. On the other hand, forms such proverbs, riddles, enigmas and story-telling are not being transmitted orally from one generation to another. The need for a written inventory, the re-enacting of the past oral traditions and expressions as well as contemporary creative arts in the same domain is of paramount importance.

Although traditional singers, poets and storytellers have become scarce or have been forced to adapt to new social and cultural trends, improvisation and creativity still exist on an extremely small scale. Some types of oral expressions are limited to particular ethnic, linguistic or social groups while others are common to the Mauritian nation.

This chapter of the inventory includes material related to proverbs, riddles and enigmas; parables and narratives; storytelling, tales, legends and myths; as well as nursery songs and recitations. The material described hereafter refers to both verbal and written sources. Additional materials are taken from recordings and interviews on applied contemporary practices.

CATEGORY I FOLK SAYINGS

PROVERBS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Bhojpuri : Muhavra/Kahawat English : Proverb French : Proverbe Mauritian: Hakka Hindi : Lokokti/ Muhavra Telugu : Saameta
1.2	Short, maximally informative title: [including indication of domain(s)]
1.3	Community (ies) concerned Mauritian citizens. All ethnic groups.
1.4	Physical location(s) of element None.
1.5	Short description 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.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Printed books by Mauritian authors
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 Bhojpuri, English, French, Mauritian Hakka, Telugu. 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. A few of them, mostly modern ones, are of Mauritian origin.

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"> - Any Mauritian citizen. Adults and adolescents as from 11-12 years old. Both male and female. - Lower middle, Middle middle, Upper middle, High. - All professions.
3.2	Other participants (e.g., holders/ custodians) Bhojpuri: Mohit Dimlala & Boodhoo Sarita Hakka: Hector Herve & Li Chung Hum Philippe Hindi: Guttee Rajnarain Mauritian creole: Fanfan, Marclaine Antoine Telugu: Ramanajdoo Sokappadu	
3.3	Customary practices governing access to the element or to aspects of it Individual use of proverbs by each Mauritian. Proverbs have been introduced in school textbooks in all languages at both primary and secondary school levels.	
3.4	Modes of transmission	Family: Through conversations. School: Through books. Workplace : Through conversations.
3.5	Concerned organisations	<ul style="list-style-type: none"> - Sustainable development persons. - Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Economic: Globalisation has inserted the Mauritian economy in the whirlpool of culture loss. People work more and more to earn more money. They speak less to each other. Social: Families are more and more nuclear. There is very little conversation between parents and children. Cultural: The carpe diem philosophy has gained ground. People read less as it is a time-consuming activity. Educational: Emphasis is on rote-learning of academic contents. Little/No space and time is/are 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 The frequency of use of proverbs has greatly decreased in the contemporary society in all linguistic 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 In some languages such as Bhojpuri and Telugu, books including an exhaustive list of proverbs	

	have been published.
4.4	Viability of associated tangible and intangible elements Proverbs are important means to define one's ideas in a very precise manner. They have an important linguistic and cultural value.
4.5	Safeguarding measures in place None to our knowledge.
5.0	DATA GATHERING AND INVENTORYING
5.1	Consent from and involvement of the community/group in data gathering and inventorying 31 students of the University of Mauritius. See also section 6.0.
5.2	Restrictions, if any, on use of inventoried data None.
5.3	Resource persons(s): name and status or affiliation
5.4	Date and place of data gathering University of Mauritius, 07 November 2012
5.5	Date of entering data into an inventory 13 November 2012
5.6	The inventory entry compiled by University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Literature 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. Oral History 2012_BV_NHF_OH_ALL_MRU
7.0	Proverbs on ethical concepts In Bhojpuri - <i>Bina royle Maa dudh nay piyawela</i> . [Until a child does not cry, his/her mother will not feed him/her.] - <i>Dukh haran sukh dein</i> . [What brings pain will provide happiness] LITERAL TRANSLATION - <i>Neki kar awri dariya mein daal</i> . [Do good actions and throw its memory in the river.] LITERAL TRANSLATION - <i>Pran jay par vacchan na jay</i> . [One's body can die but one's promise will not die.] - <i>Sach ko anch nahin</i> . [The innocent have nothing to fear.] In English - <i>Hear no evil, see no evil, speak no evil</i> . - <i>No pain, no gain</i> .

- *Where there is a will, there is a way.*

In French

- *Aide-toi et le ciel t'aidera.* [Help yourself and God will help you.]
- *A vaincre sans péril, on triomphe sans gloire.* [Victory without danger is triumph without glory.]
- *Bien mal acquis ne profite jamais.* [Dishonestly acquired wealth is never profitable.]
- *Charité bien ordonnée commence par soi-même.* [Well organised charity starts with oneself].
- *Il faut de tout pour faire un monde.* [To make a world, every living being is needed.]

LITERAL TRANSLATION

- *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 not afraid 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.* [Success comes to the one who is patient.]
- *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, then you can.]

In Mauritian Hakka

- *Danplas ou donn enn dimounn enn poison toulezour pou li ranpli so vant, pli vomye ou montre li lapes.* [It is better to teach somebody how to fish rather than giving him a fish everyday.]
- *Kan to boir delo, to bizin touzour pans so lasours.* [When you drink water, you should always think about its source.]
- *Seki to fer pou to parents, to zenfan pou trait toi parey.* [Your children will treat you in the same way you treat your parents]

In Hindi

- *Sach ko anch nahin.* [The innocent have nothing to fear.]

In Telugu

- *Aanuvu kaani chota adhikula manaaraadu.* [In an unsuitable place, we should not assert our superiority.]
- *Eruka vidikedudanamu.* [Acquaintance is better than money.]
- *Maanamu 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?]

Proverbs on spatio-temporal indications

Proverbs on places

In Bhojpuri

- *Bhandaar bharal ba.* [The storeroom is full.]
- *Ghar ke bediya Lanka mein aag dale la.* [To put fire in one's own house. / An enemy from within the fold.]
- *Jaissen des, awsan bhes.* [One's behaviour corresponds to that which exists in one's country. **LITERAL TRANSLATION**
- *Naach na jaané aangan tera.* [When you cannot dance, you say the ground is uneven.] **LITERAL TRANSLATION**

In French

- *A Rome, on fait comme les Romains.* [In Rome, behave as Romans.]
- *Etre à la fois au four et au Moulin.* [To be at the kiln and also at the mill.]
- *L'herbe est plus verte ailleurs.* [Grass is greener elsewhere.]
- *On ne peut pas être partout à la fois.* [One cannot be everywhere at the same time.]

In Mauritian creole

- *Dife dan Lanka.* [Problems are cropping up.]

Proverbs on time

In Bhojpuri

- *Din ke jogi raat ke bhogi.* [To be a saint during the day, and rejoice at night.]

In English

- Today's yours, but tomorrow owns you.

In French

- *Autres temps, autres mœurs.* [Different periods of time, different customs and attitudes.] **LITERAL TRANSLATION**
- *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 pass 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.] **LITERAL TRANSLATION**

In Mauritian creole

- *San zour pou voler, enn zour pu lemet.* [Hundred days for the thief, One day for the master.]
- *San zour pou voler, enn zour pu so met.* [Hundred days for the thief, One day for his master.]

In Telugu

- *Kaalamu povunu, maata niluchumu.* [Time will go but accusation remains.]

Proverbs centered on logic of actions

In French

- *Chassez le naturel, il revient au galop.* [Change the natural behaviour; it will come back very quickly.] **LITERAL TRANSLATION**
- *Il n'y a pas de fumée sans feu.* [There is no smoke without fire.]
- *Quand on veut, on peut.* [When there is a will, there is a way]
- *Qui ne risque rien n'a rien.* [One who does not take a risk, obtains nothing]
- *Qui s'y frotte s'y pique.* [If you look for problems, you will meet with problems.]
LITERAL TRANSLATION
- *Qui va à la chasse perd sa place.* [The one who goes to hunt will lose his seat.]
LITERAL TRANSLATION
- *Qui va lentement va sûrement.* [The one who goes slowly, goes surely.] **LITERAL TRANSLATION**
- *Tout est bien qui finit bien.* [All well, ends well.]
- *Un vieux qui meurt est une bibliothèque qui brûle.* [History dies along with an old man]

In Hindi

- *Anth bhala sabh bhala.* [All well, ends well.]

In Telugu

- *Kaaranamu lekane kaaryamu puttadu.* [There is no effect without a cause.]

Proverbs featuring the human being

Proverbs featuring the human body or its personification

In Bhojpuri

- *Aan bolat hein, ta kaan soonata.* [You interpret what you hear]
- *Chota mou, bari baat.* [To be a big mouth.] **LITERAL TRANSLATION**
- *Ek hanth se thapri nain baje la.* [One needs both hands to clap.]
- *Gor bhaari ba.* [One is pregnant.]
- *Hanth ros tare ba.* [One's hands are under the rock.]
- *Kaleja mein teer ghoomela.* [Hurtful words pierce the heart]
- *Uppar thukba ta naak par gire la.* [If you spit in the air, it will fall back on your nose.]
- *Pet mein chuha kudata.* [One is hungry.]
- *Pet mein kalchul chala ta.* [One cannot keep a secret.]
- *Pet mein kuccho nay pache la.* [One cannot keep a secret.]

In French

- *Coeur qui soupire n'a pas ce qu'il désire.* [One does not always get what he desires]
- *Loin des yeux, loin du cœur.* [Far from the eyes, far from the heart.]
- *Oeil pour oeil, dent pour dent.* [eye for an eye, tooth for a tooth.]

In Mauritian creole

- *Enn tifi ki ena ti nene gagn boukou problem pu gagn maryaz.* [It is very difficult for a girl with a short nose to get married.]

- *Kras an ler tom lor nene.* [If you spit in the air, it will fall back on your nose.]
- *Lalang pena lezo.* [The tongue does not have a bone.]
- *Lisye penan balizaz.* [Eyes do not have any limit.]
- *Miray enan zorey.* [Walls have ears.]
- *Mord lalang avan koze.* [Think before you speak.]
- *Pardon pa gueri bos.* [Sorry does not cure.]
- *Pez nene bwar deluil.* [One needs to be courageous enough to affront difficulties.]
- *Pez nene bwar diluil.* [To hold one's nose to drink oil.]

Proverbs on human relationships

In Bhojpuri

- *Chor chor mawséré bhai.* [One thief is another thief's brother.]
- *Dhiya sasure na jai, Man man gajat jai.* [The bride pretends that she does not want to go to her husband's place, But this is what she secretly desires.]
- *Jaissan sang oissan rang.* [To desire something while pretending the opposite.]

LITERAL TRANSLATION

- *Jaissen baap, oissan beta.* [Like father like son.]
- *Ma mare mawsi giye.* [One's mother is dead, one's aunt is alive.] **LITERAL TRANSLATION**
- *Maan na maan, haam tohar mehman.* [Believe it or not, I am your guest.] **LITERAL TRANSLATION**

In French

- *Dis-moi qui tu fréquentes, je te dirai qui tu es.* [Your company reflects yourself] Tell me to whom you are close, I will tell you who you are]. **LITERAL TRANSLATION**
- *Les bons comptes font les bons amis.* [Settling accounts breeds good friends.] **LITERAL TRANSLATION**
- *Rira bien qui rira le dernier.* [Among all those who laugh, we'll see who the last one to laugh is.] **LITERAL TRANSLATION**
- *Tel père, tel fils.* [As father, as son.]
- *Telle mère, telle fille.* [As mother, as daughter.]
- *Un de perdu, dix de retrouvés.* [One lost, ten found.]

In Mauritian creole

- *Bate rande pa fer dimal.* [Returning a hit does not hurt.]
- *Bate rande pa fer mal.* [Returning a hit does not hurt.]
- *Menaz napa badinaz.* [Marriage is not a game.]
- *Napa enan fromaz ki pa trouv so makatia.* [There is no cheese that does not have its brioche.] **LITERAL TRANSLATION**

In Telugu

- *Adamuniki aalayye tantakante balavantuniki baanise ayyedi melu.* [Better be the handmaid of a great man than the wife of a low fellow.]
- *Atta chachchina aarumaasamulaku kodali kanta niru vachchinadata.* [Six months

after the death of the mother-in-law, tears came into the eyes of the daughter-in-law.]

Proverbs on communication

In Bhojpuri

- *Chat mangni, pat biya.* [To do something very quickly.]
- *Lagan char charail ba.* [An auspicious time for marriage.]
- *Nani ke age nanihal ke baat.* [To tell something that is obvious.]
- *Saw baat ke ego baat.* [To be precise and to the point.]

In French

- *Avec des si, on met Paris en bouteille.* [With the use of « if », we can put Paris in a bottle.] **LITERAL TRANSLATION**
- *Il ne faut jamais dire jamais.* [Never say “never”.]
- *L’union fait la force.* [Unity makes strength.]
- *La vérité sort de la bouche des enfants.* [Truth emanates from children’s mouth.]
- *Pas de nouvelles, bonnes nouvelles.* [No news, good news.]
- *Point de nouvelles, bonnes nouvelles.* [No news, good news.]
- *Un de perdu, dix de retrouvés.* [One lost, ten found.]

In Mauritian creole

- *Bat lakol ar pye zak.* [Try the impossible.]
- *Kan lisyen zape, les li zape.* [When the dog barks, let it bark.]

In Telugu

- *Antya nishturamu kannaa aadi nishturame melu.* [Annoyance at the beginning is better than annoyance at the end.]
- *Adige vaaniki cheppe vaadu lokuva.* [He who has to answer is inferior to him who questions.]
- *Atta chachchina aarumaasamulaku kodali kanta niru vachchinadata.* [Six months after the death of the mother-in-law tears came into the eyes of the daughter-in-law.]
- *Anni telisina vaadu ledu, yemi teliyani vaadu ledu.* [There is no one who knows everything. There is no one who knows nothing.]

Proverbs featuring nature

Proverbs on natural scenery

In Bhojpuri

- *Naach na jane angan terha.* [You blame others for a work not done/for your own shortcomings.]
- *Sab kamaye maati mein mil gail.* [All the efforts gone in vain]

In French

- *Après la pluie, le beau temps.* [Good times come after bad times.]
- *Il faut se méfier de l’eau qui dort.* [You should be afraid of still water.]
- *Petit à petit, l’oiseau fait son nid.* [Gradually, the bird builds its nest.]

- *Qui sème le vent récolte la tempête.* [You reap what you sow.]
- *Rien de nouveau sous le soleil.* [Nothing new under the sun.]

In Hindi

- *Naach na jaané aangan terha.* [You blame others for a work not done; for your own shortcomings.]

In Mauritian creole

- *Avek lakok pistas pa kapav afront vag losean.* [One can't face the ocean with peanuts' husk.] **LITERAL TRANSLATION**
- *Delo dou ena so profonder.* [Sweet water has its own depth.]
- *Delo trankil pena profonder.* [Still water is fathomless.]
- *Dilo dous pena profounder.* [Sweet water is fathomless.]
- *Dilo lor bred sonj.* [Having no effect.]
- *Dilo suiv kanal.* [Everything follows a trend/ sequence]
- *Dilo trankil ena so profonder.* [Still water has its own depth.]
- *Lamar riy labou.* [The marsh laughs at the mud.]
- *Labou riy lamar.* [The mud laughs at the marsh.]
- *Li plis fasil bouz enn montagn ki sanz enn dimounn so karakter.* [It is easier to move a mountain than change a person's character.]
- *Pa guet zozo par so plim.* [Don't judge a bird by its feathers.]

Proverbs featuring wild animals

In French

- *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].

In Mauritian creole

- *Kouma enn zako dan lamisik.* [To be unaware of the situation.]
- *Montre zako fer grimas.* [To teach a monkey how to pull faces.]
- *Montre zako manz bann.* [To teach a monkey how to eat a banana.]
- *Pa vann lapo lours avan touy lours.* [Don't sell the bear's skin before killing it.]
- *Sak zako protez so Montagn.* [Each monkey protects its territory.]

Proverbs on objects

Proverbs featuring concrete objects

In Bhojpuri

- *Je garajé la ou barse la.* [It roars but it rain./You make a lot of noise but it is ineffective.] **LITERAL TRANSLATION**
- *Khan khatiya khan bhuyan.* [An unstable mind.]
- *Khatwaas patwaas lele ba.* [Very uncooperative because one is very angry. / Barking dogs seldom bite.]
- *Na rahi baans, na baji bansoori.* [Without the means, the end cannot be achieved.]
- *Okar ghanti baj gail.* [His end has come. / He is nearing his end.]

- *Saw jana ke laathi, ek jana ke bojh padhela.* [The sticks of one hundred persons become burden for one person.]
- *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. An empty drum makes a lot of noise.]

In French

- *Il ne faut jamais juger un livre par sa couverture.* [Never judge a book by its cover.]

In Mauritian creole

- *Dan vié karay ki kyi bon kari.* [It is in old pots that one obtains tastier food.]
- *Dan vye karay gagn bon lasos.* [Food cooked in an old pan is tastier.]
- *Drom vid ki fer tapaz.* [Empty drums make noise.]
- *Enn kouto koup de kote.* [A knife that cuts on both sides.]
- *Kouto koup de kote.* [A knife that cuts on both sides.]
- *Fer lekonomi sandel lor ros so.* [To save candles by putting it on a rock that is hot.]
- *Ti kouto koup gro zironon.* [A small action can have a big consequence]
- *Topet pa vo moret.*

In Telugu

- *Atta kottina kunda adugoti konda, kodalu kottina konda kotta konda.* [The pot broken by the mother-in-law was a cracked pot. The pot broken by the daughter-in-law was a new pot.]

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Proverbs on clothing

In Bhojpuri

- 18 *Nawa louga, nawe din, gudariya baris din.* [New clothes are worn on special occasions; the old clothes can be worn throughout the year.]

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In French

- *Il ne faut jamais se fier aux apparences.* [Never judge someone by his/her exterior appearance.]
- *L'habit ne fait pas le moine.* [Never judge someone by his appearance]
- *Tout nouveau tout beau.* [What is new, is beautiful.]

Proverbs featuring abstract objects

In French

- *C'est l'exception qui confirme la règle.* [The exception confirms the general rule.]
- *L'espoir fait vivre les imbéciles.* [Hope makes the fool live.]
- *L'occasion fait le larron.* [Opportunity is lurking around.]

In Mauritian creole

- *Malher pena loder.* [Misfortune does not announce itself.]

Proverbs on domestic tasks and manual work

Proverbs on laundry

In French

- *Il faut laver son linge sale en famille.* [One should not reveal their bad sides in front of their own]

In Telegu

- *Achchi vachchina bhumi adigede chaalunu.* [If the soil is fertile, a foot of it is enough.]

Proverbs on cooking and food

In Bhojpuri

- *Bhaat gilla ho gail.* [The rice is overcooked and spoiled.]
- *Bhaat tare macchi khaye hola ha.* [One hides the fish under the rice plate. / He hides his true intention.]
- *Dudh ke dudh, pani ke pani.* [To separate water from the milk. / To make the right judgement.]
- *Jetna tel, otna anchar.* [To do according to one's capacity./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.]
- *Tawa garam ba, roti seink la.* [The pan is hot, cook the pancake.]

In English

- An apple a day keeps the doctor away.

In French

- *L'appétit vient en mangeant.* [Appetite grows while eating.]
- *On ne fait pas d'omelettes sans casser les œufs.* [Nothing can be done without putting efforts] omelette without breaking the eggs.]

In Mauritian creole

- *Apré la mor, la tizann.* [To bring solution when everything has been sorted out]
- *Dan so kafe, penan triaz.* [He does not choose his coffee beans.]
- *Manz banann dan de bout.* [Eating banana from both ends.]
- *Manz bondye kaka diab.* [To eat God, to shit the devil.]
- *Sak dipin rasi enan so fromaz gate.* [Every stale bread has its stale cheese.]
- *Sap dan karay tom dan dife.* [Falling in a bigger trap]
- *Sort dan karay, tom dan dife.* [To come out of the pot and fall in the fire.]

In Telugu

- *Upputinnawaadu nillu taagu taadu.* [The man who has eaten salt drinks water.]
- *Andariki shakunamu cheppe balli kuditi tottilo paddatu.* [The lizard which tells the fortune of all falls itself into the tub of rice washing.]

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Proverbs on domestic animal rearing

In Bhojpuri

- *Chilal khansi hanth se chut gail.* [A golden opportunity has slipped through the hand]
- Ghar ke murgji dal barabar.* [One worth nothing]
- *Hamre billi, hamre se miaw.* [My own cat wants to teach me how to mew.]
- *Kutta bhonke hazaar hathi chale bazaar.* [Even if the dog is barking, one thousand elephants go to the market undisturbed.]
- *Now soew chuha kha ke, billi haj kare jala.* [The cat kills nine hundred rats and then goes on pilgrimage.]

In French

- *Chat échaudé craint l'eau froide.* [A cat that has fallen in cold water will not repeat the same action again.]
- *Quand le chat n'est pas là, les rats dansent.* [When the cat is not around, the rats party.]
- *Quand le chat n'est pas là, les souris dansent.* [When the cat is not around, the mice have a party.]
- *Qui vole un œuf vole un bœuf.* [Size does not matter; Stealing means stealing]

In Mauritian creole

- *Bef dans disab sakenn get so lizye.* [Everyone doing his own task.]
- *Bef travay souval manze.* [The oxen work, the horses eat.] **LITERAL TRANSLATION**
- *Dan dizef poul pa kapav gagn ti kanar.* [In a chicken egg, one won't find a duck.]
- *Donn enn dizef pran enn bef.* [To give an egg and take an ox.]
- *Fer bourik boir delo.* [Difficult to make someone understand]
- *Frekant licien gagn pis.* [Be often with the dog and catch fleas.]
- *Kan de souval pe koze, bourik pa rantre.* [When two people are talking, a third party should not interfere]
- *Kan donn ou enn bourik, ou pa get so labrid.* [If you receive a donkey as gift, don't look at its bridle.]
- *Kan lisyin zape, les li zape.* [When a dog barks, let it bark.]
- *Lake lisyen zame pou vinn droit.* [Cannot change the impossible]
- *Li finn vann so koson.* [He has sold his pig.]
- *Lisye zape, karavann pase.* [The dog barks, the caravan passes by.]
- *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 has laid eggs.]
- *Poul ki ponn, ki konn so douler.* [The hen that lays eggs is the only one to know about her

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.]
- *Ti koson rye lake so mama.* [The little pig laughs at its mother's tail.]
- *Ti koson riy lake sorpa.* [The little pig laughs at its father'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]

In Telugu

- *Dongalu kottina aaru maasamulaku kukkalu moriginavi.* [The dogs barked six months after the robbery.]

Proverbs on manual work

In French

- *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.* [Hit the iron when it is hot.]

In Telugu

Andaru andalamu yekkite mosevaaru yevaru? [If everyone gets into the palankin, who will be the bearers?]

CATEGORY II GUESSING GAMES

RIDDLES	
IDENTIFICATION OF THE ELEMENT	
1.1	Name of the elements, as used by community or group concerned Bhojpuri: Bujhawal Hindi: Bujhawal Mauritian creole: Sirandann
1.2	Short, maximally informative title [including indication of domain(s)]
1.3	Community(ies) concerned Mauritian citizens. All ethnic groups.
1.4	Physical location(s) of element Riddles are used in different contexts: family, social and educational.
1.5	<p>Short description</p> <p>According to oral history, in the early days, when work was over, adults used to go back home. Riddles were used during social gatherings among workers (slaves and indentured labourers) in the evening. It was used during leisure time. After supper, people used to sit in front of their huts, around some glib-tongued old individual and listened to stories. The latter repeated the same stories and people never got tired of them. When the narrator had given his share and started showing signs of fatigue, he would suddenly cry out: “<i>Sirandan! 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 become 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, electricity 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-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. <i>Sirandan</i> form part of the Creole language lore. They are not entirely forgotten.</p>
2.0 CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements Printed books & Internet sites.
2.2	Associated intangible elements

	<ul style="list-style-type: none"> - 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 per ethnic group. - A means to enhance and promote intercultural understanding and strengthen nation-building. Riddles are easily translated and transmitted. 	
2.3	Language(s) Register(s) Speech level(s) involved	Bhojpuri, Hindi, Mauritian creole. <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 In Mauritius, riddles are of diverse origins and vary according to linguistic groups [French (European), Asian (Indian), African and Madagascan origins] <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	Practitioners(s)/performer(s): Name(s), age Gender Social status, and/or Professional category, etc.	Any Mauritian citizen. <ul style="list-style-type: none"> - Both male and female adults, adolescents and children as from 7 years old. - Both male and female. - Lower middle, Middle middle, Upper middle. - No specific category.
3.2	Other participants (e.g., holders/custodians)	Bhojpuri: Mohit Dimlala & Boodhoo Sarita Hindi : Guttee Rajnarain Mauritian creole : Fanfan, Marclaine Antoine
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 (NGO), funded through CSR, is currently using riddles in literacy and oracy classes in Beau-Bassin. Riddles have been introduced in Bhojpuri classes at primary school level in Standard 1.	

3.4	Modes of transmission	Family: Oral interactions. School: Through language textbooks.
3.5	Concerned organisations	-Sustainable development persons - Heritage practitioners - NGOs having educational and literacy objectives
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	<i>Economic:</i> Globalisation has inserted the Mauritian economy in the whirlpool of culture loss. Parents work more and spend less time with their children. Consumer society pushes the youth toward new technological devices and related leisure activities. <i>Social:</i> Families are more and more nuclear. Meetings with grand-parents and elder members of the family are rare. <i>Cultural:</i> Mauritius attained Education for All (EFA) goals by the end of the 20 th century at primary school level. Therefore, it is a literate island and people tend to shun oral transmission of ancestral leisure activities. <i>Educational:</i> Emphasis is on rote-learning of academic contents. Little/No space and time is/are devoted to the transmission of culture and cultural practices in language classes.
4.2	Threats to the transmission	Limited or no use in formal educational contexts. Lack or absence of sensitisation 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 an exhaustive list of riddles inherited from oral traditions.
4.4	Viability of associated tangible and intangible elements	Important linguistic, cultural and cognitive values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	31 students of the University of Mauritius
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	
5.4	Date and place of data gathering	University of Mauritius, 07 November 2012
5.5	Date of entering data into an inventory	13 November 2012
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Literature	

	<p>BAISSAC Charles. 1998. <i>Le folk-lore de l'Île 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> 2012_BV_NHF_OH_ALL_MRU</p>
7.0	<p>Riddles on natural elements</p> <p>In Bhojpuri</p> <ul style="list-style-type: none"> - <i>Bina phool ke katora, bina barsaat ke pani, Bina dudh ke chala</i>. [It is a cup without flower, It is water without rain, It is milk without its cream Answer: <i>Naariyal/Coconut</i>] - <i>Chikan khet, maati ke pirha, ta par baesé karaeete ki raha. Bina banawale phool ke katorah. Okar bhitar chalee. Chalee ke bich mein pani</i>. [Answer: <i>Naariyal/Coconut</i>] - <i>Dahi jamela hath naye pahooncheta</i>. [Answer: <i>Coconut</i>] - <i>Ego laplenn (mayedane) mein, ego siko baa</i>. [There is a tree trunk on the playground. Answer: <i>Umbilical cord</i>] - <i>Ros ke niche chaabi</i>. [A key under the rock. Answer: <i>Jhinga/Fish</i>] <p>In Mauritian creole</p> <ul style="list-style-type: none"> - <i>Asoir, mo trouv enn bann lagrin dan mo laplenn. Ler mo leve, mo nepli trouv zot</i>. [At night, I see small seeds in my yard. When I wake up, I do not find them. Answer: <i>Zetwal/Stars</i>] - <i>Bois d'Ebene dan dilo</i>. [Ebony wood in water. Answer: <i>Zangui/An eel</i>] - <i>Bois d'Ebene lao ranpar</i>. [Ebony wood on the rampart. Answer: <i>Moustas/Whiskers</i>] - <i>Boul dife dan ler?</i> [A fireball in the sky? Answer: <i>Soley/ The sun</i>] - <i>Boul disan anba later</i>. [A ball of blood under the soil. Answer: <i>Betrav/Beetroot</i>] - <i>Bred dormi</i>. [Sleeping eatable leaves. Answer: <i>Bred ziromon/Pumpkin leaves</i>] - <i>Bred sonz dan dilo</i>. [Taro leaves in water. Answer: <i>Gouramye/Gouramiers fish</i>] - <i>De vann deryer montagn</i>. [Two vans behind the hill. Answer: <i>Zorey/Ears</i>] - <i>Enn trou dan laplenn</i>. [A hole in the playground. Answer: <i>Lonbri/The navel</i>] - <i>Enn trou, li penan fon</i>. [A fathomless hole. Answer: <i>Enn bague/A ring</i>] - <i>Kabine, kabine, ziska dan fetaz</i>. [Answer: <i>Banbou/Bamboo</i>] - <i>Mil trou dan enn trou</i>. [One thousand holes in one hole. Answer: <i>Lede/Thimble</i>] - <i>Mo enn lasours delo ek manze, ek mo donn dibwa</i>. [I am a source of water and food, and I also provide wood. Answer: <i>Pye koko/The coconut tree</i>]

- *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]

Riddles on water and lakes

In Bhojpuri

- *Aye bibi, jaye bibi, pani se deraye bibi.* [The wife comes, the wife goes, she is afraid of water. Answer: Juta/Shoes]
- *Jab barka bato (Jahaj) jalaa ta eko machee nai milela. Jab chotka bato (Jahaj) jalaa ta dhaér machee miléla.* [Answer: /Thin comb]
- *Ego achambha dekhnee, kooen mein lag gaeel aag. Kichar pani jar gaele, machlee khele phag.* [Answer: Lamp]
- *Ego talao mein, du rang ke pani ba.* [In a lake, the water is of two colours. Answer: Anda/Egg]

In Mauritian creole

- *Dilo apandan.* [Hanging water. Answer: Koko/ The 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 kapav truve?* [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: Lizye/The eyes]
- *Mo zet enn ros dan basin, li deborde.* [I throw a rock in the lake, the water flows out. Answer: Lizie/Eyes]
- *Zet moi dan dilo ek mo remonte.* [Throw me in water; I'll come back to the surface. Answer: Deluil /Oil]

Riddles on birds in nature

In Bhojpuri

- *Chaar chiriyya chaar rang khonta ke bhitar ek hi rang.* [Four birds, four colours, inside only one colour. Answer: Paan ke bira/A betel leaf with the filling]
- *Ego chirai eissan Okar ponch par paisa.* [There is such an animal whose tail has coins on it. Answer: Mor/Peacock]
- *Ek chiranya roosne, khonta par bathni. Jab chalé ranbane, tab kamar kasnee.* [Answer: Tajeea]

In Hindi

- *Ek jaanwar aisa jis ki doom par paisa* [There is such an animal on whose tail are coins. Answer: Mor/Peacock]

In Mauritian Kreol

- *Manz moi avek plezir lor bor dilo.* [You eat me with delight near the river bank. Answer: *Lapes* /Fishing]

Riddles on day and night cycle of nature

In Bhojpuri

- *Din ke latkal, raat ke satkal.* [In the day, it is hanging open. In the night it is closed. Answer: *Kouwari*/Door]

In Mauritian Kreol

- *Mo ena enn bann zanfan: soley leve zot kasyet, soley kouse zot sorti.* [I have children: when the sun rises, they hide, and when the sun sets, they come out. Answer: *Zetwal*/Stars]

Riddles on weather conditions

In Mauritian Kreol

- *Kan fer fre mo fre, kan fer so, mo res fre.* [When it is cold, I am cold, When it is hot, I remain cold. Answer: *Lezar*/The lizard]

Riddles based on objects

Riddles on objects in the environment

In Bhojpuri

- *Aangan mein rakhai rupaiya, na chor lei na chor ke bhai.* [There is a glittering coin in the sky; neither the thief nor his brother can take it. Answer: *Chand*/The moon]
- *Ego Khamba baa, dugo lamaas chini karle baa.* Answer: *Naak*/Nose]
- *Ghar nikal gaele dooaree pare. Ham Kaissé niklab.* [Answer: *Casier*/trap]
- *Oupre chatta, niche janta.* [Answer: *Suran*/A tuber]

In Mauritian Kreol

- *Bayonet par deryer.* [A stick at the back. Answer: *Mous zonn*/Wasp]
- *Kanif apandan.* [A small knife hanging. Answer: *Tamarin*/Tamarind]
- *Kanif lor pye.* [A small knife on a tree. Answer: *Tamarin*/Tamarind]
- *Kan to ouver enn cercueil, to trouv enn dimounn mor.* [When you open a coffin, you see a dead man. Answer: *Pistas*/Pistacchio]
- *Kas serkeuy, manz dimounn mor.* [Break the coffin, eat the dead. Answer: *Pistas*/Pistacchio]
- *Ki tonbe san fer tapaz?* [What falls and does not make any sound? Answer: *Asoir* /The night]
- *Koutchou koutchou deriyer laport?* [Talking discreetly behind the door. Answer: *Balye*/The broom]
- *Lapo mor kondir vivan.* [Answer: *Soulye*/Shoes]
- *Mo anvoy enn let; mo kone ler dekaste li.* [I send a letter; I know when it is opened. Answer: *Lamson*/A hook]

- *Mo enn serkey ki ena boukou ti solda vivan.* [I am a coffin that contains many soldiers who are alive. Answer: *Zalimet /Matches*]
- *Moulin marse, troi foi par zour.* [The mill works three times per day. Answer: *Parol/ Speech*]
- *So lekor devan so lespri deryer.* [His body is in front; his spirit is at the back. Answer: *Bato/A boat*]
- *Tapi larenn touzour ouvert, zame pliye.* [The queen's carpet is always open, it never shuts. Answer: *Gran Simin/The road*]
- *Tapi mo gran papa plin pinez.* [The carpet of my father is full of bed bugs. Answer: *Zetwal/ Stars*]
- *Timbal lor anba later.* [A golden mug under the soil. Answer: *Safran/Saffron, turmeric*]

Riddles on familair objects

In Bhojpuri

- *Ego roomaal ba, ketna bhinjeibe au kabo nai bhinjela.* [There is a handkerchief, one may wet it as much as one wants, but it is never wet. Answer: *Kacchu ke patta/ Katchu leaves/ Brède songes*]
- *Enchi mein kanyechi, ek bane (jhoonde) lagale ba. Jhangheea ke bich habahabe lalage baa.* [Answer: *Than;Gaye ke than/Udder*]
- *Ham lippi la awroo potila tu dhange le kaahe hum chutki bajayye la ta tu rowe le kaahe !* [Answer: *Birni/Wasps*]

In Mauritian Kreol

- *Boutey andan, divin deor.* [The bottle is inside and the wine, outside. Answer: *Zanblon/ A dark red fruit*]
- *Enan enn mousoir, zame li mouye* [There is a handkerchief, One may wet it as much as one wants, it is never wet. Answer: *Fei bred sonz/Katchu leaves*]
- *Mo zet mo mousoir dan dilo, zame li mouye.* [I throw my handkerchief in water, it is never wet. Answer: *Fei bred sonz/Katchu leaves*]
- *Kanif apandan.* [A hanging knife. Answer: *Tamarin/The tamarind*]
- *Mo ena enn barik avek de kalite dilo.* [I have a drum with two types of water inside. Answer: *Enn dizef/An egg*]
- *Mo enan enn lakaz, li enan enn gran kouvèrtir, enn sel poto.* [I have a house. It has a huge roof, and only one pole. Answer: *Parasol/An umbrella*]
- *Mo ena tran-de kouto ek enn leponz.* [I have thirty-two knives and one sponge. Answer: *Ledan ek lalang /Teeth and tongue*]
- *Mo granmama, zame li dormi lor nat, li dormi anba.* [My grand mum never sleeps on a mat, she sleeps on the floor. Answer: *Ziromon/Pumpkin*]
- *Mo granmama, zame li oule dourmi lao so nat, li kit so nat, li dourmi par terre.* [My grand mum never wants to sleep on her mat; she leaves her mat and sleeps on the

floor. Answer: *Ziromon/Pumpkin*]

- *Mo enan enn lakaz. Dan sa lakaz-là, enan boukou lafenet ek enn sel laport.* [I have a house. In that house, there are many windows and only one door. Answer: *Lede koud/Thimble*]
- *Rant par laport, sorti par lafenet.* [To enter through the door and to move out through the window. Answer: *Poison dan la senn*]

Riddles on musical objects, music and dance

In Bhojpuri

- *Charon bagal nach ke kona mein baith jaala.* [It dances everywhere and then it sits down in a corner. Answer: *Jhadhu/A broom*]

In Mauritian Kreol

- *Tanbour danse dan lakour.* [A drum dancing in the yard. *Denn/ A turkey*]
- *Tanbour divan, pavyon deryer.* [The drum is in the forefront, the flag is at the back. Answer: *Lisyen/The dog*]
- *Tanbour lor anba later.* [A golden drum under the soil. Answer: *Safran/Turmeric*]

Riddles on the human being

Riddles on the human body

In Bhojpuri

- *Bissoon ke muddhi kaat deli, na koi maral na khoon niklal.* [I have beheaded some twenty people, yet I have neither molested them nor murdered anybody. Answer: *Naakhun/Fingernails*]
- *Ego admi topee dale le baa, okar gor chokha baa.* [A person has put on a hat, his feet are naked. Answer: *Nail*]
- *Kapaar par aag, pet mein pani, chowki par khadha biya maharaani.* [Fire on his head, water in his tummy. Answer: *Mombatti/Candle*]
- *Ego jantu ba, jahan jala, apan ghar lele jala.* [There is a living thing, wherever it goes, it takes its house with it. Answer: *Ghongha/Snail*]
- *Ek jana ba, jahan jala apan ghar le le jaala.* [There is a living thing, wherever it goes, it takes its house with it. Answer: *Ghongha/Snail*]
- *Naak par baithela awroo pakre la kaan, batawa tu kown ha ou saitan ?* [It sits on the nose and it clutches the ears, tell me who is this demon? Answer: *Chasma /Eye glasses*]
- *Niché mein danda, sir par motree.* [A stick at the bottom and a packet on his head. Answer: *Pineapple*]
- *Okar pet mein anguri sir par patthar.* [A ... in his tummy, a stone on his head. Answer: *Anghuti/Ring*]

In Hindi

Bission ka seer kata na maara na khoon kiya. [I have beheaded some twenty people, yet I

have neither molested them nor murdered anybody. Answer: *Naakhun*/Fingernails]

In Mauritian Kreol

- *Figir kasyet anba labarb.* [The face is hidden under the beard. Answer: *Enn koko*/ A coconut]
- *Kan ou koup mo vant, ou trouv enn trezor.* [When you cut my face, you find a treasure Answer: *Enn koko*/ A coconut]
- *Ki lalang ki zame manti?* [Which tongue never lies? Answer: *Lalang zanimo*/The tongue of an animal.]
- *Ki sa misye là, ki amenn so lakaz lao so ledò?* [Who is this man who carries his house on his back? Answer: *Courpa*/ Snail]
- *Koup mo vant, ou a gagn enn trezor.* [Cut my tummy and you'll find a treasure. Answer: *Enn grenad*/A pomegranate]
- *Kouronn dan mo latet, zepron dan mo lipye, mo leroi dan baskour, me mo napa leroi.* [My crown on my head, a spur in my shoe, my king is in the farmyard, but I am not the king. Answer: *Kok*/The cock]
- *Lame seme, lizye rekolte.* [The hand plants the seeds and the eyes do the harvest. Answer: *Lir sekinn ekir*/To read what is written]
- *Ler mo ankoler mo vomi dife.* [When I am angry, I vomit fire Answer: *Canon;Dragon* /The cannon; The dragon]
- *Mo ena enn zoli tifi ; tou dimounn seki pase anbras li.* [I have a pretty girl; everyone who passes by kisses her. Answer: *Lafontinn*/The fountain]
- *Mo lespri par deryer.* [My brain is at the back. Answer: *Bato, akòz so gouvèrnay*/ A boat because of its rudder's location.]
- *Pez so vant, li vomi.* [Press its tummy, it will throw up. Answer: *Dantifris*/Toothpaste]
- *Trwa piti get vant zot mama brile.* [Three kids looking at their mum's belly that is shining. Answer: *Marmit*/A pot]

Riddles on human body and diseases

In Bhojpuri

- *Ego admi ba, okar deh mein ghaw bhara ba.* [There is a man; his body is full of pimples. Answer: *Kathal*/Jackfruit]

Riddles based on family relationships

In Mauritian Kreol

- *Menas dimounn, napa koze.* [I threaten someone without speaking. Answer: *Ledwa*/The finger]
- *Mo de bonom mars ansam, sakenn so tour divan.* [My two husbands walk together, one after the other. Answer: *Lipye*/The feet]
- *Mo ena sink bonom, de benye, trwa-là gete.* [I have five husbands, two take their shower, the three others watch. Answer: *Mouse avek ledoi*/Cleaning a running nose]

with one's fingers]

- *Piti bat mama*. [The child slaps his mum. Answer: *Laklos*/The bell]
- *Piti kraz mama*. [The child crushes his mum. Answer: *Ros kari*/The grinding stone]
- *Piti pil mama*. [The child beats his mum. Answer: *Baton pilon*/The mortar's stick]

Riddles based on human activities

Riddles on domestic work

In Bhojpuri

Ego roti pakayeelee, pandrago pahoon aeele. Sab ke khiaké, adha banch gaele. [Answer: Half-moon)

In Mauritian Kreol

- *Diri dan marmit*. [Rice in the pot. Answer: Stars in the sky]
- *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.]
- *Kat tape, enn vane*. [Four do the hitting, 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]
- *Kot mo ale, li suiv mo*. [The face is hidden under the beard. Answer: *Enn koko*/A coconut]

Riddles on domestic animals

In Bhojpuri

- *Chota go Tilumiyya lambe go puch jahan jai Tilumiyya howje jai puch*. [Answer: *Sui aur taga*/Needle and thread]
- *Choté go gajee miyan, lambe go ponche. Jidhar jaye, gayee minya. Oodhar jaye ponch*
- *Chow go gore, pith par ponchee*. [Answer: *Balance*]
- *Ego bakree haa, ghase chorke pawa khala*. [Answer: *Louse*]
- *Ego bail ekay jagun baithal rahela, Okar ponchi sagro sagro jaalaa*. [An ox always sits at the same place, Its tail wanders everywhere. Answer: *Konhrraa*/Pumpkin]
- *Ghar ke picche suwar gurai okar oogilal baap dada khai*. [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: *Jaanta*/Handmill ; Milling stone]
- *Karia moorga, oojar thor. Kahan jalé moorga? Deswa ke Or. Bole bhaye moorga kookroo kook*. [A black cock, a white *thor*. Where are you going, Cock? In the direction of the country. So speaks the cock: cuckoo doodle-doo. Answer: *Railway*]
- *Oojar gaye door se aye, pet pharaye tab janaye*. [Answer: *Birni*/Letter]

In Mauritian Kreol

- *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 the pot.]
- *Kaka sat anba later.* [Cat's faeces under the soil. Answer: *Zimzam/*Ginger]
- *Lakord marse, bef dormi.* [The rope walks, the ox lies down. Answer: *Ziromon/*Pumpkin]
- *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 racket.* [The hen lays an egg in the racket. Answer: *Lalang/*The tongue]

Riddles based on music and dance

In Bhojpuri

- *Charon bagal nach ke kona mein baith jaala.* [It dances all around and then it sits down in a corner. Answer: *Jhadhu/*A broom]

Riddles on eating

In Mauritian Kreol

- *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]

Riddles on clothing

In Bhojpuri

- *Ego admi ba, oke jable nai pahanaiba tab le ou nai pehni.* [There is a man; he will not dress himself until you dress him. Answer: *Sui/*Needle]

In Mauritian Kreol

- *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]
- *Ti bonom, gran sapo.* [A dwarf with a big hat. Answer: *Sanpinyon /* The mushroom]

Riddles based on colours

In Bhojpuri

- *Ek jahaj aadmi sab ke topi lal.* - [A boatful of passengers, each one wearing a red hat. ANSWER: Matches]
- *Kareea gayee, krishak bacha. Choot gaele pagha, kidhar gaele bacha.* [Answer: Gun]
- *Kareea biya, hanth sé planta. Moonha se bola.* [Answer: *Likhnaa*/Script, writing]
- *Kareea khansi, nak mein rasee.* [Answer: *Tawa*/Indian cooking utensil]
- *Kareea khansi, nak mein rase. Tootal rasee bhagale khansee.* [Answer: *Bandook*/Gun]
- *Kareea thor, oojar panchee. Kahan jalé panchi? Dess ke or.* [Black thor. White bird. Where are you going, O Bird? Answer: *Chitthee*/Letter]
- *Laal bibi ha ha hi hi.* [Red wife ha ha hi hi. Answer: *Mirch*/Chilly]
- *Laal chadi jamin mein gadhi saas le patoh badi.* [Answer: *Shakkarland*/Sweet potato]
- *Lall gaye ghas khaye, pani piker mar jai.* [A red cow eats grass, 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 charee, sahib se lari.* [Answer: *Shakkarland*/Money]
- *Oojar jameen, kareea biya.* [White soil, black seeds. Answer: *Likhnaa*/Paper and writing]

In Mauritian Kreol

- *Dan mo boner mo noir, dan mo maler mo blan.* [In my happiness, I am black and in my sadness 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 see my teeth. Answer: *Maiy, mayis*/Maize]
- *Manz noir, rann rouz.* [Eat black stuff and throw up red stuff. Answer: *Fizi*; *Bandook*/A gun]
- *Manz par vant, rann par ledon.* - [Eat by the tummy, throw up by the back. Answer: *Rabo*/A plane]
- *Mo enan dis ti bonom, tou zot latet blan.* [I have ten dwarfs; all of them have a white head. Answer: *Bann zong*/Fingernails]

- *Mo ena enn bann piti bonom: zour zot fet, zot tou abiye en rouz.* [I have many small men; when there is a party, they are all dressed in red. Answer: *Piman/Chillies*]
- *Mo ena enn ti piti noir, kan pa met so langouti, li pa travay.* [I have a small black child, when he does not put on his dhoti, he does not work. Answer: *Trou zegui/The needle's hole*]
- *Mo enn lame ki port boukou sak zonn.* [I am a hand that carries many yellow bags. Answer: *Enn rezim banann/ A banana.*]
- *Mo lakaz andan pintir an zonn, deor pintir an blan.* [Outside, my house is white, inside it is yellow. Answer: *Dizef/An egg*]
- *Mo lakaz pintir an rouz, andan ena enn bann ti fotey blan.* [My house is painted in red; Inside there are many small white chairs. Answer: *La bous ek ledan/Mouth and teeth*]
- *Mo lakaz pintir an roz, andan ena enn bann ti pwin noir.* [My house is painted in pink inside there are many black spots. Answer: *Melon do/Watermelon*]
- *Mo lakaz pintir an zonn, andan ena enn bann ti pwin noir.* [My house is painted in yellow, inside there are many black spots. Answer: *Papay mir/A ripe papaya; pawpaw*]
- *Mo latet noir me mo lekor blan.* [I have a black head and a white body. Answer: *Zalimet/Matches*]
- *Mo noir dan mo boner, mo rouz dan mo maler.* [I am black when I am happy; I am red when I am sad. Answer: *Krevet/Shrimp*]
- *Mo rouz dan mo boner, mo noir dan mo maler.* [I am red when I am happy; I am black when I am sad. Answer: *Lagrin kafe/Coffee seeds*]
- *Mo ouver li, li blan; kan li tonbe li zonn.* [I open it, it is white; when it falls down, it is yellow. Answer: *Dizef/An egg*]
- *Mo zet li blan, li tom zonn.* [I throw it when it is white but when it falls, it is yellow. Answer: *Dizef/An egg*]

Riddles based on sounds and rhythm

In Bhojpuri

- *Agé doodh piaké, paché doohalane gaye. Bachroo okar peth mein, makhanghar ghar bechaye.* [Answer: *Chitthi/Letter*]
- *Awate Ram bajawate tari, Ek larké ki do mahatari.* [Answer: *Violin*]
- *Baap ké dhoti, dewaal par kar delak.* [Answer: *Kumharé ki lata/Leafy creeping parts of the pumpkin plant*]
- *Bahira Bechara, chor chor sooné.Langra dhawre dhawr. Goonga bechara halla machawé. Andhra pakré chor.* [Answer: *Chitthi/Letter*]
- *Ban soogana (parrot) ké jhoondh ke gawraiya le jata. Ta jab soogwan bilajala taa choncha o jala.* [Answer: *Haré kelé ké lall ponga. Jab kelé pak jala to pila ho jala/Ripe yellow coloured banana*]
- *Baré-baré bat ba, bakree bhembhat baa. Diawa mein tel naye, monch phahraat baa.* [Answer: *Ghar mein kooch nain ba, magar bahar mein moochain phahrawé la*]
- *Bhaywa eké Din dale la. Bhawjeea roje dalela. Jab man karé la tab dalela.* [Answer: *Sindoor/Red powder used by married Indian women*]

	<ul style="list-style-type: none"> - <i>Bhraman bhaeele matwala, gow maar karé ahara. Maye chor dhiya ko dharé. So bhraman bayekunta sidhara.</i> [Answer: <i>Bhraman dhyan dharné ke bade swarge prapt kiya</i>] - <i>Chak dole, chak bamba dole. Khayra pipar kabhi na dole.</i> [Answer: Sky] - <i>Chak lambo, chak lambo. Phal khayo, biya na pawo.</i> [Answer: <i>Kela/Banana</i>] - <i>Chale chale palange par raja soye. Raja gaele mar, koi na chooaye ansoo.</i> [Answer: <i>Macchi/Fish</i>] - <i>Char arhang garhang, dayé mathé kathi. Ek hanké makhi, char choowé madh.</i> [Answer: <i>Gaye/Cow</i>] - <i>Char téreingan, chowbis tara. Tang oothake thak-thak mara.</i> [Answer: Horse shoe] - <i>Choté choté patwa, patwa par nathwa. Nathwa doolarwa, baboo jeeké agwa.</i> [Answer: Small Chilli] - <i>Chotee mote soondree, Okar nakie tehra.</i> [Answer: <i>Pistache; gram/Peanut ; chick pea</i>] - <i>Chotee si dibiya, dab dab bharé. Moté-moté ansoo jhar jhar pare.</i> [To fill a small box very quickly. Tears, big tears, so big tears falling. Answer: Chilli] - <i>Daar sé chooté paatwa, pawan let odhyaye. Mun mun jhankhé patwa, pyaré satsanghat chootal jaye.</i> [Answer: Body & life] - <i>Das tore, panch dharé, kooché batis nar. Jolha bhai eisa doolar, hindoo bhai phar.</i> [Answer: <i>Datawan/Ancient Indian toothbrush</i>] - <i>Dawral dawral gaele, aar mein lookayeelee. Ramchandar gire gaelan, baeeth ke soostayenee.</i> [Answer: <i>Vishta</i>] - <i>Din ke bhatar, raat ke bhansoor. Doono jana ke eke go sasoor.</i> [Answer: <i>Nandosee sarhaje ke sath dinbhar thatha kar sakta hai. Magar raat mein bhansoor hojata hey awr donon ka sasoor et hi viaktee hota haiye./Nandosee and sarhaj</i>] - <i>Ego latkal, ego satkal, rat ke atkal.</i> [Answer: <i>Crocé et piton/Latch and hook of door</i>] - <i>Ek moothee raye, sagro chitraye. Tor ma-bap choon-choon khaye. Tabo na oraye.</i> [Answer: Stars] - <i>Ichak dana bichak dana dane oupar dana.</i> [One seed, Two seeds, Seed upon seed. Answer: <i>Anaar/Pomegranate</i>] - <i>Ek bagale lilata, ek bagale ghongheeata.</i> [Answer: <i>Dane/Seeds</i>] - <i>Ek chidhaiya lat, Okar pankh baje path, Okar khalaria oujar, Oker maas majedhar.</i> [There is one bird, pluff, its wings make fluff, fluff, its body is white, and its meat is tasty. Answer: <i>Ganna/Sugar cane</i>] - <i>Ek chidhaiya lat, Jekar pankh baje pat, Okar khaldhi oojaarah, Jeka maans majedar.</i> [There is one bird, pluff, its wings make fluff, fluff, its body is white, and its meat is tasty. Answer: <i>Ganna/Sugar cane</i>] - <i>Ek per hiyan, ek per kalkata. Okar phol ke oopar patta.</i> [Answer: <i>Pineapple</i>] - <i>Ghoot moot rani, til bhar pani. Koobla koobla ronee.</i> [Answer: <i>Diya/ Earthen lamp</i>] - <i>Ham oké dekhata hain. Oo hamké dekhata.</i> [I look at him; he looks at me. Answer: <i>Mirror</i>] - <i>Hardi ke dhab dhoob, pitar ke lota. Boojh baa ta boojh nayeta Bandar ke beta.</i> [Answer: <i>Birni/Wasp</i>]
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<ul style="list-style-type: none"> - <i>Han! Han! Jee han! Chaw gor, doo bahan.Pithwa par pouch naché. I tamasha kahan.</i> [Answer: Balance] - <i>Harir goorir harir na. Tapak tooyan roa na.</i> [Answer: Birni/Wasp] - <i>Hathi ke dant awroo sobaran ke chata. Je I kahanee boojhee, sé vikram raja.</i> [Answer: Mooli] - <i>Itni si pitni. Kam karékitni.</i> [Answer: Needle] - <i>Jar na patta, katé kalkata.</i> [Answer: Kela/Banana] - <i>Jareea ké dham dhoom, chakré pataya. Pharé ké ladbade, phar gaele mithaya.</i> [Answer: Kela/Banana] - <i>Jhanjhar koonya, rattan ke baree. Boojh ba taa boojh, naye taa dé bon garee.</i> [Answer: Chalni/Sieve] - <i>Jhanjhar kunwa rattan ki baari, bujh ba ta bujh, nai ta de bo gaari.</i> [Answer: Chalni/Sieve] - <i>Kariya khansi naak mein rassi tural rassi bhagal khansi.</i> [Answer: Banduk/Rifle] - <i>Kath Kasaele choona pan. Darba bhitar eké rang.</i> [Answer: Banduk/ Betel leaf with its filling] - <i>Katoré pé katora beta baap sé bhi gora.</i> [There is a bowl upon a bowl. The son is more handsome than his father. Answer: Nariyal/Coconut] - <i>Lall charee, jameen mein garee. Saas lé patoha baree.</i> [Answer: Sweet potatoes] - <i>Lall marmite, kartale dhakna. Je naye boojhee, okar baap lakhna.</i> [Answer: Full moon] - <i>Lallé lall golé gole, bhaya aye ta bole.</i> [Answer: /Tomato] - <i>Larbar larbar daleela. Sookhaké nikaleela.</i>[Answer: Farata/Indian bread] - <i>Lipi la potila, too dhangé lé kahé. Chootki bajaye la taa, rowé le kahé.</i> [Answer: Birni/Wasp] - <i>Maa khet mein, beti pet mein. Natten gawna chal gaele.</i> [Answer: Posta ke kheti. Per khara hey, phale lagé hein. Doodh nikalkar bechné gayé hein./Opium] - <i>Maye patri, beti chakri, Beta moosardam.</i> [Answer: Konhraa/Pumpkin] - <i>Maye patri, beti chakree, Beta hoomna.</i> [Answer: Lanwko/Squash ; Bitter gourd] - <i>Na dharti par oopjé, na bahar hoté. Oonké dhareea hariya phool koosoom rang hoté.</i> [Answer: Aankh/Eye] - <i>Na toura na tara, tu dala kaisse? Na poucha na paacha tu mara kaise?</i> [Answer: Dholl puri/ Indian pancake filled with grains] - <i>Pakal kathar ghaskal jaye. Je boojhee té adha khaye.</i> [Answer: Vishtha] - <i>Phar ke niche tak-tak-tak-tak ke niche son-son-son-son ke niche gab-gab.</i> [Answer: Head, nose, mouth] - <i>Pharé ke na phoolé ke. Bhar bhar panya tore ke.</i> [Answer: Betel leaf] - <i>Raja ke beta, hoonmela ke natee.Bich dareawe mein, koodawela hathi.</i> [Answer: Ship] - <i>Sandook toori, moorda khaye.</i> [Break the coffin and eat the corpse. Answer: Pistache/Peanuts] - <i>Saphed admi pagri bandhat chattak chattak.</i> [White man, a hat on his head, going up and down. Answer: Bhaat pakna/ Rice being cooked] - <i>Sarbat ké kator, parwat ki pahar. Lawang ké jhanjhee main phoolon ke ahar.</i> [A river of

sweet drink. A range of mountains. There is a market on the clove flower. Answer: Honey comb]

- *Sharbat ke nadee, parwate pahar. Lawang ke phool par lagela bazaar.* [A river of sweet drink. A range of mountains. There is a market on the clove flower. Answer: Honey comb]
- *Shafed bhraman, pagree bandhat chatak chatak.* [Answer: *Bhaat pakana/Rice boiling*]
- *Tar toomeri oopré danda, tetar pat atharah khanda.* [Answer: *Sooran*]
- *Tor maa ke agé reingnee naché.* [Answer: *Bhaat pakana/Rice being boiled*]
- *Tor maa danté khisorlé bas. Tor bap ghoghee orhayelé baa.* [Your mother is baring her teeth. Your father has covered it with a gunni covering (layer). Answer: *Kela/Banana*]
- *Tor ma ke satkal, tor bap ke latkal. Rat ke doonon atkal.* [Your mother is hooked. Your father is 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 chulé jhakharee. Dekha raja dasrath, kawm janawar jata.* [Your head on a wooden rod. It goes up the hill. See king Dasruth, which animal is going? Answer: *Samp/Snake*]

In Mauritian kreol

- *Kan li so, zot dir ki li fre. Kan li fre, zot dir ki li so.* [When it is hot, they say it is cold. When it is cold, they say it is hot. Answer: *Dipin/Bread*]
- *Kan mem fer so, mo touzour fre.* [Although it's hot, I'm always cold. Answer: *makabe; Frizider/A dead body;A refrigerator*]
- *Kan mo dibout, li alonze, kan mo alonze li dibout.* [When I stand, it lies down, when I lie down, it stands. Answer: *Lipye/Feet*]
- *Kan mo diboute, li diboute, kan mo alonze li alonze.* [When I stand, it lies down, when I lie down, it stands. Answer: *Lipye/Feet*]
- *Kot mo ale, li suiv moi.* [Wherever I go, it follows me. Answer: *Mo lombraz/ My shadow*]
- *Mete, leve, tape.* [Take it, look at it, beat it. Answer: *Sey soulye nef/Put new shoes on.*]
- *Mo bat li, li ba moi; mo ba li; li bat moi.* [I smack it, it kisses me; I kiss it, it smacks me. Answer: *Mo fam/My wife*]
- *Mo ena maladi sarbon, me mo bon.* [I have the charcoal illness but I am tasty. Answer: *Krep/Pancakes*]
- *Mo guet li, li guet moi.* [I look at it, it looks at me. Answer: *Laglas/The mirror*]
- *Mo mars dan enn piti simin, zame mo pou poze, zame mo pou tourne.* [I walk in a small street; I shall never stop and I shall never turn back. Answer: *Larivyer/The river*]
- *Mo marse, li marse; mo arete, li arete.* [When I walk, it walks; when I stop, it stops. Answer: *Lonbraz/My shadow*]
- *Mo marse, li marse; mo arete, li marse.* [When I walk, it walks; when I stop, it walks. Answer: *Mont/The watch*]

	<ul style="list-style-type: none"> - <i>Mo touf li, li touf mwa.</i> [I smother it, it smothers me. Answer: <i>Ladouler/Pain</i>] - <i>Seki fer li, vann li. Seki aste li, pa servi li. Seki servi li, pa konn perserv li.</i> [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: <i>Serkey/Coffin</i>] - <i>Seki mo finn trouve, bondye napa finn trouve.</i> [What I have seen, God has not seen. Answer: <i>Mo met/My master</i>]
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ENIGMAS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Bhojpuri: Bujhawal French: Enigme Mauritian Kreol: Sirandann
1.2	Short, maximally informative title (including indication of domain(s))
1.3	Community(ies) concerned Mauritian citizens. All ethnic communities.
1.4	Physical location(s) of element Enigmas are used in the family and educational contexts.
1.5	Short description An enigma is a perplexing speech or text that is 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. In the past, in Mauritius, enigmas were used during social gatherings among workers (slaves and indentured labourers) in the evening. It was used during leisure time. In the second half of the 20 th 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 become very limited as a social event. A few enigmas were used during family gatherings as a means to entertain children and adolescents. In the 21 st century, the social practice of enigmas is still more limited. Nowadays, in general, enigmas are rarely used in the family during a family gathering. They are very rarely used at family functions or parties for leisure and/or to have fun.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Printed books
2.2	Associated intangible elements - Expression of tradition maintenance. - 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. - Expression of language dynamism [Enigmas have been translated from one language to another.]
2.3	Language(s) Register(s) Bhojpuri, French, Mauritian Creole. Formal: Taken from its written form. - Informal: Used during conversations.

	Speech level(s) involved	- Humorous: Used with the intention of sounding playful Common style of speaking during conversations
2.4	<p>Perceived origin</p> <p>In Mauritius, enigmas are of French (European), Asian (Indian), African and Madagascan origins.</p> <p>Some enigmas vary according to linguistic groups. Some enigmas 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): Name(s), Age Gender Social status, and/or Professional category, etc.	<p>Any Mauritian citizen.</p> <ul style="list-style-type: none"> - Adults and adolescents. - Both male and female. - Lower middle , Middle middle, Upper middle, High - No specific category.
3.2	Other participants (e.g., holders/custodians)	<p>BHOJPURI : Mohit Dimlala & Boodhoo Sarita</p> <p>MAURITIAN KREOL : Fanfan, Marclaine Antoine, Anthony Andy</p>
3.3	<p>Customary practices governing access to the element or to aspects of it</p> <p>A leisure activity: It is very rarely used to entertain the youth during family gatherings. It maintains communication between two generations, grand-parents and grand-children, in some families at family functions or parties.</p>	
3.4	Modes of transmission	Family : Oral interactions
3.5	Concerned organisations	<ul style="list-style-type: none"> -Sustainable development persons. - Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Economic: In the current economic context, parents work more and spend less time with their children. Leisure activities have changed and have become more individual-based.</p> <p>Social: Today, there are nuclear families. Meetings with those who have knowledge about enigmas are extremely limited.</p> <p>Cultural: Mauritius attained Education for All (EFA) goals by the end of the 20th century at primary school level. Therefore, it is a literate island and people tend to forget ancestral leisure activities linked to oral transmission.</p> <p>Educational: Emphasis is on rote-learning of academic contents. Little/No space and time is/are devoted to the transmission of ancestral cultural practices in language classes.</p>	
4.2	<p>Threats to the transmission</p> <p>Very few Mauritians still remember this tradition and perpetuate it to the next generations. Limited or no use in formal educational contexts.</p> <p>Lack or absence of sensitisation about the importance of heritage as a cultural asset in both families and educational policies.</p>	

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	None to our knowledge.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	-
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	-
5.4	Date and place of data gathering	University of Mauritius, 07 November 2012
5.5	Date of entering data into an inventory	13 November 2012
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<u>Literature</u>	
	BAISSAC Charles. 1998. <i>Le folk-lore de l'île 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'île Rodrigues</i> , Horasis Limited, Mauritius.	
	Soussigné Jean-Pierre. 2010, <i>Île 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.	
	<u>Oral History</u>	
	2012_BV_NHF_OH_ALL_MRU	
7.0	Enigmas on nature	
	In Bhojpuri	
	- <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 burnt and they turned to coal. But the fish remained untouched. Answer: <i>Atma/Soul.</i>]	
	- <i>Ego phal geerale oopré sé, dekhlaak doo jana. Ta oké ané gaele doo jana. Ta oké leké</i>	

aele doo jana. Tab mar khayeelak ek jana, ta rolak doo jana. [Answer: Ek kuthale geera. Do ankhon né dekha. Do paeere lane gayé, Pith par kathale ki bojh pari tab do ankon mein ansoo. A fruit falls from above. Two people saw it falling. Two people went to pick it. Two people took it and brought it. Then one man was beaten and two men cried]

- *Kag panchee soo chandalam. Kaysé nachayebé kookooram. [Answer: Vidwan aur hoshiar moorkhon ko nachaté hein. The one who has knowledge and the alert, one make the ignorant dance.]*
- *Sas Koonwaree, bahoo garabh sé, nanad god khelaye. Dekha na log ké, larka bhayé, ki banjheen dooth pilaye. [The mother-in-law is virgin. The daughter-in-law is pregnant. The husband's sister cuddles the baby. See, the baby is born to the people and the barren woman is feeding the baby. Answer: Chitthi/Letter]*
- *Tik sé tapaak sé, kapar kahé phooté? Thégé sé begé raat kahé dolé? [ANSWER: Samp per ké niché tha. Pipale se phal toot kar samp ke sir par Laga sir mein chot lagee. Hawa sé paté dolené lagé. Samp sochné laga ki raat kion dole rahi hai./The snake was under the tree. The fruit fell on its head and hurt it. The leaves were moving with the air that was blowing. The snake thought: "Why is the night moving?"]*

In French

- *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.]*

In Mauritian Kreol

- *Ena de lil ; enn gro lil ek enn ti lil. Lor gro lil-là ena enn gro zako ek lor ti lil-là ena enn ti zako. Enn zour ti zako-là anvi al lor gro lil-là. Kouma li pou fer? [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 he 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? [How can one see a naked stag? ANSWER: Look at a five cent coin.]*

Enigmas on logical thinking

In Bhojpuri

- *Andha andhi chor pakré ki daurr bhaye langré, Goonga goongee gawan gawé, Bahira arath lagawé, Bina hath ké rori chalawé, ki langra god bithawé, I aratjé lagawé, so pooroosh, ham nari. [The blind man and the blind woman catch the thief, and the lame*

man runs for his life. The dumb man and woman sing a son. The deaf tries to give an explanation. One armed man tries to write. The lame man takes it on his lap. The one who can read the enigma is a man and I'll be a woman! Answer: *Chitthi*/A letter.]

- *Sankh sé oojar, sasee baran, owree dhaw lagee bas. Ek taka ke tawle de bania. Sas payethaee aas* [Answer: *Beté ka name Kapoor tha. Sas né patohoo ko Kapoor kharidné ke. Liyé dookan bheja to patohoo pati ka name na dharné ke karan eysa 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.]
- *Sas bhanjh, patoha gabheen. Parsoty ke layeka hoeele. Banjh khelaye.* [The mother-in-law is barren. The daughter-in-law is pregnant. The neighbor gives birth to a baby. The barren mother cuddles the baby. Answer: *Chitthi*/Letter]

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*/Human being]
- *Qu'est-ce qui est vert, qui monte et qui descend?* [What is green that goes up and down? Answer: *Un petit pois dans un ascenseur*/A pea pod in the lift]
- *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, he 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*/A funeral]

In Mauritian Kreol

- *Ena de papa, de garson. Zot al boir me zot demann zis de 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 pep ran 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?

	<p>Answer: <i>Lanbilans pa tingn dife! Ponpye ki tingn dife!</i>/An ambulance does not extinguish fire! It is the fire engine that extinguishes fire.]</p>
-	<p><i>Enn lakaz pe pran dife lot kote larivyer. Lanbilans arive. Kouma li pou fer pou travers larivyer pou al teign dife-là ?</i> [A house in on fire on the other side of the river. The ambulance arrives. How will it do to cross the river to extinguish the fire? Answer: <i>Lanbilans pa tingn dife! Ponpye ki tingn dife!</i> An ambulance does not extinguish fire! It is the fire engine that extinguishes fire.]</p>
-	<p><i>Ena set poison dan enn bokal, de noiye ladan, komye reste ?</i> [There are seven fish in a jar, two are drowned, how many are left? Answer: <i>Pwason pa nwaye sa!</i>/Fish never drown !]</p>
-	<p><i>Ki enan dan mo pos san ki enan nanye?</i> [What is there in my pocket without having anything at the same time? Answer: <i>Enn trou</i>/A hole]</p>
-	<p><i>Ki fer bann dimounn ki fer laplonz zet touzour par ledo e non par latet ?</i> [ANSWER: <i>Parski si zot zet par latet, zot pou tomb dan bato-là!</i>/Because if they dive head first, they will fall into the boat!]</p>
-	<p><i>Ki ser mo mama pa mo matant?</i> [Answer: <i>Sintir</i>/A belt]</p>
-	<p><i>Ki pli lour : enn liv lapay ou enn liv diplon?</i> [Which is heavier: ½ kg of straw or ½ kg of lead? Answer: <i>Tou le de mem poi</i>/Both have the same weight.]</p>
-	<p><i>Ki zafer kat pat kan soley leve, lor deu lipye kan soley for e lor troi lipye kan soley pe kouse?</i> [What is on four feet when the sun rises, on two feet when the sun is at its peak and on three feet when the sun is setting? Answer: <i>Enn zenfan, enn adult, enn vie dimounn</i>/A child, an adult, an old person]</p>
-	<p><i>Kouma pou met enn lelefan dan enn frizider an trwa mouvma?</i> - [How can one put an elephant in the fridge in three steps? Answer: <i>1. Ouver laport frizider 2. Met lelefan-là ladan 3.Ferme laport frizider</i>/1. Open the fridge's door 2. Put the elephant inside 3. Close the fridge's door.]</p>
-	<p><i>Lor enn pye, ena kat zoizo, enn saser vini, li pran so fizi, li tir enn kout bal lor pye-là. Komié zoizo reste?</i> - [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</i>/None... All the birds flew away by the gun's noise.]</p>
-	<p><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> [Sintir (Ceinture)]</p>

- *Kat pat lor kat pat atann kat pat. Kat pat pa vini, kat pat ale, kat pat reste.* [Four legs on four legs waiting for four legs. Four legs do not come, four legs go, four legs stay. Answer: *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.]*

- *Kat pat mont lao kat pat; kat pat ale, kat pat reste.* [Four legs go over four legs; four legs do away, four legs stay still. Answer: *Lisyin lao sez/A dog standing on a chair]*

Enigmas on action verbs, rhythm and sounds

In Bhojpuri

- *Aurat – Bania bania do pakh kaysé? Bania - Ram lachooman bharat jayésé.* [ANSWER (i) *Do pakh - 30 days (Tisi) (ii) Ram, Lachooman, Bharat - Three rupees. La grain de lain (Tisi)/]*

- *Char chalanté, chowdah gor.*

Mehri hoeele, marrade se phor.

I kahaanee boojhbaa sami.

Tab ta chalab sasoorari.

Naye ta ghoomke naharwe chale jaebe.

[answer: *Pati, patni, ghoru garabh sé, aur raja. 14 gore/. 14 legs]*

- *Char naram, char garam char jhara jhara. Ek harin ké, baraha khooree, biche biche jaye* [answer: *Ego saal/Four months hot, four months cold, four months rain. One year.]*

- *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 khadarn ke liye et poonch hai. Gaye/ Cow]*

- *Dekhi dekhi kab sé?* [Seeing it since so long]

Door rahal tabsé [Since I want it from far]

Chooa chooaye kabsé? [When could I touch it?]

Bhiri ayele tabsé [When it come nearer]

Rowa rowaye kabsé? [When it made me cry?]

Adha dhookal tabsé [When half of it entered]

Hoon si khooshi kabsé? [When did I feel happy?]

Sanwse dhookal tabsé [When the whole of it entered] [Answer :

Chooriyan/Bracelets)

- *Ek chalanté do latkanté, tino bole baen. Tulsidas vichar karké bole, tine ghish do naeen.* [One was walking. Two were hanging. The three spoke. Answer: *Shrawan*

Kumar aur okar mata-pita/Shrawan Kumar and his mother and father]

- *Gaya charé ret mein, bacharooa charé khet mein. Jab gaya hoon karé, tab bacharooa peth mein. [answer: Degchi choohé par, karchoole maise adi par, jab bhat dahakné lag jata hain to kalchool ko degchhee mein dalkar chalaté hein/]*
- *Khansee khansee, kon ban basee? Kon phale khaye ki etna motaye? Khansee bole:
Rahina ran bane.
Khayela mokok sat hoonrar ké marké charwan karo.
Singh dekhat more et wat dara.
[Answer: Khetihar poochata bakré sé. Hé bakré! Too kahan rahata hei?*
- *Kya khakar itna mota ho gaya? Bakré ne kaha: Van mein rahata hoon, kassiah khata hoon aur charkar khata hoon to itna mota hoon.]*
- *Khoosoor moosoor kabsé? Adha gaele tabsé. Hansee khoosee kabsé? Sab gaele tabse. [answer : Chooriyan/Bracelets]*
- *Na toura na tara, Tou dala kaise ? Na poucha na paacha Tou maara kaise? [No cutting no splitting, so how did you insert it? You did not make, you did not bake, so how did you slap it? Answer: Dhall puri/Thekwa banana/ Making dholl puris or thekwas]*

In French

- *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]*

In Mauritian Kreol

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. [The one who saw it, he did not take it; the one who took it, he did not eat it; the one who ate it, he did not receive any punishment and he did not shout; the one who shouted, he did not cry. ANSWER: The eyes have seen, the hands have taken, and the mouth has eaten, the back...]

Enigmas on puns

In Bhojpuri

- *Aaj anni khargosh, kal pakaeab takaree. Mare hola mar gaele, chaw mahina agaree. [Today I bought 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 and fell down and killed a hare. Another man picked up the hare and prepared a curry.]*

- *Ego viaktee poochlak ek jana ke patohe sé.*

Too ka karat hawaa?

Ego mein hajar go ke andaz karat hanya.

Tohar sas kahan hawan?

Ego se doogo kare gaele hawan.

Tohar Sasoor kahan gaele hawan?

Apan de ke bawraye.

To har pati kahan gaele hawan?

Akas ke pani bandhé.

[Answer: *Patoh chawal choontee thi. Sas dale dalti thi. Sasoor sharab pine gaya tha. Pati ghar chane 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.]

- *Ek phool phoolé, koyee lorath naheen. Seetal pati ke bich mein, koe sowate nahin. Rajah ban ke mar gayé, koe rowat nahin.* [Answer: Sun, sea, lion]

- *Kath kasayeele choona pan. Do viaktee ke baeese kan.* [Answer: *Rawan aur Mandodari* /Rawan and Mandodari].

In French

- *Comment appelle-t-on un chat dans l'espace ?* [How do you call a cat in space? Answer: *Un chattelite; Un 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*]

- *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*]

- *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*]

- *M et Mme Mallac ont un fils. Comment s'appelle-t-il?* [Mr and Mrs Mallac have a son. What is his name? Answer: *Jean (Jean Mallac – jamalac – A fruit)*]

- *Qu'est-ce qui est jaune et qui attend ?* [What is yellow and is waiting? Answer: *Jonathan – Jaune attend*]

- *Qu'est-ce qui est jaune et qui court vite ?* [What is yellow and runs quickly? Answer: *Un citron pressé/ A squeezed lemon*]

In Mauritian Kreol

- *Dan enn soulye ena de trou, dan lot-là, ena troi trou. Ki ler là?* [In one shoe, there are two holes, in another shoe there are three holes. What time is it? Answer: *Inn ler pou*]

zete soulye-là. [t's time to throw them away.]

- *Enan enn lamontan, enn kote enan enn lyon ek lot kote enan 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: *Inn ler pou galoupe.* [It's time to run.]
- *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: *Zensiv/Jean-Shiv (Gum)*]
- *Kifer prèt 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: *Riss ter/Riche Terre*]

CATEGORY III TRADITIONAL NARRATIVES

FOLKTALES		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned	Bhojpuri: <i>khissā</i> English: Folktale French: Conte Mauritian creole: <i>Ti-zistoir</i>
1.2	Short, maximally informative title [including indication of domain(s)]	Fables and fairy Tales, <i>Pari ke khissā, Ti-zistoir</i>
1.3	Community(ies) concerned	Mauritian citizens. All ethnic groups.
1.4	Physical location(s) of element	Textbooks
1.5.	<p>Short description:</p> <p>A folktale is a story, initially forming part of an oral tradition. It is more frequently used in its verbal form than in its written form. It is passed down from one generation to another and is 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 featuring characters such as fairies, elves, goblins, dwarves, giants, mermaids who use magic or enchantments. Such tales usually have a happy ending. Tales and fables featuring kings, queens, princes and princesses, appeal to children as from a young age. Usually, tales also comprise of magical objects and/or animals and/or creatures. After some adventures, the hero returns to the castle and, usually, 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 locally</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	Books.
2.2	Associated intangible elements Expression of the transmission of ancestral culture in the colonial period in rural areas. Expression of the way of life of indentured labourers during rare leisure moments: story-telling. Expression of fundamental values.	
2.3	Language(s) Register(s) Speech level(s) involved	Bhojpuri, English, French Formal: Found in written form. Informal: Used during conversations. Formal and literary but involving a lot of direct speech.
2.4	Perceived origin	Europe (France, Great Britain), Asia (India), African continent, Madagascar
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT	
3.1	Practitioner(s)/performer(s):	Mauritian citizens.

	Name(s), age Gender Social status, and/or Professional category, etc.	Adults, adolescents and children as from 7 years old. Both male and female. Middle middle class and Upper middle class. No specific category.
3.2	Other participants (e.g., holders/ custodians)	Bhojpuri: Pahlad Ramsurrun English: Pahlad Ramsurrun, Ramesh Ramdoyal Hindi: Pahlad Ramsurrun French: D. Vina Ballgobin Mauritian Creole: Michel Legris
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	More frequently written than oral
3.5	Concerned organisations	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	New school textbooks 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 English and French.
4.4	Viability of associated tangible and intangible elements	Important cultural and moral values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	-
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	-
5.4	Date and place of data gathering	-
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Audio-visual material	
	Aapravasi ghat trust fund. 2010. <i>Calou and Lalou</i> . Mauritius: AGTF.	
	Alain ek zanfan Saturday Care. 2003. <i>Ti Panyé, Petit Panier, Little Basket</i> . Mauritius: IPC.	

	<p>Literature</p> <p>Baissac Charles. 1998. Le folk-lore de l'Île Maurice. Paris, G.P. Maisonneuve & Larose Ed.</p> <p>Ballgobin D. Vina. 2006. Michel Legris, Un Chanteur, Un Parcours. Mauritius: O.K. Printing.</p> <p>Le juge de Segrais. 1976. <i>Quarante zolies zistoires Missie La Fontaine</i>.</p> <p>Macmillan Allister. 1914. Mauritius Illustrated. London: W.H.L. Collingridge. pp. 113-114.</p> <p>Ramdoyal Ramesh. More tales from Mauritius. Mauritius.</p> <p>Ramsurrin Pahlad. 2006. Tales and Legends of Mauritius. Delhi: Atmaram & Sons.</p> <p>Ramsurrin Pahlad. 1996. Golden Legends. Singapore: Heinemann Southeast Asia.</p> <p>Seetohul Goswami K. <i>Five folktales from Mauritius</i>.Mauritius.</p> <p>Ramdin Suchita.</p> <p>Oral History</p> <p>2012_BV_PRI_OH_ALL_MRU</p> <p>2010_BS_PRI_OH_F_MRU</p> <p>1999_BV_PRI_OH_ALL_MRU</p>
7.0	<p>Fables and fairy Tales, Pari ke khissā, Ti-zistoir</p> <p>In Bhojpuri</p> <ul style="list-style-type: none"> - <i>Pari Mayi ke khissā</i> (Oral tales about the Queen of fairies) <p>In English</p> <ul style="list-style-type: none"> - <i>The Emperor's new clothes</i> [Hans Christian Andersen] - <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> <p>In French</p> <ul style="list-style-type: none"> - <i>La petite sirène</i> [Hans Christian Andersen] - <i>Aladin et la lampe merveilleuse</i> - <i>Ali Baba et les quarante voleurs</i> - <i>Histoire d'un oiseau qui pondait des œufs d'or</i> [Baissac Charles] - <i>L'Homme qui avait le don de faire disparaître</i> [Ballgobin D. Vina/Michel Legris] - <i>Le jeune homme transformé en pierre</i> <p>Tales featuring animals</p> <p>Tales featuring animals</p> <p>Bhojpuri</p> <ul style="list-style-type: none"> - <i>Kaalou aur Laalou</i> (AGTF) <p>In English</p> <ul style="list-style-type: none"> - <i>Calou and Lalou</i> (AGTF)

	<ul style="list-style-type: none"> – <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>
	<p>Ramsurrun Pahlad</p> <ul style="list-style-type: none"> – <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>
	<p>Seetohul Goswami K.</p> <ul style="list-style-type: none"> – <i>The Elephant and the Whale</i> – <i>Story of the Hare</i> – <i>Story of the Hare and the Tortoise beside the King’s pool</i>
	<p>French</p> <ul style="list-style-type: none"> – <i>Calou et Lalou</i> (AGTF) – <i>Le Lièvre, Le Singe & le Miel de la Reine</i> (Alain ek zanfan Saturday Care) – <i>Le Vilain petit canard</i> (Hans Christian Andersen)
	<p>Charles Baissac</p> <ul style="list-style-type: none"> – <i>Histoire de Zova et du caïman</i> – <i>Histoire du lièvre, de l’éléphant et de la baleine</i> – <i>Histoire du loup qui voulait brûler sa femme</i> – <i>L’éléphant et le lièvre en société</i> – <i>Le lièvre et le couroupas</i> – <i>Le lièvre et le roi éléphant</i> – <i>Le lièvre, le roi et le singe</i> – <i>Le singe et l’hirondelle</i> – <i>Le singe et la tortue</i> – <i>Le Corbeau et le Renard</i> (Jean de la Fontaine) – <i>La Belle et la bête</i> (Jeanne-Marie Leprince de Beaumont)
	<p>Charles Perrault</p> <ul style="list-style-type: none"> – <i>Le Chat Botté</i> – <i>Peau d’Ane</i>
	<p>Others</p> <ul style="list-style-type: none"> – <i>La Reine Crevette</i> – <i>Le Bœuf, le Singe et le lièvre</i> – <i>Le chien, La Mangouste et Le Poulet</i> – <i>La Princesse et la grenouille</i> – <i>Les Trois petits cochons</i> – <i>Rat des villes, et rat des Champs</i>

In Mauritian Hakka

- *Calou doune Lalou* (AGTF)

In Mauritian Kreol

- *Calou ek Lalou* (AGTF)
- *Yev, Zako & Dimyel Larenn* (Alain ek zanfan Saturday Care)
- *Zistoir lyev avek tourtie dans bord bassin Leroi* (Charles Baissac)

Le Juge de Segrais

- *Belette dans grenier laboutique cinois*
- *Bourique ek lapeau Lion*
- *Catte are de moineaux*
- *Catte, lapin are belette*
- *Cerf are so zimage dans dilo*
- *Cocon, cevre are mouton*
- *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*

Tales featuring children - *Ti-zistoir***Tales featuring children - *Ti-zistoir*****In English**

- *Little Basket* [Alain ek zanfan Saturday Care]
- *Goldilocks and the three bears*

- *The Pied piper of Hamelin* [Grimm]
- *The story of Tom Thumb* [Charles Perrault]
- *Loving a Father like Salt* [Ramsurrun Pahlad]
- *The Diamond Fruit*

In French

- *Petit Panier* [Alain ek zanfan Saturday Care]

Hans Christian Andersen

- *La Petite fille aux allumettes*
- *La Princesse au petit pois*
- *Le Petit soldat de plomb*

Grimm

- *Blanche Neige et les sept nains*
- *Hansel et Gretel*
- *La Princesse aux cheveux d’or*
- *Le vaillant petit tailleur*

Charles Perrault

- *Barbe-Bleue*
- *Cendrillon*
- *La Belle au bois dormant*
- *Le Petit Chaperon Rouge*
- *Le Petit Poucet*

Others

- *Boucle d’Or et le Trois Ours*
- *L’Arbre aux gâteaux (moutay)*
- *L’Homme au Banjo*
- *Le Prince et la calebasse*
- *Les Deux Frères*

In Hindi

- *Ankoura maina e kaboutar*

In Mauritian Kreol

- *Ti Panye* [Alain ek zanfan Saturday Care]

Autres

- *Tizan ek gato kanet*
- *Tizan ek gato moutay*
- *Narcisse*

Tales featuring kings and queens

Tales featuring kings and queens - *Raja-Rāni ke khissā*

In Bhojpuri

- *Sarangā Sadābricch* [Romantic oral tale of love between a prince, Sadabricch, and a

princess, Saranga]

- *Sit-Basant* [Oral tale of two brothers, of magic and of the intrigues they go through]
- *Nal-Damayanti ke khissā* [Oral tale from the *Mahabharata* about King Nal Chakravarti, the chosen husband of Damayanti, Princess of the Nishadha Kingdom Nala was once overcome by the devastating influence of Shani Dev; but he never deviated from the path of righteousness. He suffered many hardships and finally regained his kingdom and his lost queen. Shani Dev offered Nala a boon when left him that whoever listened to King Nala's story would not be unduly affected by the malefic effects of Shani Dev.]

In English

Pearls and Diamonds Tree [Pahlad Ramsurrun]

In French

Le roi Midas

Tales inspired from reality - *Ti-Zistoir*

Stories inspired from reality take various forms.

- (1) *A Peculiar Gift*- Origin of a volcanic island: The story gives a scientific reason for the birth of Mauritius.
- (2) *Nine kings without a Queen*- Life of a man: The story depicts the life of Francois Leguat, a man who lives in the 17th century. He decides to leave Europe and travel to a country where he would lead a chaste life. He leaves Holland with eight other men who agree to set sail in the Indian Ocean.
- (3) *The Beloved princes*- Life during slavery period: Forval, an envoy of the Governor Mahe de La Bourdonnais, is sent to Madagascar to buy slaves. When Forval reaches Madagascar, he meets Princess Beti. They fall in love and marry without the approval of the conservative French Society of Isle de France. Their story ends tragically.
- (4) *Zistoir anguil ek esclav*-Life of maroon slaves: The story depicts how an eel living in Grand Bassin protects maroon slaves to allow them to escape from the masters. Once upon a time, there was a monstrous eel. Some people thought it was a dragon. They named him La Bourdonnais. Its circumference was as large as a wine cask and it was fully forty feet in length. Some blacks swore they have seen it a number of times, without, of course, ever attempting to catch it. This wonderful water serpent's abode was Grand Bassin, a small lake on the confines of Savanne district, the depth of which, nobody had ever succeeded in ascertaining. This lake's water was constantly at the same level. Grand Bassin was in direct communication by means of a subterranean canal, with some lake in Madagascar. It is even said that maroons

occasionally escaped to their own country by diving through this secret channel. A detachment of slave-hunters once happened to be on the track of a gang of maroons, and came to the banks of Grand-Bassin. The blacks readily jumped into the water, and so did their pursuers; the blacks dived, and they dived after them; the blacks found the entrance of the tunnel, and so did the slave-hunters; but at that critical moment up came the La Bourdonnais eel with wide open jaws, and so frightened the latter, that they gave up the chase together.

(5) *The Fated Immigrants* – Life of Indian immigrants during the indenture period: In the story, Indians are lured and sent to Mauritius to work on sugar estates. The wife of one immigrant named Mungroo leaves India to go to Mauritius as she wishes to live with her husband. Their life is miserable because of their masters. The story ends tragically.

(6) *Bird Catcher's Oath – Indian traditions*: The story depicts the tribulation of a bird catcher who chanced to climb up a most sacred wood apple tree (in Hinduism) and under which lay the icon of Shiva. As he threw leaves about to make himself more comfortable, he unconsciously performed the religious fasting ceremony on that occasion. As a result, he was totally transformed and he became very kind towards all creatures created by God on earth.

In English

Pahlad Ramsurrun

- *A Bird Catcher's Oath*
- *A Peculiar Gift*
- *Nine kings without a Queen*
- *The Beloved princess*
- *The Fated Immigrants*

In French

- *Histoire de Petit-Jean*
- *La Mort et la misère*

In Mauritian creole

- *Dan dibyen enan dimal* [Ballgobin D.V./Michel Legris]
- *Zistoir anguil* [Boolell Shakuntala]

Le juge de Segrais

- *Biceron are Misie Merkir*
- *Bonne femme are so de servantes*
- *Zistoir anguil ek esclav* [Macmillan]

LEGENDS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Bhojpuri: <i>Khissā/Kahani</i> English: Legend French: <i>Légende</i> Mauritian Kreol: <i>Lezand</i>
1.2	Short, maximally informative title [including indication of domain(s)]
1.3	Community(ies) concerned Mauritian citizens. All ethnic groups.
1.4	Physical location(s) of element Textbooks
1.5	Short description A legend is a traditional tale handed down by word-of-mouth and it is believed to have a 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 have been ascertained by archaeological research. It is the case for <i>La Montagne du Morne Brabant</i> .
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Books.
2.2	Associated intangible elements Expression of the transmission of ancestral culture in the colonial period in rural areas. Expression of the way of life of indentured labourers during rare leisure moments: story-telling. Expression of creativity.
2.3	Language(s) Register(s) Speech level(s) involved Bhojpuri, English, French 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), African continent, Madagascar, 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 citizens. Adults, adolescents and children as from 7 years old. Both male and female. Lower middle, Middle middle, Upper middle. No specific category.

3.2	Other participants (e.g., holders/custodians)	See section 6.0.
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.
3.4	Modes of transmission	More frequently written than oral.
3.5	Concerned organisations	Curriculum development in the educational sector. Sustainable development persons. Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	New school textbooks 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.
4.3	Availability of associated tangible elements and resources	Published textbooks with the stories in English and French.
4.4	Viability of associated tangible and intangible elements	Important cultural, intercultural and moral values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	See section 6.0.
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	See section 6.0
5.4	Date and place of data gathering	
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p>Literature Ramdin Suchita.</p> <p>Oral History 2012_BOS_PRI_OH_B_MRU 1999_BV_PRI_OH_ALL_MRU</p>	
7.0	<p>Legends associated with a site</p> <p>In Bhojpuri</p> <p style="padding-left: 20px;">– <i>Pari Talao ke khissā</i> (Oral tales of Grand Bassin, known as <i>Pari Talao</i>, the lake of Fairies)</p> <p>In English</p>	

- *The Legend of Grand Bassin* [Ramsurrun Pahlad]
- *The Legend of Bassin Blanc* [Ramsurrun Pahlad]

In French

- *La légende de Grand Bassin*
- *La légende de la Roche qui Pleure*
- *La légende de Poudre d’Or*
- *La légende d’Anse-la-Raie*

Legends associated with human beings

In Bhojpuri

Muriya Pahaar ke khissā - 1

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 niche basal rahal djekar naam Dhara Nagri rahal. Howja ke log, doud ke karobar karat ralan ja. Ou samay loto bis na rahal ta pahar 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 soundar sangeet sounlan. Jhari me gailan dekhe. Ta soundar soundar pari log natchat ralan ja. Ta khoob natch dekhlal aur maza lelan. Pari ounkara dekh le lak. Ta bollan ki ou roz sakiyan oulog ke natch dekhe bakir kono manoushy se nain tchahela boleke.

Bolinyan ta, pachaan ban djaiyan. Wada karlan. Apanan 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 me ta houriya ta. Kal na parata. Ta pati ke phousla phousla ke, batwa bolwaillan. Ta djase 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 near the mountain to sell the milk. They passed in the jungle/forest and then came back to the village when it was already very dark.

One day, while he was passing by; a milk seller 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 anyone.

If he said something, he would be transformed into a stone. The milkman promised not to tell anything to anyone. 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) story.]

Muriya Pahaar ke khissā – 2

Ego barati jaat rahal. Doulha bahout saj dhaj ke khusi khusi batiyailte jaat hawan. Ta sangeet sounlan ja aur dekhlan ke sounder sounder pari log natcha ta. Ta bolla : 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.

[One day, a marriage procession was passing by. The bridegroom was well dressed and was happily moving ahead. Then, he heard a song and 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). And all the procession people became the mountain chain.]

In English

Pahlad Ramsurrun

- *King of the Corsairs*
- *Legend of Naciketas*

Other

- *Legend of Paul and Virginie*
- *Legend of Peter Both*
- *Legend of Ratsitatane*

In French

- *La légende de la Montagne du Morne Brabant*
- *La Légende de Pieter Both/ La Légende du marchand de lait*
- *La Légende de Paul et Virginie*
- *La Légende de Robinson Crusoe*
- *La Légende de la mort et de la misère*

In Mauritian Kreol

- *Histoire de Sabour*
- *Histoire Morne Brabant*

MYTHS		
1.0 IDENTIFICATION OF THE ELEMENT		
1.1	Name of the element, as used by community or group concerned	Bhojpuri: <i>Kissa</i> English: Myth Hindi: Kissa French: Mythe Mauritian Kreol: <i>Zistoir</i>
1.2	Short, maximally informative title [including indication of domain(s)]	
1.3	Community(ies) concerned	Mauritian citizens.
1.4	Physical location(s) of element	Textbooks
1.5	<p>Short description</p> <p>A myth is a very old story dealing with supernatural beings, ancestors, or heroes that serves as a fundamental type in the worldview of the people. Myths are used to explain community practices and beliefs, traditions and customs, rituals and ceremonies, ideals and ethical standpoints. Myths are accepted as being firmly grounded in reality of the past without any historical evidence. They usually give information about some human beings who lived during a very ancient period. Because of their importance, many myths have been preserved in written form.</p>	
2.0 CHARACTERISTICS OF THE ELEMENT		
2.1	Associated tangible elements	Books.
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	Bhojpuri, English, French, Hindi, Mauritian creole 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), 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 citizens. Adults, adolescents and children as from 7 years old. Both male and female. Lower middle, Middle middle, Upper middle. No specific category.
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.
3.4	Modes of transmission	More frequently written than oral
3.5	Concerned organisations	Curriculum development in the educational sector. Sustainable development persons. Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	New school textbooks 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.
4.3	Availability of associated tangible elements and resources	Published textbooks with the stories in English and French.
4.4	Viability of associated tangible and intangible elements	Important cultural, intercultural and moral values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	-
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	
5.4	Date and place of data gathering	-
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p><u>Oral History</u> 1999_BV_PRI_OH_ALL_MRU 2012_BOS_PRI_OH_B_MRU</p>	
7.0	<p>In Bhojpuri</p> <p>– <i>Raja Harishchand ke kahani</i></p> <p><i>Ego raja rahal. Okar naam rahal Raja Harishchand. 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 Harishchand ke bollan:</i></p> <p>– <i>Ham aib tohar darbar me tohar se mile.</i></p> <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</i></p>	

Raja ke darbar me.

Aur Raja ke bolla: Ham ail hai hamar dakshina lewe. Hamke tohar sab raj paat da.

Ta Raja bolla : Han Rishi ji! Jo agiyan !

Ta Rishi bolla : Hamke tohar sab kosh da.

Raja sab mantri mandal ke bolailan aur sawach ke Rishi ke sab kosh dedelan. Etna bas nai rahal.

Rishi bolla: 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 bolla: 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 phrar 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 समय Vishwamitra ji haija ailan aur bahot prasand hoilan.

Rajaa ke bolla: 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.

In English

- *Alexander the Great*
- *Raja Harischand*
- *Robin des Bois*

In French

- *Le Roi Arthur*
- *Le mythe de Don Juan*

In Hindi

- *Raja Harischand*

CATEGORY IV ALLEGORICAL STORIES

PARABLES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned <i>Bhojpuri: Katha</i> <i>Mauritian Creole: Parabol</i>
1.2	Short, maximally informative title [including indication of domain(s)]
1.3	Community(ies) concerned Mauritian citizens. Asian community – Bhojpuri speaking group.
1.4	Physical location(s) of element Textbooks
1.5	Short description A parable is usually a short and simple story that illustrates a lesson.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Books.
2.2	Associated intangible elements - Expression of the transmission of ancestral culture in the colonial period in rural areas. Such is the case with parables that were told by indentured labourers and their descendants. - Expression of the way of life of indentured labourers during rare leisure moments.
2.3	Language(s) Register(s) Speech level(s) involved Bhojpuri, Hindi, English Formal: Found in written form. Informal: Used during conversations. Formal and literary but involving a lot of direct speech.
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 citizens, namely Bhojpuri and Hindi speaking individuals. - Adults, adolescents and children as from 7 years old. - Both male and female. - Labouring classes with some great oral wisdom, middle classes. - No specific category.
3.2	Other participants (e.g., holders/custodians) Bhojpuri: Mohit Dimlala & Boodhoo Sarita Hindi: Guttee Rajnarain
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.
3.4	Modes of transmission Written and Oral
3.5	Concerned organisations - Curriculum development in the educational sector.

		- Sustainable development persons. - Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	New school textbooks tend to neglect heritage aspects, cultural and intercultural issues in general.
4.2	Threats to the transmission	Mechanical use and rote-learning. 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.
4.4	Viability of associated tangible and intangible elements	Important linguistic, cultural, intercultural and moral values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	-
5.2	Restrictions, if any, on use of inventoried data	None.
5.3	Resource persons(s): name and status or affiliation	-
5.4	Date and place of data gathering	-
5.5	Date of entering data into an inventory	13 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Baissac Charles. ND. <i>Anon. Mor Lao Burik</i> , Mauritius: Ledikasyon Pu Travayer (LPT).	
	Oral History	
	2010_BOS_PRI_OH_B_MRU	
	2012_GR_PRI_OH_H_MRU	
7.0	<p>Singh aurou tchoua mamou ki kahani</p> <p>Le lion et le rat</p> <p><i>Ek din jangal me, ego singh rahal. Ou ego sikari ke jaal me phans gail. Ou jor jor se halla kare lagal.</i></p> <p><i>Bole: Bachawa sa ! Bachawa sa !</i></p> <p><i>Ego bakri ail lekin bakri dar ke mare, bhag gail. Finon ego bandar ail. Ouho pouchalak ka bhail. Bakir ouho bhag gail. Tab ego tchouha ail, apan bil se nikal ke.</i></p> <p><i>Ou singh ke bolak: Eh Raja! Ham toke jal se nikaalab, bakir to hamke khayye nain.</i></p> <p><i>Singh bole: Eh tchouha mamou! Tou etna tchota hawa. Hamke I jal me se kaise nikalba?</i></p> <p><i>Tchouha hali se kaam me lag gail aurou jal ke kate lagal. Singh jal se nikal gail aur tchouha se dosti bana lelak.</i></p>	

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

MORALITY: *Kabo koyi ke tchota na samjha.*

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

He shouted: "Help! Help!"

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

He said to 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 to bite the net. The lion came out of the net and befriended the rat.

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

MORALITY: Never underestimate anyone.

The Blind man and the elephant

Les trois aveugles et l'éléphant

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 and 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 as hard as a wall". The third blind man went closer to the animal. He touched its ear with his hand and exclaimed: "An elephant is as hard as a wall". The three men then discussed for a long time, each strongly believing that he was right. Even if each of them were right at their place; the three of them were wrong.

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

Story of the fisherman who gave a fishing rod to a very poor boy

- Zistwar peser ki ti donn enn kan a pes enn ti garson byen pov.

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 larivyer. Li dimann bann peser ki ti pe lapes, enn posson pou li kapav amenn pou so mama.

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 lapes 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.

MORALITE: *Konesans, se pli gran kado.*

[On a rainy day, in a poor family, the mother was very sick. She asked her son to beg in order to have some food for dinner. The son went on his way to beg. He 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. Instead of giving him a fish, he gave him a fishing rod and bait. The young boy did not really understand the fisherman's action. He then tried to fish and after a while, he started catching fish. Only then, he realized the fisherman's action and since that day, neither the boy nor his mother lacked food.

MORALITY: Knowledge is the best gift that one can have.]

Story of the dog who saw its reflection in the water

Kutta aur apni chaya ki kahani

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.

[Once a dog, carrying a piece of bread in its mouth passed by a river. The dog saw its reflection in the river water. Thinking that there is another dog running away with bread the dog jumped in the river to have the other bread. Ultimately, the dog lost everything.

MORALITY: We should be satisfied and content with whatever we have. Greed leads to destruction and loss. We should not eye others' property.]

Story of the lover and the donkey

Zistoir galan ek bourik

Enn fam ti dan so lakaz ar so galan. So mari ti finn sorti depi aswar san dir li kan li ti pu rantre. 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 lazar ki dan kwin lakaz.

Li al kasye. Ler komer finn uver laport so mari dimann li sipa li finn met dilo dan dife pu fer kafe. So fam dir li: - Ala mo al mete; me kuma u'turn vitman kumsa?

Mo finn truv sa dimunn ki mo ti al vwar la, e mo'turn tutsit, ala tu.

Letan la dilo fini bwi. Li vid dilo lao kafe ; larestan dilo – mo napa kone ki li mazine – li vid li dan lazar akot galan ti finn al kasye. Pov malere-là san koze li finn sezi sam sa dilo so la, li redi, li

kreve... Dan so kreve, so labus ti finn res dei uver koumadir li ti apre riye. Bomatin, ler so mari finn al pran luvraz, fam-là dir ar so galan :

- Sorti vitman, ala li finn 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 lazar; nek lerla ki li truve li finn 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 lao burik, 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 lao burik, so burik ape manz so may.

E u, Misye! Ki u fer? U les vu zanimo vinn manz mo may u anler lao li ! 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 lao burik : buf ! Misye tonbe. Ala bonom vwar sa, li dir :

Ah, Bondye! Bondye, mo fam, ki nu inn fer! Nu finn tuy enn dimunn: ki nu a fer!

Bonfam mazine ; li dir :

Napa bizin per.

Li pran enn pake vyeveye linz, li amar sa dimunn mor ladan sa pake linz la. Li fer koma dir, letan li finn arvi lamwokye sime pu ariv larivyèr, li finn 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 finn truve kumsa sap dan maler.

MORALITE : Kokin sitan kokin, ziska zot kokin dimunn mor. Sa mem so finisyon 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 crowed; 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. 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 in the 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 takes 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; she put the dead man among these. She made her way to the river; 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 escaped from a big problem.

MORALITY: Steal and keep on stealing until one steals a corpse. This is the end of the story.]

The king and the wise minister

Raja aur apne maantri

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 I 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.

[Once upon a time, 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 mendicant. 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: One should spend judiciously so that money is not squandered and be used for some good cause.]
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CATEGORY V COMICAL STORIES

GRAND-MOTHER'S STORIES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Bhojpuri : Dadi/Nani ke khissā English : Comical tales French : Histoires drôles Mauritian creole : Ti-zistoir granmer
1.2	Short, maximally informative title [including indication of domain(s)] Grandmother's comical tales
1.3	Community(ies) concerned Mauritian citizens
1.4	Physical location(s) of element A few are in published form in books
1.5	Short description 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. Sometimes, such stories validate certain aspects of a community culture and reveal certain untold aspects of social life.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Books
2.2	Associated intangible elements Expression of the transmission of ancestral culture during slavery period among slaves. Expression of the transmission of ancestral culture during indentured period. Expression of popular beliefs and social practices.
2.3	Language(s) Register(s) Speech level(s) involved English, French, Mauritian creole. Informal (Found in oral form). Conversational.
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. Mauritian citizens. Adults and adolescents Both male and female. All social classes. No specific category.
3.2	Other participants (e.g., holders/custodians) Maita William
3.3	Customary practices governing access to the element or to aspects of it Elderly people in the family used to tell stories to their family members in the past. This practice exists in very few families today, namely of the General Population. During family gatherings, grandmothers narrate comical tales to their grandchildren who are young adults.
3.4	Modes of transmission Oral

3.5	Concerned organisations	Heritage organisations
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	Lack of communication between generations
4.2	Threats to the transmission	Disappearance of oral practices in families.
4.3	Availability of associated tangible elements and resources	Very few of these stories are found in published form.
4.4	Viability of associated tangible and intangible elements	Cultural values
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Maita William
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s) : name and status or affiliation	Maita William
5.4	Date and place of data gathering	
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p><u>Literature</u></p> <p>Ramsurrin Pahlad. 2006. Tales and Legends of Mauritius. Delhi : Atmaram & Sons. Ramsurrin Pahlad. 1996. Golden Legends. Singapore : Heinemann Southeast Asia.</p> <p><u>Oral History</u></p> <p>2012_BV_NHF_OH_ALL_MRU</p>	
7.0	<p>Grandmothers' comical stories - Dadi/Nani ke khissā</p> <p>In English</p> <p>– <i>The Old woman and the thieves</i> [Pahlad Ramsurrin] An old woman's house is ransacked. As she is intelligent and courageous, she finds a means to outwit the thieves. She bites a thief's tongue when he climbs up a tree. His friends are frightened as he cannot talk. She recovers her belongings.</p> <p>In French</p> <p>– <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 : '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'. [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>	

- *Histoire de la fille qui n'arrive pas à se marier*- 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 pas 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 fille 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 gen » que de se marier...

- *Histoire du jeune homme et de ses sous-vêtements* – 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 : *Pa gagn traka, ena zis enn met là. Enan ankor katorz met pe atann lakaz-là.* [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.

- *Histoire du jeune homme et du potiron* – 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!

In Mauritian Kreol

- *Zistoir boutikye sinoi ek so metres*

CATEGORY VI SONGS

LULLABIES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned Bhojpuri: <i>Batchon ke Gane</i> English: <i>Lullaby</i> French: <i>Berceuses</i> Mauritian creole : <i>Bersez</i> Urdu : <i>Lohri</i>
1.2	Short, maximally informative title [including indication of domain(s)] Lullabies
1.3	Community(ies) concerned Mauritian citizens.
1.4	Physical location(s) of element In all families
1.5	Short description A song is a short musical composition of words with music intended or adapted for singing and bringing 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 (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/son. Nowadays, these songs are also used in nurseries and kindergartens. A most famous lullaby known to ALL Mauritians is <i>La rivyer taniers</i> which probably dates back to early French period: <i>Mo pase la rivyer Taniers</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>Waj, Waj, mes enfants,</i> <i>Faut travailler pour gagner son pain.</i>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements CDs. DVDs.
2.2	Associated intangible elements - Expression of a tradition. - Expression of social problems faced by parents - Expression of some jobs - Expression of historical facts - Expression of interculturality with appropriation of songs from different languages with new functions attributed to them.
2.3	Language(s) Register(s) Speech level(s) involved Bhojpuri, French, Mauritian creole Formal (Found in written form) Formal but sometimes includes Informal (direct speech)
2.4	Perceived origin Europe (France, Great Britain), Asia (India), African

		continent, 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.	Mauritian citizens. Adults, adolescents and children. Both male and female. Upper middle. Middle middle, Lower middle. No specific category.
3.2	Other participants (e.g., holders/ custodians)	Most families.
3.3	Customary practices governing access to the element or to aspects of it	- Parents sing little songs or rhymes when they put their baby to sleep. - Parents sing with their child during playtime. - Songs and poems are sung or recited in class by teachers when they figure in textbooks.
3.4	Modes of transmission	Both written and oral
3.5	Concerned organizations	Heritage organisations Educational sector
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	Traditional singing is giving place to use of recorded versions on CDs and DVDs.
4.2	Threats to the transmission	Singing is practised on a regular basis. However, 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 with songs accompanied by CDs/DVDs.
4.4	Viability of associated tangible and intangible elements	Important cultural values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	-
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	-
5.4	Date and place of data gathering	-
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius

6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Oral History</u> 2012_BV_PRI_OH_ALL_MRU 1999_BV_PRI_OH_ALL_MRU</p>
7.0	<p>Lullabies</p> <p>In Bhojpuri</p> <ul style="list-style-type: none"> – Soja babou, soja <p>In English</p> <ul style="list-style-type: none"> – Baa Baa Black Sheep <p>In French</p> <ul style="list-style-type: none"> – A la claire fontaine – Au Clair de la lune – Fais dodo Colas, mon p'tit Frère – Frère Jacques <p>In Mauritian Kreol</p> <ul style="list-style-type: none"> – Do, do, L'enfant do – Dodo baba – Mo pase la rivyer Taniers <p>In Urdu</p> <ul style="list-style-type: none"> – Lalla lalla lori

CHILD SONGS	
1.0 IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned Bhojpuri: <i>batchon ke geet, kavita</i> English: child songs French: <i>chansons pour enfants, poème</i> Hindi : <i>batchon ke gane</i> Mauritian creole: <i>sante zenfan, poem</i> Marathi : Tamil : <i>padal</i> Urdu : <i>batchon ke gane</i> Telugu : <i>kavitwamou or kaavyamou</i>
1.2	Short, maximally informative title [including indication of domain(s)]
1.3	Community(ies) concerned Mauritian citizens.
1.4	Physical location(s) of element In all families
1.5	Short description A child song is sung, hummed or recited by parents or other members of the family and caregivers of all over the world. They were used by maids (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/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.
2.0 CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements CDs. DVDs.
2.2	Associated intangible elements - Expression of a tradition. - Expression of social problems faced by parents - Expression of some jobs - Expression of historical facts - Expression of belonging to a country - Expression of pride after independence - Expression of respect for countries who formerly colonized the island. - Expression of interculturality with appropriation of songs from different languages with new functions attributed to them.
2.3	Language(s) Bhojpuri, English, French, Hindi, Mauritian creole, Tamil, Telegu Register(s) Formal (in written form) Formal but sometimes includes informal - direct speech Speech level(s) involved
2.4	Perceived origin Europe (France, Great Britain), Asia (India), African

		continent, 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.	Mauritian citizens. Adults, adolescents and children. Both male and female. All social classes. No specific category.
3.2	Other participants (e.g., holders/ custodians)	Most families.
3.3	Customary practices governing access to the element or to aspects of it	Parents or other members of the kith and kin sing songs 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 organisations	Heritage organisations. Educational sector.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	Traditional singing is giving place to use of recorded versions on CDs and DVDs. Lack of interest for poems
4.2	Threats to the transmission	Singing is practised on a regular basis. However, most mothers go to work and survival of lullabies depends more and more on caregivers in nurseries and kindergartens. Lack of time. ICT, games and television. Internet.
4.3	Availability of associated tangible elements and resources	Published books with songs accompanied by CDs/DVDs. Libraries
4.4	Viability of associated tangible and intangible elements	Artistic value. Cultural values. Intercultural values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Marclaine Antoine, Dev Virahsawmy, Sadasiven Reddi Marathi Cultural Union, Aquilah Rojoa.

5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	-
5.4	Date and place of data gathering	-
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
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>Sokappadu Ramanaidoo. 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> <p>1999_BV_PRI_OH_ALL_MRU</p> <p>2010_BOS_PRI_OH_F_MRU</p> <p>2012_GR_PRI_OH_H_MRU</p> <p>ND_NHF_NHF_B/E/K_MRU</p>	
7.0	<p>Songs and Poems during childhood</p> <p><i>Calcutta se chttal jahaj</i></p> <p><i>Panwariya dhire chalo</i></p> <p><i>Oumein agail ba eireen hamaar</i></p> <p><i>Oumein agail ba phuli hamaar</i></p> <p><i>Oumein agail ba harwa hamaar</i></p>	

*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.*

*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*

<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*

*Machli machli pyaari machli
paani mein nitra rehti machli
rop tumhara soondar hai
sabh praani sé pyara*

Oh lovely fish,
You always live in water
You look so beautiful
The loveliest of all creatures

*Yeh do pankhon wali titli
peeli, neeli, kaali titli
kabhi yahan to kabhi wahan par
oor oor kar hai jaati titli*

The butterfly with two wings,
Yellow, blue, black butterfly
At times here or at times there
Flies to and fro the butterfly

*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 !*

*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.
Bat to tanbour tanbourye!
Tap to ravan ravanye!
Les lapo kabri gazouye...!"*

Oh see! Here's a chirp and a cardinal
They are making love 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...!

*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*

<i>Pyaaare Pyaaare Phool</i>	Splendid/Beautiful Flowers
<i>Raang Bar Raang Pyaaare Pyaaare</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 ouna 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 ouna ko bhai</i>	Closely look at them

Khoodrat ne kya cheese bani

What have Nature created

Songs

In Bhojpuri

- *Banane, banane aya re*
- *Calcutta se chuttal jaha*
- *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 rasseye*
- *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*
- *Zubeida loto leke gaye*

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

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
- Da tohar hanth, la hamar hanth, hanthon me hanth
- 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

In Hindi

- Are awe, pare awe
- Chanda mama door ke
- Hai na, bolo bolo
- Hamare desh ki mitti

- Jana gana mana
- 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

In Mauritian Kreol

- *Alala fri*
- *Ale Ale Jojo*
- *Alime tegn*
- *Alon promene dan lebwa*
- *Avoye Moka*
- *Ayo Liza!*
- *Ba, be, bi, bo, bu*
- *Baltazar*
- *Banane*
- *Bolom Nwel*
- *Bonhomme Gaspard*
- *Charli*
- *Dan ki lari to reste?*
- *Donn Lame Rode*
- *Donn to lame, pran mo lame*
- *Elyas Marye*
- *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

In Marathi

- Kombadi palali
- Kunya gaavach aal pakharu

In Sanskrit

- Vande Mataram

In Tamil

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

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*

In Urdu

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

CATEGORY VII VERBAL COMPOSITIONS

RECITALS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned French: <i>Poème – recital de poésie</i>
1.2	Short, maximally informative title [including indication of domain(s)] <i>Poésie</i>
1.3	Community(ies) concerned Mauritian population
1.4	Physical location(s) of element Mauritius island
1.5	<p>Short description</p> <p>A poem is a composition either 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. Voluntary members of the family would 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, everyone would sing with musical accompaniment.</p> <p>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 mixed-breed also started the same tradition.</p> <p>“Récital de poesie” of famous poets occasionally take place in a formal context. At the end of the 20th century, Mauritian poets and musicians from different ethnic groups have 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>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Printed books.
2.2	Associated intangible elements Expression of cultural success of descendants of indentured labourers. Expression of interest for interculturality of Indo-Mauritians. Expression of insular identity.

	<p>Expression of migration and exile.</p> <p>Expression of cultural links between Mauritius and France since colonization.</p> <p>Expression of dynamism to connect with the cultural world internationally.</p> <p>Expression of the search of poets living in a young nation for their personal, social and national identity.</p> <p>Expression of silence and solitude of the poet.</p>	
2.3	Language(s) Register(s) Speech level(s) involved	English, French, Mauritian creole. Formal. Formal. Poetic.
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.	Mauritian citizens. Adults. Both male and female. All social classes. Poets and musicians.
3.2	Other participants (e.g., holders/ custodians)	Thierry Le Breton
3.3	<p>Customary practices governing access to the element or to aspects of it</p> <ul style="list-style-type: none"> - Poems are sparsely used in the Franco-Mauritian family context at family gatherings in the contemporary society. - 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 and written
3.5	Concerned organizations	Heritage organisations
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	<p>Threats to the enactment</p> <p>Lack of interest for poems</p> <p>According to Umar Timol, Indo-Mauritians still remember their poor origins of indentured labour and do not encourage their children to follow literary and artistic paths.</p>	
4.2	<p>Threats to the transmission</p> <p>Lack of time.</p> <p>Living conditions have changed. People live in houses that are close to each other. Many people live in flats. It is difficult to perform “recital de poésie” because it might disturb one’s neighbours.</p>	
4.3	Availability of associated tangible elements and resources	Libraries.

4.4	Viability of associated tangible and intangible elements	Artistic value. Cultural values. Intercultural values.
4.5	Safeguarding measures in place	Unknown
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	Thierry Le Breton
5.2	Restrictions, if any, on use of inventoried data	-
5.3	Resource persons(s): name and status or affiliation	Thierry Le Breton. Yusuf Kadel.
5.4	Date and place of data gathering	
5.5	Date of entering data into an inventory	17 November 2012
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<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. 9-10.</p> <p>Kadel Yusuf. 2010. Sans Titre. Point barre No. 8.</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. 5.</p> <p>Kadel Yusuf. 2008. Entre autres. Point barre No. 4.</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. 35</p> <p>Kadel Yusuf. 2007. Soluble dans l'œil : suite poétique. Extraits. Le Moulin de poésie No. 34.</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 Cénacle.</p> <p>NHF/MAC. 2011. Inventory and Documentation of Intangible Cultural Heritage in the Republic of</p>	

	<p>Mauritius. Mauritius: National Heritage Fund & Ministry of Arts and Culture. Chapter Oral Traditions & Expressions.</p> <p>Timol Umar. 2010. Conditions de l'écriture. Conférence animée par le professeur Benjamin Beniamino à l'Université de Limoges.</p> <p>1993. Les poètes chantent leur île.</p> <p>Oral History 2012_BV_NHF_OH_ALL_MRU</p>
7.0	<p>Celebrating heritage</p> <p>Clothilde de Boucherville Baissac - <i>Hommage à la maison coloniale</i></p> <p>Alain Le Breton - <i>La Voix ancestrale</i></p> <p>Loys Masson - <i>Propriété sucrière</i></p> <p>Edouard Maunick - <i>Mon Mackandal</i></p> <p>Pierre Renaud - <i>Les Balises de la Nuit</i></p> <p>Jean-Gérard Theodore - <i>Opus 6</i></p> <p>Celebrating nature</p> <p>Jean-Claude d'Avoine - <i>Gorges</i></p> <p>Blanche Labat Bruneau - <i>Lune de Cristal</i></p> <p>Raymond Chasle - <i>L'Alternance des soltices</i></p> <p>Martial Cheong Ton - <i>Le Flamboyant</i></p> <p>Raymond de Kervern - <i>Apsara la danseuse</i> - <i>Raz de marée</i></p> <p>Robert Edward-Hart - <i>Dans la lumière australe</i> - <i>La Danse devant la mer</i> - <i>Palmeraie</i></p> <p>Alvin Ekstrom - <i>Lagon d'infortune</i></p> <p>Regis Fanchette - <i>Andreanums</i></p> <p>Edmée Le Breton - <i>Badamier</i></p> <p>Lucien Lebret - <i>Coucher du Soleil</i></p> <p>Edwin Michel - <i>Regrets</i></p> <p>Ananda Nirsimloo-Anenden - <i>Aube</i> - <i>Cannes</i> - <i>Nuit</i></p> <p>Pierre Renaud - <i>Les Balises de la nuit</i></p> <p>Paul-Jean Toulet - <i>Molle rive</i></p> <p>Joseph Tsang Mang Kin - <i>Tropicale</i></p> <p>Anne-Marie Vigoureux de Kermovan - <i>La Complainte de l'exile</i></p> <p>Judex Viramalay - <i>Coin de Mire</i> - <i>Crépuscule</i></p>

Celebrating places & sites

Raymond de Kervern - *La Mer*

Robert Edward-Hart - *A l'Île de la Passe*

Regis Fanchette

Chartres

Marine sur Seine

Felix Laventure - *L'Île Heureuse*

Léoville L'Homme

A la mer

Le Moine Pieter Both

Lucien Lebret - *Le Coteau Raffin*

Edmée Le Breton

A Rivière Noire, devant la montagne fauve

Cimetière de Rivière Noire

Edouard Maunick

Mon Île est un ghetto

Terre Noire

Paul-Jean Toulet

Au pays du sucre et des mangues

Douce plage

Judex Viramalay - *Gris-Gris*

Death

Boucherat Jean - *La Mort du poète*

Robert Edward-Hart - *Terre des Morts et des vivants*

Edmée Le Breton - *A Rivière Noire, devant la montagne fauve*

Love & Sadness

Sedley Assone - *A la dame du Sud*

Liliane Berthelot - *Aïo*

Danielle Raffary Nairac

Alors la voix cria...

Conflit

Ananda Nirsimloo-Anenden

Couples

Mausi

Patriotism

Sedley Richard Assone - *Visages de mon Île*

André Legallant - *Nos couleurs*

Muriel Obert - *Notre Île Maurice*

Jean-Georges Prosper - *Mémorial pour une libération*

Pleasure

- Marcel Cabon - *Kelibe-Keliba*
- Chrestien François *Essais d'un bobre Africain*
- Judex Viramalay - *Sega*
- *Sega de l'an 2000* - Cyril d'Avoine -

The Sacred

- *Divinités Nirsimloo-Anenden Ananda*

Other

- *Noctambule* Sedley Richard Assone
- *Patria* Charles Baissac

Yusuf Kadel

- *Bribes » : suite poétique*
- *En Marge des messes » : suite poétique*
- *Entre autres*
- *Épique*
- *Le Vers est dans le fruit*
- *Poèmes divers*

« Sans Titre »

- « *Soluble dans l'œil » : suite poétique*
- Surenchairs*

DOMAIN 2

PERFORMING ARTS

CATEGORY I SONGS AND DANCES

Introduction

Performing Arts are styles of human artistic talents in which performing artists use their body, their physical gestures and their voice to convey artistic expressions. The major forms of performing arts are:

1. Dance
2. Vocal music (songs/poetry)
3. Instrumental music
4. Theatre (including musical theatre)

Minor forms of performing arts include:

1. Puppetry
2. Mime
3. Magic
4. Oral Speech/Spoken words such as riddles, parables, etc.

Mauritius is rich in traditional performing arts originating from the early settlement period. The performing arts of the people of African, European, Indian and Chinese origins have existed although these may not have always been recorded. They have undergone considerable change and evolution with time.

A western repertoire of the performing arts existed through comedy and operas as early as the French period. During the expansion of Port-Louis as a capital city under Mahé de LaBourdonnais, the population was already asking for a theatre. In 1773, there were two private theatres where shows were performed (Chelin, 1954). The first opera representation in July 1790 of *Blaise et Babet* by the Laglaine company was in a warehouse. The *Theatre de Port Louis* which opened in 1822 is one of the oldest Italian style theatres in the southern hemisphere. This was followed by the building of the Plaza theatre in Rose Hill in the 1930s.

From the 18th century onwards, European travelers to Mauritius and nearby islands narrated on the cultural practices of the African and Malagasy slave population. They related mainly on the dances, songs and the musical instruments used by the slaves. Already the words *Chega* or *Tschiega* appeared in the literature to describe slave dances and songs. By the mid-19th century, the practices evolved due to in-coming migration and contact with Asian cultures on the island. It is in this multiple and rich context that the "Sega" as we know it today, has developed.

The Sega is altogether a song, a music and a dance that voices a cry of revolt of these people who have been denied humanity and as an outlet through which they could express their frustrations and longing for liberty. These moments of extreme suffering had borne texts that were passed down orally from generation to generation. Because of their oral nature, only snippets of text or music have survived, and most evidently the ambiguous rhythmical music of the Sega.

With the encounter of musical styles from Europe and Asia, the Sega became enriched and finally conquered the public space and embodies the expression of a Mauritian identity. Over time, new forms have appeared which demonstrate the creative energy at work in Sega musical practice.

Cultural globalization affects national cultural practices and it is clear that our country will be impoverished if the collection, dissemination and recreation of the intangible heritage is not engaged in. This heritage is immensely rich and its collection and dissemination contribute to strengthening our belonging to this land.

Starting timidly in the wake of the early 20th century, the early period of Bhojpuri performing arts began in the British Colony, ushered in from the mass of Indian indentured labourers by unknown poets, singers, musicians, dancers and actors.

The varied and large spectrum of the performing arts of Indian origin was completely oral and was handed down from generation to generation from father to son and from mother to daughter and was preserved mainly through memory.

With the end of indentured labour and the rise of village settlement, a multitude of folk performing art forms, all intimately related to the sense of beauty of the common people, realities of social life, rites and customs of the communities, grew impressively in every nook and corner of this land. This system of preservation through family tradition called "the oral and intangible heritage of humanity" is today declining among the new generation of performing artists. Some genres have almost come to an end.

In the second half of the 20th century, public and private institutions took over the task of giving training in various performing art forms including highly sophisticated classical arts. An unfortunate outcome of this trend is that several vital aspects of the oral performing art forms intrinsic to the 'memory' tradition have disappeared. Consequently, many traditional performing art forms are suffering from the decline in skill and potency of their artistes and in the patronage and public interest in the art forms continue to diminish. Some of them have become obsolete, while others are on the verge of extinction within the time span of a generation.

Audiences for the traditional performing arts in Mauritius, continue to decline and age at significant rates. There is an apparent decline in the number of adults creating and performing ancestral art forms especially rural theatre, narrating folk tales and singing folk ballads and playing of several age old traditional musical instruments.

There is a need for a practical but decisively radical way to arrest the losses of those rich performing arts tradition of Indian origin in Mauritius which are still practiced and worth saving. It will be an irrecoverable loss to world culture if the rare and traditional artistic knowledge which is oral, difficult to comprehend and intangible since it is stored in the recesses of the human mind, is not transmitted into modern life times.

BHOJPURI FOLK SONGS OF MAURITIUS- MAURITIAN GEET GAWAI		
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>Mauritian Geet Gawai</i>
1.2	Short, maximally informative title (including indication of domain(s));	Folk performing art: traditional singing and music playing to mark important events in everyday life from Birth to Death.
1.3	Community(ies) concerned;	Bhojpuri speaking community of Mauritius whose ancestors arrived in Mauritius in the 19 th century from India. As the Mauritian society comprises people from India, Europe, Africa and China, people of other communities in Mauritius are also now practitioners and listeners of Bhojpuri folk songs.
1.4	Physical location(s) of element; Mauritian <i>Geet Gawai</i> can be found in practically all the 9 Districts of Mauritius which are: Black River, Flacq, Grand-Port, Moka, Pamplemousses, Plaines-Wilhems, Port-Louis, Rivière-du-Rempart and Savanne. However, they are mainly concentrated in the numerous villages of Pamplemousses, Moka , Rivière du Rempart and Savanne.	
1.5	<p>Short description</p> <p>Mauritian <i>Geet Gawāi</i> is a combination of songs, social practices, music (both vocal and instrumental), dance, dance-drama of the Bhojpuri community in Mauritius. It is also a living means of expression of the Bhojpuri language in which it is transmitted.</p> <p>Mauritian <i>Geet Gawāi</i> through its songs, music and dance is also an embodiment of knowledge, know-how, skills, practices and representations developed by its bearers who have been interacting with the natural environment. It displays the community's ways of thinking about the universe, oral traditions, feelings of attachment towards a place, memories, spirituality and worldview which also strongly influence the community's values and beliefs, and underlie many of its social practices and cultural traditions. <i>Geet Gawāi</i>, which is almost a way of life of the community, also provides very deep traditional ecological wisdom, knowledge about fauna and flora, traditional healing systems, rites of passage and rituals, social organisations, festivals, and visual arts.</p> <p>Apart from its scene and function, the element is also characterised by the use of household items to provide musical accompaniment, some examples are the 'thali' (metal plate), 'lota' (brass container), 'chamach' (spoon), 'jhaal' (brass cymbals) and 'dholak' (two headed drum). With more inter-cultural exchanges, other musical instruments have been added by performers to complement the original instruments such as <i>tabla</i>, <i>nal</i> and <i>daf</i> (all percussion items) which remain irreplaceable.</p> <p><i>Geet Gawai</i> is now closely related to all Mauritians whose ancestors originated from Africa, China, Europe and India i.e. the big continents of the world.</p>	

Examples of *Geet Gawai* are as follows:

Bhojpuri Samskār Geet

The Bhojpuri Samskar Geet is a song related to the rites de passage from birth to death. They consist of a rich repertoire of folk songs sung on specific occasions of man's life from birth to death and which apparently have no nameable origin. There is a great variety of Bhojpuri Samskār Geet. The reason for such variety is that most of the Bhojpuri Samskār Geet are related with the innumerable rites and rituals related to the countless rites of passage in the life of the Bhojpuri man, woman and child. A visitor may often be struck by the way in which Bhojpuris accompany their every rite and ritual with a song.

A loaded list of the large variety of *Samskar Geet* is as follows:

Janam ke Geet (Birth Songs) which comprise:

- i. *Sohar Geet* (birth songs sung during pregnancy and on the birth of a male child).
- ii. *Lalna Geet* (birth songs sung after the birth of a male child)
- iii. *Sohar Chatni* (birth songs sung to the accompaniment of dance performances and musical instruments after the birth of a male child)
- iv. *Mundan ke Geet* (songs during the sacrament of tonsure of the baby).

Janew ke Geet (songs of the sacrament of the sacred cord of the male child/adolescent who is called *baruā*) which comprise:

- i. *Munj ke Janew* (Song while making the sacred cord with *munj* (*Saccharum munja*, also known as *munja*) grass which grows up to 2 metres (7feet) in height. It is considered sacred by the Hindus.
- ii. *Jantsār* (Song while grinding grain for the making of sweets for the *baruā*).
- iii. *Hardi ke Geet* (song while anointing the young adolescent *baruā* with turmeric paste)
- iv. *Khīr khawāyi* (song while feeding the *baruā* with sweet *khīr* (milk-rice).
- v. *Janeo ke Geet* (songs while the *baruā* is made to wear the *janew* (sacred cord) by the officiating priest.

Saadi ke Geet (wedding songs sung over several days and at the celebration of each and every rite and ritual related to the wedding) which comprise:

- i. *Sumiran Geet* (songs to invoke gods, goddesses and deities for their blessings before the wedding *ke Geet* (songs while the *baruā* is made to wear the *janew* (sacred cord) by the officiating priest.
- ii. *Ganesji ke Geet* (songs to invoke Lord Ganesha)
- iii. *Ram-Sitake Geet* (songs to invoke Lord Rama and Mother Sita)
- iv. *Siv-Parvatike Geet* (songs to invoke Lord Shiva and Goddess Parvati)
- v. *Devi Mayike Geet* (songs to invoke the seven Goddesses)
- vi. *Pitar Debtake Geet* (songs to invoke the ancestors' blessings)

- vii. *Dih-Sayerke Geet* (songs to invoke the blessings of spirits of the world of the dead).
- viii. *Bhulal-chukal ke Geet* (songs to invoke the blessings of all those energies/spirits whose names might have been forgotten by error).
- ix. *Dharti-bandhāyi ke Geet* (songs to invoke Mother Earth before the wedding pavilion is erected in the courtyard).
- x. *Khamba-Garāyi ke Geet* (songs while embedding the four main bamboo or wooden poles of the wedding pavilion).
- xi. *Māro ke Geet* (songs while erecting the wedding pavilion)
- xii. *BediBandhāyike Geet* (songs while constructing the wedding altar).
- xiii. *Chawkā purāyi ke Geet* (songs of decorating the wedding altar).
- xiv. *Tilakke Geet* (song of anointment of the bridegroom with sandal paste).
- xv. *Māti kodāyike Geet* (songs to invite Mother Earth to come and preside over the bride's/groom's wedding ceremony).
- xvi. *Sagun ke Geet* (songs of appeal to auspicious elements for their blessings).
- xvii. *Hardi pisāyike Geet* (songs while the turmeric for bride/groom is being ground on grinding stone slabs)
- xviii. *Lāwā bhunjāyi ke Geet* (songs while roasting paddy to be used for the wedding)
- xix. *Lāwā Merāyi ke Geet* (songs while mixing roasted paddy and other ingredients to be used during the wedding).
- xx. *Haris-garāyike Geet* (songs while five male members plant the symbolical mango branch in the wedding pavilion)
- xxi. *Hardi ke Geet* (songs during anointment of the bride/groom with turmeric paste on the eve of wedding).
- xxii. *Parchāwan ke Geet* (songs while blessing the bridegroom as he leaves home to go to the bride's house for the wedding)
- xxiii. *ImliGhontāyi ke Geet* (song bless the bride/groom before the wedding)
- xxiv. *Duār-Pujā or Domelā ke Geet* (song to welcome the bride groom and his party at the bride's doorstep before the wedding).
- xxv. *Bhānwar-Ghumāyi ke Geet* (songs while bride and groom circumambulate the wedding's sacrificial fire).
- xxvi. *Kanyā-dān ke Geet* (songs while the father gives away his daughter's hand into that of the groom)
- xxvii. *Sindur-dān ke Geet* (songs while the groom applies vermilion in the bride's hair-parting for the first time)
- xxviii. *Bidāyike Geet* (sad songs as the bride leaves her parents' house for good to go to her in-laws).
- xxix. *Kohbar eke Geet* (songs at the reception of the bride and groom in their nuptial chamber)

Barhomasiā or Ritu Geet

Agriculture has remained the oldest and foremost occupation of Indians, and farmers celebrate change of seasons with full fun and excitement. Sung and composed by the rural folk, the *Barhomasiā or Ritu Geet* was infused in the earlier days in India with the hues of agriculture. The various seasons heralded the various work situations. According to traditional Indian culture the Indian subcontinent undergoes six seasons, with the approximate duration of each being two months. They are *Grishm* (Summer), *Hemant* (Winter), *Vasant* (Spring), *Varsha* (Monsoon), *Sharad* (Autumn) and *Shishir* (Winter/Fall).

However, after migrating to Mauritius, the Bhojpuri *Barhomasiā or Ritu Geet*, not finding the six seasons as they existed in the homeland, lost their motivation and their purpose with the peasants in the Colony. Mauritius, according to the modern climatic studies, has only two predominant seasons. They are Summer and Winter. With lesser seasons and no apparent reason to celebrate, the Indians in Mauritius gradually relinquished their habit of singing the *Barhomasiā or Ritu Geet*. Hence the gradual disappearance of songs like *Sāwan* and *Kajri* (rain songs), *jādā ke Geet* (winter songs), *Shishir* git (winter songs) hailing from the northern parts of India, and *Pongal*, *Ugadi* etc., which reached Mauritius from the southern parts of India and which are still celebrated as festivals of abundance and prosperity.

In Mauritius, the *Ritu Geet* gradually assumed the form of festival songs related to the seasonal Holi festival where Mother Nature is celebrated in all her glory and where the songs have Mother Earth and fertility as the themes.

A list of the variety of *Ritu Geet* in Mauritius is as follows:

- i. *Holi Geet* (songs celebrating the festival of Holi)
- ii. *Phaguā* (group songs by menfolk sung during several days before Holi festival to the accompaniment of *jhaal* (cymbals), *dholak* (hand drums) and other folk instruments.
- iii. *Chawtāl* (same as ii)
- iv. *Dhamār* (same as ii)

Kām ke Geet or Shram Geet - Work songs

Folk people have a song for every work they do. Farmers work songs in Bhojpuri are mostly related to agriculture and other day – to- day activities. Often the *Kāmke Geet* depicts the sorrow and hardship of a group of workers. Different occupational groups had their own songs. The men pushing heavy loads in their carts attained some sort of relaxation when they loudly sang songs. The boatmen in the rivers sang in the darkness of the night giving hope to the weary, lonesome traveller.

Bhojpuri *Shram Geet* consists of a rich repertoire of folk songs sung on specific work situations or on other occasions; where the notion of work is evoked. Work songs have apparently no nameable origin. But one thing is sure that the stream of Bhojpuri work songs has been flowing continuously in the life of the people of Indian origin ever since the days of Indian Immigration in the Island.

Work songs have been orally transmitted from generation to generation and have survived for several ages. However, a large number of these *Shram Geet* are today already lost due to the

fact of their orality, to the forces of urbanisation and industrialisation and have resulted in not just the marginalisation of the work patterns but also of the languages and literary cultures related to them.

Work songs in Bhojpuri have been an accurate mirror of the society in which the songs had been created. Here, women can sing what they often cannot talk about. Women's lives, their feelings, their relationships, and their social and familial bonds are persuasively presented in songs. For the ethnographer, work songs offer an entry into the everyday cultures of simple people who have rarely been the focus of systematic analytical inquiry. The work songs shed a great deal of light on subjects like caste, kinship and Marriage, work cultures, gender, power, sexuality, family life, patriarchy, and the forms of agency and constraint operating within the same framework. They are an important resource for anthropological research.

The rich repertoire of Bhojpuri work songs comprise:

- i. *Jañtsār or jañtāsāri Geet* (hand grinding mill-songs).
- ii. *Ropni ke Geet* (songs while sowing seeds or transplanting paddy)
- iii. *Katni ke Geet* (harvest songs)
- iv. *Kolhu keGeet* (songs while pressing oil – now obsolete)
- v. *HarparawriGeet* (rain-invoking songs)
- vi. *Pāni bandhāyi Geet* (song to stop crop-destroying rains and floods)
- vii. *Dhankaṭni Geet* (harvest songs of rice – now obsolete)
- viii. *Katni ke Geet* (harvest songs for any crop)
- ix. *Kharihān Geet* (songs during husking and storage of grain- obsolete)
- x. *Kulī Geet or añgāzē Geet* (songs of indentured labourers)
- xi. *Āndolan Geet* (protest songs)
- xii. *Korvé Geet* (songs of forced labour)
- xiii. *Carkhā ke Geet* (spinning songs- now obsolete)
- xiv. *Mallāh ke Geet*(boatman's songs – now obsolete)
- xv. *Machuā ke Geet* (fisherman's songs – now obsolete)
- xvi. *Lohār ke Geet* (ironsmith's songs – now obsolete)
- xvii. *Lakarhārā ke Geett* (lumberman's songs – now obsolete)
- xviii. *Kohār ke Geet* (water carrier's songs – now obsolete)
- xix. *Kahār ke Geet* (palanquin carrier's songs – now obsolete)
- xx. *Panihār or panghatGeet* (well or fountain songs – now obsolete)
- xxi. *Prabhāt, parāt or parātiGeet* (early morning activity song including prayer songs to *Suruj Debta*, the Sun god)
- xxii. *Kumhār ke Geet* (potter's songs)
- xxiii. *Dhunni Geet* (cotton-beater's songs – now obsolete)
- xxiv. *Sanjhā Geet* (songs while lighting the first evening lamp)
- xxv. *Carwāhā Geet* (shepherd's songs – now obsolete)
- xxvi. *Dopahri Geet* (afternoon activity songs)
- xxvii. *Godnā ke Geet* (tattooer's songs)

xxviii. *Jogi Geet* (mendicant's songs – now obsolete)

xxix. *Jātrā Geet* (traveller's songs – now obsolete)

***Parab Geet* - Calendric festival songs**

Bhojpuri *Parab/Barat Geet* (calendric festival/fasts songs) consists of a rich repertoire of Bhojpuri folk songs sung on specific occasions of the year, especially during certain given festivals.

There is a great variety of Bhojpuri *Parab Geet* and the reason for such variety is that most of the Bhojpuri *Parab Geet* are related to the innumerable festivals related to the specific moments of the year.

A visitor may often be struck by the way in which Bhojpuris accompany their every festival with related songs.

A loaded list of the large variety of *Parab Geet* is as follows:

- i. *Ramjanam Geet* (songs celebrating the birth of Lord Rama)
- ii. *Krisna janam ke Geet* (songs celebrating the birth of Lord Krishna)
- iii. *Siwratni ke Geet* (Songs of Shivaratri)
- iv. *Holi Geet* (songs celebrating the festival of Holi)
- v. *Phaguā* (group songs by menfolk sung during several days before Holi festival)
- vi. *Chawtāl* (same as v.)
- vii. *Dhamār* (same as v.)
- viii. *Ekadasi ke Geet* (songs by women while they observe the *Ekadasi* Fast)
- ix. *Karwa Chauth ke Geet* (songs by women while they observe the *Karwa Chauth* Fast)
- x. *Anant Barat ke Geet* (songs by women while they observe the *Anant* Fast)
- xi. *Jyutiya ke Geet* (songs by women while they observe the *Jyutiya* Fast)

***Bhajan-Kirtan* or *Kathā Geet*- group-chanting of epic and devotional folk songs**

Bhojpuri *Bhajan-Kirtan* or *Kathā Geet* which is generally collective devotional singing is a natural human expression of love and joy for God or the Divine. Since its origin, *Bhajan-Kirtan* singing has been an antidote to fear, depression, anxiety, tension, and alienation. It opens up the heart and fills those who sing them with joy, peace, and radiance.

One of the hallmarks of Bhojpuri *Bhajan-Kirtan* is that the singing is not about the quality of the singers' voice or their skill at music. This is absolutely of no importance. Good devotional singers are the ones who make an attempt to really put their heart into it and take the listeners and other singers to the height of devotion and spirituality. That is the only requirement. The more one *feels* the *Bhajan-Kirtan*, the better.

Bhojpuri *Bhajan-Kirtan* or *Kathā Geet* generally includes:

- i. *Ganes Ji ke Geet* (Bhojpuri songs of Lord Ganesha)
- ii. *Suruji Debtā/Babake Geet* (Bhojpuri songs invoking the Sun-god)
- iii. *Ram-Sitake Geet* (Bhojpuri songs of Rama and Sita)
- iv. *Siw-Parbatike Geet* (Bhojpuri songs of Lord Shiv and Parvati)
- v. *Radha-Krisnake Geet* (Bhojpuri songs of Lord Krishna and Radha)

- vi. *Debi Māyi ke Geet* (Bhojpuri songs of Mother goddess)
- vii. *Mahābir Swāmike Geet* (Bhojpuri/Avadhi songs in praise of Lord Hanuman)
- viii. *Dharti Māyike Geet* (Bhojpuri songs of Mother Earth)
- ix. *Tulsi Māyike Geet* (Bhojpuri songs invoking the sacred plant of Tulsi)
- x. *Lacchmi Māyike Geet* (Bhojpuri songs invoking the blessings of Goddess Lakshmi)
- xi. *Sanjhā Debi ke Geet* (Bhojpuri songs invoking the blessings of the Goddess of Dusk (Lakshmi) who brings in prosperity to the homes.
- xii. *Kali Māyike Geet* (Bhojpuri songs invoking the blessings of Goddess Kali)
- xiii. *Indar Debtāke Geet* (Bhojpuri songs invoking the blessings of Lord Indra, god of the rains and of productiveness.
- xiv. *Pitar Debtā ke Geet* (Bhojpuri songs dedicated to ancestors during ancestor worship)
- xv. *Ganga Māyi ke Geet* (Bhojpuri songs invoking the blessings of Mother Ganga)

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

Bhojpuri *Dēbi-Debtā ke Geet* which is generally collective devotional singing is a natural human expression of love and joy for God or the Divine. Since its origin, *Bhajan-Kirtan* singing has been an antidote to fear, depression, anxiety, tension, and alienation. It opens up the heart and fills those who sing them with joy, peace, and radiance.

One of the hallmarks of Bhojpuri *Dēbi-Debtā ke Geet* is that the singing is not about the quality of the singers' voice or their skill at music. This is absolutely of no importance. Good devotional singers are the ones who make an attempt to really put their heart into it and take the listeners and other singers to the height of devotion and spirituality. That is the only requirement. The more one *feels* the *Dēbi-Debtā ke Geet*, the better.

Bhojpuri *Dēbi-Debtā ke Geet* generally includes:

- i. *Ganes Ji ke Geet* (Bhojpuri songs of Lord Ganesha)
- ii. *Suruji Debtā/Babake Geet* (Bhojpuri songs invoking the Sun-god)
- iii. *Ram-Sitake Geet* (Bhojpuri songs of Rama and Sita)
- iv. *Siw-Parbatike Geet* (Bhojpuri songs of Lord Shiv and Parvati)
- v. *Radha-Krisnake Geet* (Bhojpuri songs of Lord Krishna and Radha)
- vi. *Debi Māyi ke Geet* (Bhojpuri songs of Mother goddess)
- vii. *Mahābir Swāmike Geet* (Bhojpuri/Avadhi songs in praise of Lord Hanuman)
- viii. *Dharti Māyike Geet* (Bhojpuri songs of Mother Earth)
- ix. *Tulsi Māyike Geet* (Bhojpuri songs invoking the sacred plant of Tulsi)
- x. *Lacchmi Māyike Geet* (Bhojpuri songs invoking the blessings of Goddess Lakshmi)
- xi. *Sanjhā Debi ke Geet* (Bhojpuri songs invoking the blessings of the Goddess of Dusk (Lakshmi) who brings in prosperity to the homes.
- xii. *Kali Māyike Geet* (Bhojpuri songs invoking the blessings of Goddess Kali)
- xiii. *Indar Debtāke Geet* (Bhojpuri songs invoking the blessings of Lord Indra, god of

the rains and of productiveness.

- xiv. Pitar *Debtā ke Geet* (Bhojpuri songs dedicated to ancestors during ancestor worship)
- xv. *Ganga Māyi ke Geet* (Bhojpuri songs invoking the blessings of Mother Ganga).

***Birhā Geet* - Songs of Bhojpuri field workers**

Birhā Geet is originally a Punjabi word that connotes the grief of separation from a beloved. Later the traditional Bhojpuri Singers converted this trend into a category of Bhojpuri song which speaks of numerous themes apart from separation.

As most of the indentured workers were peasants from the Bhojpuri-speaking region of North India, the Bhojpuri-derived folk music constituted the single largest category of Indo-Mauritian traditional music in the British Colony. It comprehended a wide variety of genres. Those were the days when Bhojpuri folk songs flourished even through the progressive emergence of independent villages which paved the way for new forms of socio-cultural organizations in Mauritius. They also became important cultural forms through which the descendants of Indian Immigrants slowly but surely asserted their own histories in the face of changing social conditions. Among those folk songs were a multitude of such songs that later saw an infinite number of incarnations and today seem to live forever.

Prominent among the men's music of those days were the *Birhā* songs and its dances, which were associated with all-male agricultural celebrations. Today Bhojpuri language, not occupying the same popularity it did in the 20th century, many of its performing arts are falling apart. Similarly, the *Birhā* songs are no longer flourishing as amateur collective folksongs among the agricultural singers, though it still lives in the collective memory of the singers. Some still remember a few lines of old *Birhā* songs and try timidly to sing them (with the aid of their notebooks and the Bhojpuri words written in the Roman script). In Mauritius, where Bhojpuri is still widely spoken, the *Birhā* tradition needs to be revived. Bhojpuri *Birhā Geet* apparently has no nameable origin.

***Jhoomar Geet* - Female Bhojpuri Dance Songs and *Gamat or Latant Ke Geet*- Male Bhojpuri Songs**

Bhojpuri *Jhoomar* or *Jhumar* (both song and dance) or *Gamat ke Geet* is a lively form of music and dance that originated in North India and travelled all the way to Mauritius. The word '*Jhoomar*' comes from *Jhoom*, which means swaying. The songs evoke a quality which reminds of swaying. Though the content of these songs is varied - they are usually love themes with emotional songs too. The Bhojpuri *Jhoomar Geet* is generally a dance song of ecstasy.

There are various *genres* of songs and dances accompanying them. They comprise the following in Mauritius:

1. *Jhoomar Geet* (dance songs accompanied by musical instruments).
2. *Jhoomar Chatni* (very fast and sometimes naughty dance songs)
3. *Aj ke Jhoomar Geet* (modern dance songs composed in a recent past and often

containing Creole words)

4. *Gamat ke Geet* or *lātant ke Geet* (male folk songs on the night preceding the Bhojpuri weddings and sung in the wedding pavilions. Females also sang such songs but within the four walls of the house and never in the open)
5. '*Lakros*¹' (very popular male musical compositions of a recent past sung on the night preceding the Bhojpuri weddings and generally opposing two musical groups in a competitive mood. Such songs sometimes went on throughout the night).

Bhojpuri *Jhoomar Geet* is performed on festive occasions and especially at the wedding ceremonies usually. It is a living demonstration of happiness and merry-making. The emphasis of the Bhojpuri *Jhoomar Geet* is generally recreating the movements of animals, the ploughing of the field, the sowing of seeds and the harvesting, the household scenes etc. The dance is also performed in circle, to the tune of happy songs.

Dressed in colourful costumes, the folk women dance in happiness by singing and clapping with the beats of the *dholak* and the *lotā*. At the same time, they gracefully move in circle. There are many variations in performing the Bhojpuri *Jhoomar Geet* and dance, each with its own distinctive rhythm. The performance may last for several hours.

There are also other forms of Bhojpuri *Jhoomar Geet* which may be regarded as neo-traditional in that they have evolved in forms quite distinct from counterparts or sources in India, while not becoming overly 'creolized'.

Primary in this category is the genre known as "local Bhojpuri music" in Mauritius. Bhojpuri *Jhoomar* or *Gamat ke Geet* have suffered slightly, like the other genres, from the significant erosion of its linguistic base, but they still remain reasonably strong, and constitute a truly unique feature of the Bhojpuri music of Mauritius, alongside such better-known creole styles as the Segā.

Meanwhile, as many Indo-Mauritians are avid fans as well as amateur performers of Bollywood music, the Bhojpuri *Jhoomar* or *Gamat ke Geet* has recently been exhibiting the most active adaptations in this genre.

Laykā ke Geet- children's songs

Laykā ke Geet is a type of musical chanting or singing, based around a particular verse or rhyme. It is generally an activity performed by women (in case of the song being a *lori* (lullabye) or a *Laykā ke khel Geet* (a singing game) when it is sung and played by the children themselves. In the latter situation songs are usually associated with a set of actions and movements. Traditionally there existed many calling rhymes, used to assemble the little players of a game, which is probably the origin of the popular nursery rhymes.

Singing games like *Okā bokā tin tolokā* are often used as counting out or 'dipping' games, a means of starting a game by choosing special roles, usually by eliminating all but one player.

Some Bhojpuri children's singing games may have their origins in circle dances like in *ghur ghur rāni, ketnā ketnā pāni?* (See, see, O Queen, how much water have you there?)

When the *Laykā ke Geet* is a lullaby, it becomes a soothing song, often simple and repetitive; to

¹Kreol word derived from French '*accroche*' meaning (reflexive) to collide or to bump into one another

	<p>help young children go to sleep.</p> <p>A very ancient Bhojpuri lullaby is: <i>Chānd māmu āwa jayha</i> (O Moon, Uncle, you who come and go) <i>Nadi ke kināre ayiha</i> (Come to the banks of the River) <i>Sonā ke katoriyā me dudh bhāt lele ayiha</i> (Bring along your golden bowl filled with milk rice) <i>Babuā ke muhnwā mein ghutuk!</i> (And feed my baby a mouthful!)</p> <p><i>Laykā ke Geet</i> have been studied by folklorists, ethnologists and psychologists and are seen as important part of childhood culture.</p> <p><i>Laykā ke Geet</i> (children’s songs) also include:</p> <ol style="list-style-type: none"> i. <i>Lori</i> (Lullabies) ii. <i>Laykā ke Khel ke Geet</i> (Traditional Singing games by children) <p><i>Marni ke Geet – Songs at Death</i></p> <p>In the earlier Bhojpuri oral traditions, the <i>Marni ke Geet</i> was a genre in itself and was usually performed by women, well-versed in the types of songs. The earlier versions of Bhojpuri <i>Marni ke Geet</i> were full of fear, tears, disappointment. Today, with the presence of educated practitioners/singers, who have the knowledge of philosophy and the philosophical approach of many Indian saint poets, who have spoken openly about death, about life and about what life is, about the truth of how people live and ultimately die, the <i>Marni ke Geet</i> are no more frightening. Instead, they pacify the grieving persons and the mourners.</p> <p><i>Marni ke Geet</i> include:</p> <ol style="list-style-type: none"> i. <i>Sākhi / Sabad / Nirgun / Bilāsi Mangal</i> (songs of death sung by followers of Saint-poet Kabir and also by the <i>Shivnārāyani</i> group) ii. Chanting of Specific Chapters of the <i>Ramayana</i> iii. <i>Opāri</i> (Tamil death songs).
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements</p> <p>Traditional Bhojpuri musical instruments are the musical instruments used in the traditional and folk music of Mauritius. They comprise a wide range of wind, string, and percussion instruments played by the Bhojpuri majority folk instrumentalists.</p> <p>In the traditional Bhojpuri system of folk organology, the Bhojpuri Bājā are classified into four categories, by the action used in playing:</p> <ul style="list-style-type: none"> ▪ Striking (percussion instruments) ▪ Plucking (plucked string instruments) ▪ Blowing (wind instruments) ▪ Bowing (bowed string instruments).

		<p>In India, the country of origin of the fourth category, which is the Bowing (bowed string instruments, like the one-stringed ektara, the unrefined sarangi etc.) exists but with time, these have fallen into oblivion in Mauritius.</p> <p>Bhojpuri folk music in Mauritius has used a number of musical instruments derived from the household appliances, utensils and even tools. For instance the dholak, the Daf, the Nāl and the Tablā are very important instruments of Bhojpuri folk music. The cruder versions of Sitar or Sarod are used in folk music, which are known as ektārā, dotār, saringdā, rabāb and santur. However, not all these instruments found their way into the Bhojpuri musical heritage of Mauritius. Those who came to be used in the Island were, in the earlier stages, made of easily available material like bamboo, clay pots, empty coconut shells, etc. Most of the Bhojpuri folk music in Mauritius is dance oriented and many popular forms of dance like Jhoomar, Kajri, Lavni (Marathi), Garba (Gujrati) etc. are danced along the tunes of popular (mostly hand-made or improvised) folk music. However, they have remained very enjoyable, as most of them have very catchy tunes. Some of them today are in need of urgent safeguarding today.</p> <p>Among the Bhojpuri Bājā profusely used (some still in practice) in Mauritius were the :</p> <p>Thāli (metal eating plates used as musical instruments to accompany folk songs and dances relating to happy occasions)</p> <p>Lotā (small brass water containers used as musical instruments to accompany folk songs and dances relating to happy occasions)</p> <p>Chamchā or kuyer (a pair of spoons each held in one hand and used as as a makeshift percussion instrument, or more specifically, an idiophone to accompany Bhojpuri folk songs and dances relating to happy occasions)</p> <p>Jhanjh, ghungroo, ghanta, manjira, daf, dafli (metal instruments which accompany Bhojpuri songs, rituals and devotional renditions and also used during</p>
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		<p>Bhojpuri community festivals like Holi.</p> <p>Jhaal (brass cymbals)</p> <p>Dholok (North-Indian two-headed hand drum very popular during rendition of Bhojpuri folk songs. It is played both by male and female folk musicians.</p> <p>Dhol (double-sided barrel drum played exclusively by male musicians)</p> <p>Hurmonium</p> <p>Nāl (double-sided barrel drum played exclusively by male musicians)</p> <p>Chimta (tong-like musical instrument with small brass jingles played as a traditional percussion instrument in popular Bhojpuri folk songs and dance, especially during the religious rendering of Ganesh Chaturthi jhakri and lawni songs.</p> <p>Ghadā (Clay pot) played exclusively by male musicians</p>
2.2	Associated intangible elements	Geet Gawai was and still is an indivisible feature in the everyday life of the common folk and continues to maintain its significance with Indo-Mauritians of all backgrounds today.
2.3	Language(s) Register(s) Speech level(s) involved	Bhojpuri language
2.4	Perceived origin	Geet Gawai Songs can be traced in Mauritius as far back as the early 20th century, were brought here by the migrating indentured Indians from the northern parts of India (Uttar Pradesh and Bihar) and who, inhabiting their newly adopted land as their new home
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.	Geet Gawai practitioners/ bearers are generally the elderly ladies of the village among who are found singers, musicians, dancers and related performing artists. They have been and still are of different age groups from senior citizens (above 60 years of age) to young performing artists in their forties. Bhojpuri performing artists are not professional artists. They sing mostly as a part-time activity/hobby as and when they get free from their daily activities and even work either at home or in fields. No one actually makes a living out of singing the Geet Gawai and very few performing artists are offered a stipend/token fee at

		the end of their singing, especially during weddings. As mentioned before, being generally community-focused, Geet Gawai travels within the community and rarely enjoys commercial success. In fact, the amateur musical performances still do not seem to need dissemination via any capitalist market.
3.2	Other participants (e.g., holders/ custodians) Mauritian (Hindu) women in general	
3.3	Customary practices governing access to the element or to aspects of it Geet Gawai continues to fulfil the role, or a set of roles, among the local Bhojpuri group or community, defined by that community. The folk songs range widely in subject matter – from birth, death, seasons, work, economic hardship, civil rights, war, freedom, to satire, protest and, of course, love songs related to the common people of Mauritius. In the life of the Bhojpuris, every major event had a unique folk song associated with it.	
3.4	Modes of transmission	Has been passed on from generation to generation by memorization or repetition rather than by formal training. Communicated and learned informally among people who have a shared identity.
3.5	Concerned organizations	The Government of Mauritius through its Ministry of Arts and Culture and the National Heritage Trust Fund, several Parastatal Bodies, various Socio-cultural Organisations, sustainable development persons and Heritage practitioners.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment Geet Gawai in its traditional form is today slowly on the decline. Standing at cross roads, its relevance as vehicle of communication is slowly becoming problematic. An agent of collective memory, the repertoire of oral Samskar Geet stands as a vast milieu of symbolic and performing forms, the transmission of which built up collective identities in the past. Today this form of performing art needs the attention and appreciation of promoters, sponsors and even performing artists of the younger generation. They are mostly just spontaneous expressions. On the other hand, this form of performing art suffers the un-recognition by the educated, and of course elite, media facilitators. But this does not mean that they have lost the function that they performed for generations of acting as vehicles of social values and religious faiths. If these forms are properly utilised to help the rural people understand the reasons for the existing oppressive socio-economic and political systems, they may pave the way for a better life, act as channels linking the past to the future and thus bridge several communication gaps.	
4.2	Threats to the transmission The attention-grabbing Media Industry, Television, Radio, Internet and the commercial pop of Bollywood music (Film music from Mumbai) stand today as potential threats to the	

	<p>transmission of Geet Gawai, for it is rapidly falling into destitute. Today, time is urgent and consequently if the work is to be done at all, it must be begun at once without delay. That also requires that grass-root modern communicators to convince themselves of the validity and constant relevance of this folk musical form so that the forthcoming generations can relate to local communities in their own words and idioms, and manage to re-appropriate ancient modes of communication in modern contexts and make them carry messages relevant for present audiences.</p>	
4.3	<p>Availability of associated tangible elements and resources</p> <p>The musical instruments including utensils, appliances and even tools formerly used to make music, are still available and some are even in use. Examples are the thāli (brass eating plates), the lotā (brass water vessels), the jantā (hand grinding-mill) etc. which are still used by Bhojpuri performing artists while singing.</p>	
4.4	<p>Viability of associated tangible and intangible elements</p> <p>Geet Gawai and its associated tangible elements seem to have persisted in Mauritius through the centuries. It is still a hard-wearing art form given its importance in events such as Marriages, births, and death. Moreover, Geet Gawai encourages folk singers to bring the community together. It has emerged like a living force, for its primary social and psychological function was to refresh and reenergize the downtrodden and crestfallen Indian immigrants in the post Immigration days. Geet Gawai was and is still sung to articulate the thoughts, the feelings, the class allegiances and the universal message of the people who sing them.</p>	
4.5	<p>Safeguarding measures in place</p>	<p>The bearers of the element are committed to preserving, promoting and developing Geet Gawāi in Mauritius. The element, which has an inseparable connection to the Bhojpuri speaking community of the country, still remains an integral part of the daily life of its carriers.</p> <p>The social and cultural shifts occurring in Mauritius have led to new formal and informal groups emerging to ensure continuity of Geet Gawāi. There was also a need to safeguard the more ancient forms of Geet Gawāi through transmission and informal training.</p> <p>Over three decades, safeguarding measures of Geet Gawāi have been ensured through several Associations, Groups, Cultural Centres, NGOs such as the Mauritius Seva Shivar, Human Service Trust, Mauritius Bhojpuri Institute, World Bhojpuri Convention, Bhojpuri Boys and Bhojpuri Baja Baje Boys. Individual contributors include Madhukar Bhagat, Priyaduth Mewasingh, Hurrinarain Mohabeer, Gyanduth Moheeputhlal, Sita Ramyeed and Rajendra Seeparsad. Scholars/practitioners such as Suchita</p>

		<p>Ramdin and Sarita Boodhoo have researched and published books, several press articles and produced CDs and films which are an ongoing process.</p> <p>There are also a large number of competitions and performances that are regularly organised and are well-attended and appreciated by the Mauritian community at large. These contribute to the sensitisation and dissemination of Geet Gawāi. With the spread of the Internet, a large number of popular websites have emerged to disseminate, amongst others Bhojpuri songs including Geet Gawāi, showing the viability of this musical form and Geet Gawāi practice has been adopted and revitalised by the younger generation.</p> <p>As Geet Gawāi is practiced in Bhojpuri language, the State Party has through formal and non-formal education and research, contributed to its preservation. Taught courses on Bhojpuri language and culture are held at the Mahatma Gandhi Institute (MGI), University of Mauritius (UOM), primary and secondary schools such as Professor Basdeo Bissoondoyal College, Flacq.</p> <p>The NHF which has as mandate to promote and safeguard the element amongst others, has regularly organised competitions on oral traditions and Bhojpuri Folk Songs. This forms part of the usual activities of the NHF.</p> <p>The Bhojpuri Speaking Union has recently been set up under the MAC to further promote the Bhojpuri language, traditions and expressions of Geet Gawai.</p> <p>Institutions listed above have been instrumental in the planning and production of projects related to Geet Gawāi, namely, cultural shows, national festivals, audio visual materials, drama festivals, national competitions amongst others. Furthermore, there is a dedicated Bhojpuri Channel on the national TV to showcase these performances.</p>
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering	

	and inventorying	
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	<p><u>Individuals</u></p> <p>S. Ramdin S. Boodhoo P. Ramhota J. Gunness A. Bissessur A.J. Chojoo G. Ramyeard U.N. Gungoo</p> <p><u>Institutions</u></p> <p>The National Heritage Fund The Mahatma Gandhi Institute: Department of Bhojpuri, Folklore and Oral Traditions The Aapravasi Ghat Trust Fund The Mauritius Broadcasting Corporation The Bhojpuri Institute The Bhojpuri Speaking Union Various NGOs</p>
5.4	Date and place of data gathering	South of Mauritius : Nouvelle France, La Flora, Grand Bois, Bois Chéri, Rivière du Poste, New Grove, Rivière des Anguilles, Chemin Grenier. 2007-2009
5.5	Date of entering data into an inventory	2009
5.6	The inventory entry compiled by	University of Mauritius
6.0	<p align="center">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Books</u></p> <p>Ramdin, S.D., Bhojpuri Samskaar Manjari: An annotated, transcribed and translated study and collection of 400 Bhojpuri Sacrament Songs of Mauritius, MGI, 1990</p> <p>Ramdin, S.D., Cultural and Linguistic Aspects of Bhojpuri in Mauritius with Special Reference to Work Songs, , Unpublished Ph.D. Thesis, University of Mauritius, 2005.</p> <p>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</p> <p>Boodhoo S. Kanya Dan (Rites and Rituals of Hindu Marriage), Mauritius Bhojpuri Institute, 1993 & 1994.</p> <p>Boodhoo S. Bhojpuri Traditions in Mauritius, Mauritius Bhojpuri Institute, 1999 & 2000.</p> <p>Boodhoo S. Mauritius ki Bhojpuri Paramparaein, Prabhat Prakashan, New Delhi, 2003.</p>	

<p>Boodhoo S. Bhojpuri Bola-Speak Bhojpuri, Mauritius Bhojpuri Institute, 2010 & 2011.</p> <p>Boodhoo S. Sahaj Bhojpuri Vyakaran- An Easy Approach to Bhojpuri Vyakaran, Mauritius Bhojpuri Institute, 2010 & 2011.</p> <p>Boodhoo S. La Presence de Bhojpuri à L'île Maurice, contribue à la diaspora indienne à Maurice-rencontre avec TOME 28, No.1 ICCR, chap.13, 1999</p> <p>Boodhoo S. Religious and Cultural Traditions of Biharis in Mauritius; Contributor to the Bihari presence in Mauritius across the Kala Pani, Center for Research on Indian Ocean Societies (CRIOS), 2000.</p> <p>Boodhoo S. Audio CD comprising 25 recorded Bhojpuri songs to mark the arrival of Indian Immigrants.</p> <p>Ramyead, L.P. The Establishment and Cultivation of Modern Standard Hindi in Mauritius, MGI, 1985</p> <p><u>Discography & Audio Cassettes</u></p> <p>Ramdin, S.D., Swarna Chakra, 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, under the leadership of Minister Sir Kher Jagatsingh, 1982</p> <p>Ramdin, S.D., Abhishek, 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, under the leadership of Minister Sir Kher Jagatsingh, 1982</p> <p>Ramdin, S.D., Beti ke Hardi, Audio Cassette, Collection of Bhojpuri Wedding song Vol 3, 1985</p> <p>Ramdin, S.D., Beta ke Tilak awur Hardi, Audio Cassette, Collection of Bhojpuri Wedding song Vol 4, 1986</p> <p>Ramdin, S.D., Hamaar Sasuraar, Audio Cassette, Collection of Bhojpuri Wedding song Vol 5, 198</p> <p>Ramdin, S.D., Bhojpuri Vivah Geet of Mauritius on Shehnayi, Audio Cassette, Collection of Bhojpuri Wedding Songs (Instrumental) played on Shehnayi, Vol 6, 1988.</p> <p>Ramdin, S.D.(Compiler), Maangalyam, Audio Cassette, Collection of Telugu Wedding Songs, MGI, 1990</p> <p>Ramdin, S.D.(Compiler), Shubhmangal, Audio Cassette, Collection of Marathi Wedding Songs, MGI in collaboration with The Mauritius Marathi Federation, 199</p> <p>Ramdin, S.D.(Compiler), Maangalyam, Audio Cassette, Collection of Telugu Wedding Songs, MGI in collaboration with The Mauritius Andhra Maha Sabha, 1992</p> <p>Ramdin, S.D.(Producer/Director), A series of Television Documentaries on Bhojpuri Oral Traditions of Mauritius for the Mauritius Broadcasting Corporation, 1990-todate</p> <p>Ramdin, N.K., Bhojpuri Muffin, Audio Cassette, Collection of Bhojpuri Songs, Vol 7</p> <p>Boodhoo, S. Chengan Mengan, AudioCassette, Collection of Bhojpuri Songs.</p> <p>The Mahatma Gandhi Institute – Archives of Recorded Oral Tradition of the Department of Bhojpuri</p> <p>The Mahatma Gandhi Institute of Indian Immigration: Its holdings include 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,</p>

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.

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

HERITAGE SONGS -SANTE PATRIMWANN	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Sante patrimwann – Heritage songs</i>
1.2	Short, maximally informative title (including indication of domain(s)); Performing Arts - Songs in Mauritian Kreol
1.3	Community(ies) concerned; Mauritians
1.4	Physical location(s) of element; Mauritius
1.5	<p>Short description</p> <p>The <i>sante patrimwann</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 <i>gran dimounn</i> (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. Only some fragments were preserved. These are songs that date back to time immemorial and form part of collective memory.</p> <p>These songs are of unknown origin, it is difficult to attribute them only to a Mauritian heritage because one can find the same melodies in the other islands of the Indian Ocean. So they can rather be described as intercultural heritage of the South West Indian Ocean.</p> <p>The <i>sante patrimwann</i> often take 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, “Ayo Liza” and “Lea” reflect the desperation felt by men who have been rejected by their lovers, and they address universal themes, such as “mother”, “death”, “despair”, and “love”.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>The songs could be accompanied by musical instruments. However, no testimonies are available for instruments used in the past. Actually <i>sante patrimwann</i> are performed with instruments such as <i>ravann</i>, <i>maravann</i>, <i>triyang</i>, <i>banjo</i>, and guitar.</p>
2.2	<p>Associated intangible elements;</p> <ul style="list-style-type: none"> - Living conditions - Customs and Traditions - Disappearing [lost] crafts - Healing - Socioeconomic activities
2.3	<p>Language(s), register(s), speech level(s) involved; - Creole language. Obsolete vocabulary which needs to be researched.</p>
2.4	<p>Perceived origin.</p> <p>These songs emerged out of the contact between different cultural groups. No particular origin can be established, those are heritage from the encounter of various groups of</p>

	immigrants who came in Mauritius. Furthermore, one can find the same tune in islands of the South West Indian Ocean area sharing the same historical and cultural background. It can 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 is an NGO with its own musical group. Over three decades, it has developed a program for collection and dissemination of Mauritian oral tradition. In 2010, it launched an album of folk songs in Mauritian Creole. - Many artists claimed copyright on these songs that should have been public domain 	
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;	- Family gatherings and in specific occasions; during wakes, during cyclones (without electricity), after relating a tale.
3.4	Modes of transmission;	- Oral, transmission with elderly generations and by mimicry
3.5	Concerned organizations	- ABAIM
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment;	- There is no complete inventory of these songs. A national inventory should be carried out.
4.2	Threats to the transmission;	- Lack of transmission. Old people are dying and their songs are dying with them. As these songs do not reflect the current youth's realities, they need to be "re-created".
4.3	Availability of associated tangible elements and resources;	- Yes.
4.4	Viability of associated tangible and intangible elements;	- Endangered heritage.
4.5	Safeguarding measures in place.	- ABAIM regularly popularises the heritage songs through shows, CDs and teaching children. Collection of data through researches.
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	- ABAIM
5.2	Restrictions, if any, on use of inventoried data;	- None.
5.3	Resource persons(s): name and status or affiliation;	- Alain Muneean : mail@abaim.info , Daniella Bastien : daniella.bastien@gmail.com
5.4	Date and place of data gathering;	- Workshop organised by NHF 2012

5.5	Date of entering data into an inventory;	13/11/12
5.6	The inventory entry compiled by	- Daniella Bastien, University of Mauritius
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) 	

TRADITIONAL MAURITIAN SEGA- <i>SEGA TIPIK MORISIEN</i>		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	- Sega Tipik Morisien- Sega Tradisionel, Sega Ravann
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;	Mauritius
1.5	<p>Short description</p> <p>The Traditional Mauritian Sega locally known as Sega Tipik Morisien, also called Sega Tradisionel or sega ravann or only sega tipik 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 performance.</p> <p>The formal performance is often choreographed and performers where uniforms where generally woman wear long and large skirts often white and man wear rolled pants, colourful or plain shirts and straw hat. Presently, Sega Tipik Morisien is performed during folkloric festivals, national events like National Day celebrations, the commemoration of the Abolition of Slavery and Music Day and in even 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 Sega Tipik Morisien is divided into several stages:</p> <ul style="list-style-type: none"> • The heating of the ravann next to a fire to tune it • The call of the ravann (lapel), given by a soloist and that motivates people to gather around the instrumentalists. • The song, often an improvised threnody of antiphonal or responsorial form and the lyrics are simple and repetitive. • The roll (roulad), which is danced by the assembly and punctuated by acclamations dynamising the dance (called choule). <p>The ravann players play different beats: the premie tanbour gives the tempo; the others will sizone (playing on the edge of the ravann to give a high-pitched sound). The rhythm of Sega Tipik Morisien is an ambiguity between duple and ternary rhythms with a syncopated effect</p>	

(off beats).

Singing, even if improvised, has to adhere to certain codes: the person singing will introduce 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’ 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

	<p>nights, as Josiane Kasambo, the doyenne of female Segá Tipik Morisien singer recounts. As far as she can remember, Segá Tipik Morisien was performed in front of one’s house and was called the Segá Tipik divan laport.</p> <p>From the 1950s, Segá 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 Segá Night) was held at Le Morne Village. This was the first public demonstration of Segá Tipik Morisien that finally gave official recognition to the Traditional Mauritian Segá. 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, Segá Tipik Morisien was being commercialised in Mauritius across the island in hotels.</p> <p>Presently, Segá Tipik Morisien is performed during folkloric festivals, national events like National Day celebrations, the commemoration of the Abolition of Slavery and Music Day and in hotels. The traditional instruments are still being used and the lyrics have been adapted to contemporary Mauritian context.</p> <p>Segá Tipik Morisien 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>Ravann: This is both a member of the membranophone family and that of idiophones. The ravann is a percussion instrument of some 60cm in diameter and 5 cm 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 ravann, ensures that it is stable while leaving the hand free to make short beats termed fwet (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>Maravann: 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 maravann is held horizontally and is shaken from left to right.</p> <p>Triyang: The triyang (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 triyang with the left hand and hitting the horizontal part with the</p>

	rod. Reducing pressure the left hand increases the intensity of the sound.	
	Other crafted instruments like the bob are also used sometimes in in the creativity process instruments like guitar; bongo and others are also added. However, the base remains the three initial instruments.	
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;	Creole language.
2.4	Perceived origin.	African and Malagasy origins, 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.;	Michel Legris, 83 yrs, Male Fanfan, 83 yrs, Male Marclaine Antoine, 64 yrs, Male Mimose Ravaton, Female Josiane Kasambo, 74 yrs, Female Serge Lebrasse Group L'Esprit Ravann Group Abaim
3.2	Other participants (e.g., holders/custodians);	Family members and friends of the professionals
3.3	Customary practices governing access to the element or to aspects of it;	
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 you younger ones
3.5	Concerned organizations (NGOs and others).	ABAIM (Beau Bassin), Association La Pointe Tamarin (Tamarin), Lespri Ravann (Cité Vallijee)
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; — Few producers of music albums are 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 of Sega Tipik Morisien.	

	— Industrial synthetic production of instruments may threaten the craftsmanship of authentic instruments	
4.2	Threats to the transmission;	Modernisation and aging of the practitioners may lead to failure of transmission
4.3	Availability of associated tangible elements and resources;	<p>- Instruments are still being made in the traditional way, e.g. the ravann and the maravann by artists like Michel Legris, Menwar amongst others and groups like Lespri Ravann and Abaim amongst others.</p> <p>Products used for instruments are natural (goat skin, wood, sticks) and environment friendly and are available plentifully in the country.</p>
4.4	Viability of associated tangible and intangible elements;	
4.5	Safeguarding measures in place.	<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. Many authors have published books on Sega Tipik Morisien to ensure its viability like: <ul style="list-style-type: none"> — Méthode de ravanne": Ways of playing the "ravanne", traditional music instrument by Menwar

		<p>— Séga, Témoignages anciens et recent, Ile Maurice by E. Richon, amongst others</p> <ul style="list-style-type: none"> • Video clips produced by individual artists are broadcast on regional TV channels (Kanal Austral and Noot TV), Sega Tipik Morisien songs on local public and private radios and local TV (Senn Kreol) to propagate the element. • Sega Tipik Morisien 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 Sega Tipik Morisien Tipik through the creation of the Kreol Speaking Union and the introduction of Kreol as a subject and a teaching medium in schools. Furthermore, books on Sega Tipik Morisien music and 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 Sega Tipik Morisien Tipik performance is held at Le Morne during the first week of December (Rs 500k). The Festival Internationale kreol also provides a platform to broaden the visibility of the Sega Tipik Morisien Tipik. • Assistance scheme (Rs 300k) provided annually by the MAC since 2007 for local artist (including Sega Tipik Morisien Tipik) for the production of CD productions. • The MAC provides an International Grant Scheme (Rs 1 Million) for local artists representing Mauritius at International Festivals. Due consideration is given to the Sega Tipik Morisien Tipik which is always portrayed as the national performance of Mauritius. (Michel Le Gris, Serge Le
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		<p>Brasse etc).</p> <ul style="list-style-type: none"> • National Day celebrations, the commemoration of the Abolition of Slavery and Music Day are national events organized by the MAC and where the Sega Tipik Morisien Tipik is traditionally performed. • 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 Sega Tipik Morisien Tipik and typical Mauritian art forms. • The white paper from the MAC, favors the setting up of a federation by the local artist and is even ready to assist them with the initial setting up of the federation. • State recognition of Serge Le Brasse-MBE (Sega Tipik Morisien Tipik singer) To confirm with Serge Le Brasse • Commemorative Statue of Ti Frere (Sega Tipik Morisien Tipik artist) at Jardins de la Compagnie, Port Louis. • Sofe Ravanne competitions (Sega Tipik Morisien 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, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation;	Fanfan, Practitioner Michel Legris, Practitioner Serge Lebrasse, Practitioner Josiane Cassambo, Practitioner Mimose Ravation, Practitioner

		Menwar, Practitioner Grup Lespri Ravann, Parctitioner Marclaine Antoine, Practitioner Daniella Bastien, Practitioner and anthropologist Fanie Précourt, Ethnomusicologist
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
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
5.6	The inventory entry compiled by:	Daniella Bastien
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - Fanie Précourt, Le séga des Mascareignes, 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, Le séga, des origines à nos jours, 2012 - Recordings of Nelzir Ventre- 1975 (property of Marclaine Antoine) - Recordings of Zanafan 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 - Pages Africaines de l'île Maurice" (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. 	

	<ul style="list-style-type: none"> - Méthode de ravanne” (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>
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BALLROOM SEGA- SEGA SALON	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Ballroom Seg-a- <i>Sega Salon</i>
1.2	Short, maximally informative title (including indication of domain(s)); Performing Arts- Songs- Songs in Mauritian kreol
1.3	Community(ies) concerned; Mauritians of African-Malagasy descent
1.4	Physical location(s) of element; Mainly in towns
1.5	<p>Short description</p> <p><i>Sega Salon</i> is a variation of Seg-a 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 to integrate the orchestra. They accepted and learned these European music and instruments. It was also a way for them to be considered socially and get out of their slump.</p> <p>The <i>Sega 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 Seg-a rhythm in this European musical structure. The musical encounter begun in these conditions and by the end of the 19th century, this fifth figure of mixed form was naturally called "Seg-a" and was appreciated by people attending these ballrooms.</p> <p>The <i>Sega Salon</i> is characterized by the use of melodic instruments: violon, banjo, accordion and the <i>jazz</i> (the bass drum equipped with a cymbal) compared to <i>Seg-a</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>Seg-a Tipik</i>. However, European dances influenced this creolized form of Seg-a by the fact that the dancers started to hold/touch each other. We can still see this posture in the <i>Seg-a Kordeon</i> of Rodrigues and in the Seg-a of Reunion island, but it was not preserved in the Mauritian <i>Seg-a Modern</i>. The structure of the Seg-a songs was also influenced by European structure and integrated the verses and chorus structure.</p> <p>Just like the Seg-a 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 money, these music bands became very popular and crossed the island until the late 1980's</p>

	<p>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"> • Banjo: 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. • Violin: 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 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. • Accordion: 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. • Jaz/Jazz: 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	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	Serge Lebrasse, Marclaine Antoine
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).	MASA Mauritius Society of Authors
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.
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. 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 Authority 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 inventory;	29.11.12
5.6	The inventory entry compiled by:	Daniella Bastien
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES <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. 	

PROTEST SONGS- SEGA ANGAZE		
1.0 IDENTIFICATION OF THE ELEMENT		
1.1	Name of the element, as used by community or group concerned;	Protest songs- <i>Sega Angaze</i> or <i>Sante Angaze</i>
1.2	Short, maximally informative title (including indication of domain(s));	Performing Arts- Songs in Mauritian Kreol
1.3	Community(ies) concerned;	Mauritians
1.4	Physical location(s) of element;	Mauritius
1.5	<p>Short description</p> <p><i>Sega Angaze</i> is a musical form that emerged in a particular socio-political context, namely in post-independent Mauritius. The <i>Sega</i> and more broadly, Creole expression songs, became the vehicle for political ideologies. In this claim for a national identity, the <i>Sega</i> 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>. <i>Sega</i> 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>	
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	Practitioners(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
3.2	Other participants (e.g., holders/custodians);	None
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
3.5	Concerned organizations (NGOs and others).	Fondation Bam Cuttaye
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 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)
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Daniella Bastien, during her research in 2005 had the consent from the practitioners.
5.2	Restrictions, if any, on use of inventoried data;	Individuals did concerts recordings and today some practitioners prohibit their diffusion.
5.3	Resource persons(s): name and status or affiliation;	Philippe de Magnée, Collector. Daniella Bastien, Anthropologist and musician.
5.4	Date and place of data gathering;	January 2005
5.5	Date of entering data into an inventory;	26.11.12
5.6	The inventory entry compiled by	Daniella Bastien
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<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. 	

MODERN SEGA- SEGA MODERN	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Modern sega- <i>Sega Modern</i> or <i>Sega Lanbians</i>
1.2	Short, maximally informative title (including indication of domain(s)); Performing Arts- Songs in Mauritian Kreol
1.3	Community(ies) concerned; Mauritians
1.4	Physical location(s) of element; Across Mauritius
1.5	<p>Short description</p> <p><i>Sega Modern</i> developed in the years 1960' to 1980' as an evolution of <i>Sega Popiler</i>. Actually it is the most prevalent music of the island. There is no cultural show without <i>Sega Modern</i> bands. 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. 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.</p> <p>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. The latter's voice and texts pleased him and he asked Serge Lebrasse to record 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>). 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>In 1978, "Anita my love", a Segga of Mario Armel was in the hit parade in Germany. In 1980, Maxime Le Forestier, a famous French singer, did a remake of "Ambalaba", a Segga of Claudio Veeraragoo. But 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</p>

	<p>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. 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. The lyrics lost their importance. Sega is no more 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>	
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>bater bis</i> " (a freeloader)
2.3	Language(s), register(s), speech level(s) involved;	Mauritian creole
2.4	Perceived origin.	Afro-Malagasy origin, European influence, 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.;	Famous ones: 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);	The musicians and assistance
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
3.5	Concerned organizations (NGOs and others).	Nelson Mandela for African Culture, MASA
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;	Living
4.5	Safeguarding measures in place.	Regular competitions are held by the National Television Station and radio, regular shows, Cd and Dvd 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;	Sega singers at workshops held at University of Mauritius and at National Heritage Fund.
5.2	Restrictions, if any, on use of inventoried data;	No.
5.3	Resource persons(s): name and status or affiliation;	Fanie Précourt, ethnomusicologist. Daniella Bastien, anthropologist and musician.
5.4	Date and place of data gathering;	Workshops held at University of Mauritius and at National Heritage Fund 24 th October 2012
5.5	Date of entering data into an inventory;	26.11.12
5.6	The inventory entry compiled by....	Daniella Bastien
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<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 	

FUSION SEGA- SEGA FIZION	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Fusion Sega- <i>Sega Fizion</i>
1.2	Short, maximally informative title (including indication of domain(s)); Performing arts - Songs in Mauritian Kreol
1.3	Community(ies) concerned; Mauritians
1.4	Physical location(s) of element; Mauritius
1.5	<p>Short description</p> <p>Like in every cultural expression, since its creation to contemporary expression, the Sega has evolved and enriched itself through contact with other musical forms. In this way, sega links the past, the present and the future. <i>Sega Fizion</i> (fusion sega) is the name given to the contemporary innovative forms of Sega characterized by the combination of other musical styles with Sega rhythms. There are many varied innovations.</p> <p>Seggae: This musical style created by Joseph Réginald Topize, also known as Kaya, is a mixture of the Jamaican Reggae and Mauritian Sega. 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.</p> <p>Sega Progresif: In the 1960s, when Sega was enriched with amplifying instruments, an important place was given to instrumentalists (guitarists, bassists, drummers, etc.) thus creating a space for musical innovations. With increasing exposure of musicians to Western music in the late 1990s, innovative musicians introduced into the Sega repertoire various musical harmonies such as blues, jazz, rock or funk, to create a new kind of Sega called <i>Sega Progresif</i> (progressive Sega) including sub categories such as <i>Sega Pop</i> or <i>Sega Folk</i>. This new musical genre is generally performed in pubs and bars and attracts mainly the younger generation. For a decade now, many pubs have opened and offer live musical performance, amongst which <i>Sega Progresif</i> holds an important place. Musical innovations occurring in sega not only can be found in the mix of rhythms, but also in the encounter of sounds, such as with the creation of musical instruments with the tools and utensils of daily life.</p> <p>Sagai: 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, <i>baget matlasie</i> (mattress maker), cans, etc. According to Menwar, the <i>Sagai</i> is an encounter of Sega, 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 Sega, the <i>Sagai</i> reintroduces traditional instruments of sega, such as the <i>ravann</i> and <i>maravann</i> which can be considered as the backbone</p>

	of the <i>Sagai</i> organology. The fast beat leads to a trance and resembles the ritual sega 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 Sega.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements;	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
2.3	Language(s), register(s), speech level(s) involved;	Mauritian creole
2.4	Perceived origin.	Afro-Malagasy origin mixed with European and American influence
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.;	
3.2	Other participants (e.g., holders/custodians);	None
3.3	Customary practices governing access to the element or to aspects of it;	Nightlife
3.4	Modes of transmission;	Oral, by mimicry, Conservatoire National de Musique
3.5	Concerned organizations (NGOs and others).	None
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment;	<i>Sega Fizion</i> must be promoted at a national level as it is confined to pubs, bars, etc.
4.2	Threats to the transmission;	No threats, as <i>Sega Fizion</i> has a great influence on the youth.
4.3	Availability of associated tangible elements and resources;	Menwar has opened a school where he teaches his method to play the <i>ravann</i>
4.4	Viability of associated tangible and intangible elements;	Viable
4.5	Safeguarding measures in place.	Not to our knowledge
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Yes
5.2	Restrictions, if any, on use of inventoried data;	None

5.3	Resource persons(s): name and status or affiliation;	Richard Beaugendre Eric Triton Stéphano Honoré (Menwar)
5.4	Date and place of data gathering;	28-11-12
5.5	Date of entering data into an inventory;	01-12-12
5.6	The inventory entry compiled by....	Daniella Bastien
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

CATEGORY II STORY TELLING WITH PERFORMANCE

STORIES AS COUNTED BY NELZIR VENTRE AND FANFAN		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Stories as counted by Nelzir Ventre and Fanfan
1.2	Short, maximally informative title (including indication of domain(s));	Performing arts- Stories as counted by Nelzir Ventre and Fanfan
1.3	Community(ies) concerned;	Mauritians
1.4	Physical location(s) of element;	Mauritius
1.5	<p>Short description</p> <p>The elements forming part of Mauritian oral traditions are so culturally embedded that it has given rise to a wealth of performance-related activities: <i>sirandann</i> (riddles), music, and storytelling. Only two persons in Mauritian living memory are known to have been repositories of numerous stories from the past.</p> <ul style="list-style-type: none"> • Nelzir Ventre <p>Nelzir was a singer, a songwriter and a storyteller relating to, customs and legends of Mauritius. He lived in Poudre d’or and till the end of his life he was a fisherman. During his lifetime, Nelzir Ventre commonly named “Ton Nelzir” (Old Nelzir) had a repertoire of stories which were told with intermittent music and songs. The instruments he used were the ravann but one can also hear sounds produced by the bench and stick. His stories relate to animals and stories of <i>Tizan</i> (Petit Jean/Little John). In his stories anthropomorphic animals deal with men and in the end, the animals appear to be more intelligent than man. The <i>Zozo Moroko</i> of Nelzir Ventre is a predatory bird that comes to sow discord in a family. Nelzir Ventre was well known to heal sprains and <i>tambaves</i> (skin diseases) and some of his stories recount this practice.</p> <ul style="list-style-type: none"> • Fanfan <p>Emblematic figure of the Segga tipik in the years 1960-1970, Fanfan, whose real name is Louis Gabriel Joseph, is a singer, a <i>ravanie</i> (ravann player), a storyteller and a songwriter. Born July 27, 1930, Fanfan is from Beau Vallon. His meeting with Ti Frer (Alphonse Ravaton 1900-1992) in 1980 was crucial because Ti Frer introduced him to Segga tipik through Saturday evening festivities organized in the cane fields or during hunting returns of rich landowners. Alongside Ti Frer, Fanfan learned the techniques of <i>ravann</i> playing and the art of improvisation. Fanfan, with his <i>ravann</i>, invites us to the magical world stories where we learn why such animal does not come out at night, or why should we not swear by a rat. In 2003 he published a collection of animal stories.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements;	Instruments of the Segga tipik: ravann, maravann, triyang
2.2	Associated intangible elements;	Rituals, social practices
2.3	Language(s), register(s), speech level(s) involved;	Mauritian creole
2.4	Perceived origin.	Afro-Malagasy origin
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.;	Nelzir Ventre Louis Gabriel Joseph
3.2	Other participants (e.g., holders/	Family

	custodians);	
3.3	Customary practices governing access to the element or to aspects of it;	During funerary rites, festive events in the past (swararakontzistwar)
3.4	Modes of transmission;	Oral, generational
3.5	Concerned organizations (NGOs and others).	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment;	The conditions for story-telling are rare nowadays. Furthermore, the majority of them have not been transmitted.
4.2	Threats to the transmission;	Young people are not aware of the richness of stories and the elders are now slowly passing away.
4.3	Availability of associated tangible elements and resources;	The traditional instruments are still in use in the Sega music.
4.4	Viability of associated tangible and intangible elements;	Viable.
4.5	Safeguarding measures in place.	Some recordings at the Mauritius Broadcasting Corporation (national television)
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	
5.2	Restrictions, if any, on use of inventoried data;	The recordings of Nelzir Ventre are the property of Marclaine Antoine.
5.3	Resource persons(s): name and status or affiliation;	Louis Gabriel Joseph
5.4	Date and place of data gathering;	
5.5	Date of entering data into an inventory;	01-12-12
5.6	The inventory entry compiled by	Daniella Bastien
6.0	<p style="text-align: center;">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> • Marcel Poinen, Sarojini Seeneevassen, <i>Fanfan, ses plus belles histoires</i>, 2003 • Suchita Ramdin, "Fanfan pour le plaisir de dire- Fanfan pour le plaisir d'écouter", <i>Palette couleurs d'ici et d'ailleurs</i>, documentary 26 minutes, December 1997. • Unreleased recordings of Nelzir Ventre in 1975 and 1980. Property of Marclaine Antoine. 	

CREOLE FOLK SONGS FROM MAURITIUS



PHOTO P. HALLBWACHS - MAURICE

SIDE A

Sega noir noir

BY
CYRIL LABONNE

Maman Bettina

BY
JAQUES CANTIN

SIDE B

Mam'zelle Mimi

BY
ALAIN PERMAL

Qui ti balié là

BY
JEANINE LEBOUT

Figure 1. Sleeve of a 5 inch vinyl record (a single) from the 1960's. Sega singer *Ti Frer* is sitting on the far right watching the dancing couple.



Figure 2. The first Segga night at le Morne - L'Express 24 October 1964



Figure 3. A woman beating two wooden plates during a Bhojpuri performance



Figure 4. Beating of the *dholak* during a get together



Figure 5. A *latha* and a spoon used as musical instruments in Bhojpuri music



Figure 6. Senior citizens performing a Bhojpuri dance.



Figure 7. A Bhojpuri dance performance by young girls during a cultural show in Port-Louis.



Figure 8. Alphonse Ravaton also known as Ti-Frer



Figure 9. A traditional maravann as used by Sega musicians



Figure 10. Sega Singer Michel Legris also known as Mo Capitain playing the ravann



Figure 11. A musician playing the *triyang*



Figure 12. Performers warming the ravann near a bonfire on the beach.
Source: Le Morne Heritage Trust Fund

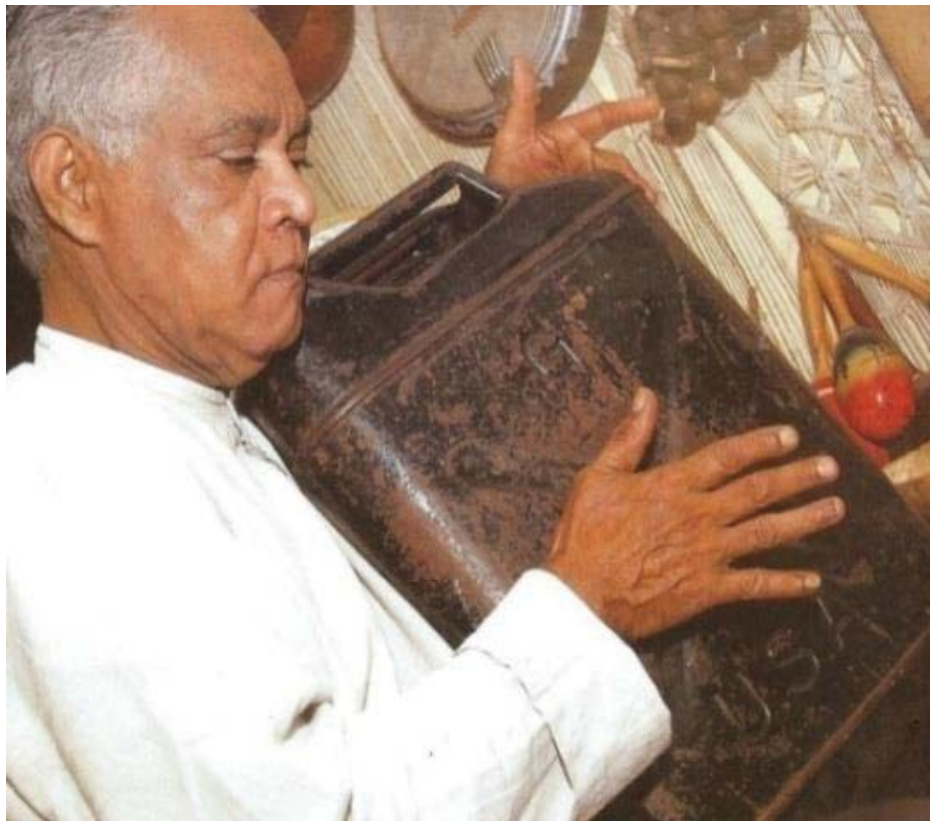


Figure 13. Marclaine Antoine playing the jerry can

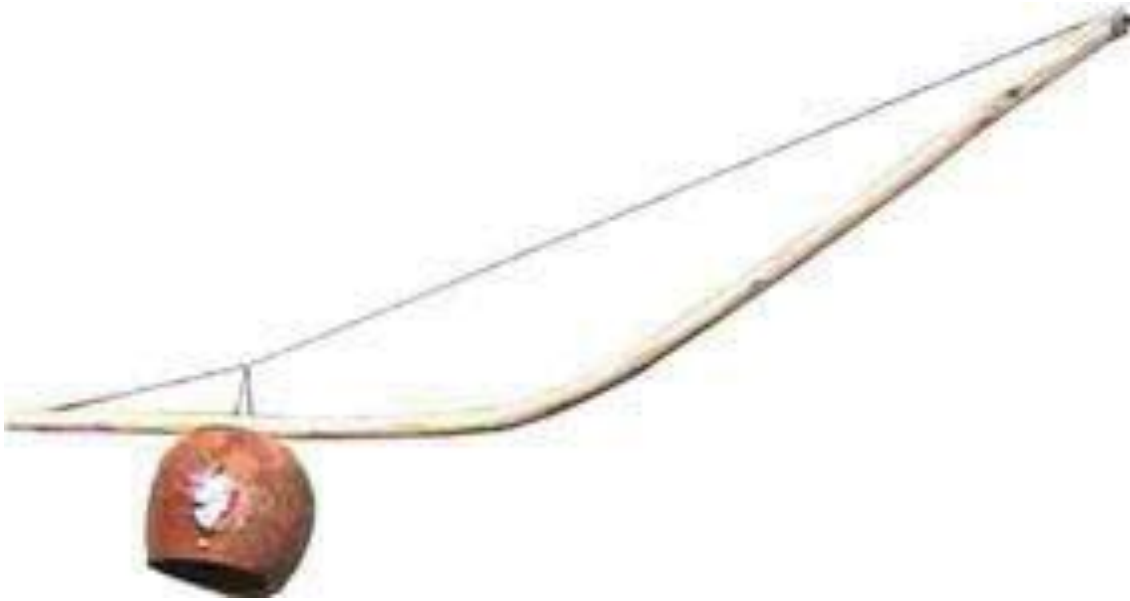


Figure 14. The *bobre* as probably used long ago for sega music



Figure 15. A recent sega night performance at Le Morne
Source: Le Morne Heritage Trust Fund



Figure 16. A man rasing two empty cans during a sega performance

DOMAIN 3

**SOCIAL PRACTICES, RITUALS
AND
FESTIVE EVENTS**

INTRODUCTION

This chapter presents the social practices, rituals and festive events that comprise Mauritian intangible cultural heritage. This is defined by UNESCO's convention (2003) as follows:

“Social practices, rituals and festive events are habitual activities that structure the lives of communities and groups and that are shared by and relevant to many of their members. They are significant because they reaffirm the identity of those who practise them as a group or a society and, whether performed in public or private, are closely linked to important events. Social, ritual and festive practices may help to mark the passing of the seasons, events in the agricultural calendar or the stages of a person's life. They are closely linked to a community's worldview and perception of its own history and memory. They vary from small gatherings to large-scale social celebrations and commemorations. Each of these sub-domains is vast but there is also a great deal of overlap between them.”

Social practices, rituals and festive events are affected by changes occurring in societies such as migration patterns, growing individualism, urbanisation, globalisation, tourism, and socio-economic changes. These changes are endangering some forms of cultural practice and festivals which assert community and individual identity and traditions.

SOCIAL PRACTICES

Social practices are part of daily practices, structuring social life and social behaviour. This is based on knowledge and traditions transmitted throughout generations at both the family level and the community level. Their evolution is tightly bound to infrastructural modernisation, access to resources, innovation and changes in lifestyle.

Health and Well-being: Traditional medicine is primarily based on the use of natural elements. Knowledge of traditional medicines were transmitted through generations and had to be adapted to the Mauritian natural environment. Migrants had to adapt to their new environment and the medicinal properties of unknown plants. Furthermore the uses of medicinal plants of the various migrant groups were shared amongst one another. The use of medicinal plants seems to be the main element of Mauritian traditional medicine. The rich variety of plants found in Mauritius, including endemic and exotic vegetation, is used for various treatments and are prepared and administered in different ways, following traditional methods (mainly family traditions) transmitted through generations. These treatments were of great importance in the past as these were the only remedies that low social classes could have access to and consume.

Personal hygiene traditionally makes use of elements of nature. This category includes tooth brushing, body washing, face cleaning, hair care, beard care, cosmetics, nail care and ear care. More research is needed in this category.

Culinary traditions: Culinary traditions are closely linked to the natural environment in which they develop. Migrants arriving to Mauritius had to adapt their culinary practices to a new environment. From the very beginning of colonization, family recipes and practices were exchanged and transmitted to other groups. Over time, each group has been able to adapt and include each other's cuisine according to taste. This has resulted in a Mauritian cuisine that emphasizes the cultural richness of a pluri-ethnic Mauritian society. Thus, Mauritian culinary traditions are various and inspired from diverse origins.

Techniques of food processing and preservation, eating practices, utensils and traditional recipes were elaborated in Mauritius according to environmental aspects and food availability. Food practices are also bound to socioeconomic status, and religious beliefs. Cultural taboos influence the culinary practices of people, such as pork which is prohibited for Muslims, beef for Hindus. Culinary vegetarian practices such are prescribed for communities, mostly Hindus. Home cooking has traditionally been considered as a feminine domain, even if nowadays more men are participating in “home cooking”. As modernism encroaches on traditional Mauritian ways of cooking, some old traditions have disappeared rapidly. Modern cooking equipment and appliances, fast foods and no time for cooking, have caused the disappearance of several Mauritian culinary traditions, even if on special occasions these are still used.

This chapter presents the main sources of carbohydrates in Mauritian cuisine, sauce-based dishes, “bouyon”, “grinsek” and accompaniments. Sweet cakes, snacks and beverages forming part of Mauritian cuisine are mentioned.

Recipes are not given in this inventory. Full recipes are found in books cited in the references.

Games and athletics: Traditional Mauritian games are either created in Mauritius or inherited from the various cultural backgrounds of immigrants. In some cases, games were transformed and adapted to the Mauritian context. Most of these games use recycled materials or natural elements. Such games are considered by Mauritians as part of their cultural heritage as they grew up with these and learned them from previous generations. The various games can be grouped into the following categories:

- ***Precision Games:*** These types of games require one’s aptitude to be precise.
- ***Play chasing games:*** These types require that one should run after another person in order to catch him/her.
- ***Recreational Sports Games or Competition Games:*** These games are mostly meant for fun, or are based on a competition.
- ***Singing and Hand-clapping games:*** These include the use of one’s senses or body like one’s voice, or hands.
- ***Imitating Games:*** These games require the participants to reproduce real life scenarios, or to imitate what they have seen or experienced.

CATEGORY I HEALTH AND WELL-BEING

TRADITIONAL WAYS OF KEEPING PERSONAL HYGIENE		
Tooth brushing		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Tooth brushing
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description Traditionally teeth were brushed by using charcoal and/or salt which was applied with fingers. "Datouwan" or "datwan" is also traditionally used to brush teeth. This is the practice of chewing a small stick of wood such as eucalyptus, cattley guava or "pie zanblon" (jambul), and afterwards spitting it out. Oral hygiene is also maintained made by clearing one's throat in a manner that is known as "tir flem" (removing phlegm). It consists of putting one's hand in one's mouth in a way to extract the phlegm by coughing and then spitting. A tool called "grat lalang" (tongue scratcher) or "rakl gorz" (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>	
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 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.; All the Mauritians, 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). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Changing with modernization	
4.2	Threats to the transmission;	

	Changing with modernization	
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. 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;	Workshop organized on 24 October 2012 by NHF
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Le Morne heritage Trust fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Washing the body	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Washing the body
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description Mauritians traditionally have a bath by using water fetched from a public tap or fountain, or fetched from a river. In the past, the soap used to wash the body was the same as the one used for laundry. It was called “savon gosaz”. A classic white soap (“savon blan”) was also used. A bath prepared with infused leaves of “neem” (Azadirachta indica) 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 “safran” powder (curcuma) and lemon juice to clean and purify.</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 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.; All the Mauritians
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). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Changing with modernization
4.2	Threats to the transmission; Changing with modernization
4.3	Availability of associated tangible elements and resources; Yes

4.4	Viability of associated tangible and intangible elements; Changing with modernization	
4.5	Safeguarding measures in place. 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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Corniche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by NHF
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Hair care	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Hair care
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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 “lwil kari” (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 “dal” (Cajanus Indicus).</p> <p>Hair was dried with a perfumed vapor produced by the “reso” (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: “lake brinzel” (two braids on both sides of the face lifted and attached to the head), “balans” (two braids on both sides of the face attached together, crossing at the back of the head), and “lake seval” (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>
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 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.; All the Mauritians
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). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Changing with modernization	
4.2	Threats to the transmission; Changing with modernization	
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. 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;	Workshop organized on 24 October 2012 by National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Beard	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Beard
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	Short description The beard was traditionally cut and cleaned by the barber. This also included the cleaning of ears and nose hairs, as well as general male hair care. Some Mauritians of the Muslim religion used to apply henna to their beards. Eyebrows are traditionally plucked with a sewing thread.
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, barber's crafts
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.; All the Mauritian men
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). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Changing with modernization
4.2	Threats to the transmission; Changing with modernization
4.3	Availability of associated tangible elements and resources; Yes
4.4	Viability of associated tangible and intangible elements; Barbers are disappearing
4.5	Safeguarding measures in place. 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;	Workshop organized on 24 October 2012 by National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Cosmetics	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Cosmetics
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Perfume Roots of vetiver were crushed and used as perfume.</p> <p>Make up and ornamentation 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 <u>face powders</u> 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.</p> <p>Mauritian women of Indian origin wore a “tika” (or “kumkum”) on their forehead (a red dot for married women and a black one for widows). These were traditionally made with curcuma powder (“safran”); in the modern day women sometimes use tika in the sticker form. Married women also wear “sindour”, a line drawn on the scalp with vermilion powder. During weddings, a ceremony called “Hardi” is takes placea day before the actual wedding ceremony. On this day, Turmeric (hardi), rosewater, and sandalwood are mixed into a paste and are applied on both the bride and groom by their female relatives and friends. Hardi (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. Hardi is also known to have medicinal properties and can be used as an anti-septic for cuts and bruises.</p> <p>Mauritians of Indian origin also wore “godna”, a kind of tattoo made on the forehead acted like an identity marker. This was done when they were very young. “Godna” is considered the only ornament that accompanies a person after death.</p> <p>“Mehendi” is applied amongst Indo-Mauritians on hands and feet for weddings and special occasions. It is done by taking leaves of the henna tree (“pie mehendi”) and crushing them on the rock. These trees have almost totally disappeared in Mauritius, and nowadays some commercial form is used.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization, religious practices, 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 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.; All the Mauritians	
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). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Changing with modernization	
4.2	Threats to the transmission; Changing with modernization	
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. 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;	Workshop organized on 24 October 2012 by National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Nail care	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Nail care
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>In the past, Mauritians used to cut their nails with scissors or by using their teeth. According to popular belief, nails cannot be cut anywhere as nail remnants could be used to cast spells and perform witchcraft. People cut their nails and hide the remnants. It is believed that cutting nails in the house is considered bad omen, thus nails should be cut outdoors.</p> <p>Nails should not be cut on Fridays.</p> <p>Henna is applied to nails for beautification for some religious rituals such as weddings.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization, religious practices, 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 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.; All the Mauritians
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, rituals, hygiene
3.4	Modes of transmission; Oral, through experience with the elderly generation
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Changing with modernization
4.2	Threats to the transmission; Changing with modernization
4.3	Availability of associated tangible elements and resources; Yes
4.4	Viability of associated tangible and intangible elements; Changing with modernization

4.5	Safeguarding measures in place. 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;	Workshop organized on 24 October 2012 by National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Ear care		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Ear care
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	Short description Ears used to be cleaned using small sticks of wood, matches or hairpins. Traditionally barbers would clean the ears of the customer, along with trimming hair and beards.	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization, barber's crafts, 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 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.; Across Mauritius	
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). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Changing with modernization	
4.2	Threats to the transmission; Changing with modernization	
4.3	Availability of associated tangible elements and resources; Yes	
4.4	Viability of associated tangible and intangible elements; Changing with modernization	
4.5	Safeguarding measures in place. 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	Workshop organized on 24 October 2012 by NHF

	inventorying;	
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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. University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

TRADITIONAL HEALING TREATMENT	
Healing practices with herbal remedies	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Healing practices with herbal remedies
1.2	Short, maximally informative title (including indication of domain(s)); Social Practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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 “rafresi” (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 “latizann” (infusion or decoction); bath, “kataplazm” (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 “yapana” (<i>Ayapana triplinervis</i>) for digestion or “bom du Pérou” (<i>Plactranthus madagascariensis</i>) to cure cough and expel phlegm. On the other side there are also some people who are considered to be specialists in making of “latizann” (plant treatments) and bearers of this traditional knowledge. Those healers are sometime considered to have a “don” (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. Generally, for basic diseases people use to prepare themselves some “latizann” 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. 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</p>

	<p>India as indentured or a free immigrant.</p> <p>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.</p> <p>Inventory of medicinal plants</p> <p>The list of medicinal plants and healing receipts is so long that it could not be listed here. However, some existing research on the subjects could be consulted such as Daruty de Grandpré (1886), Guého and Rouillard (2002), Gurib Fakhim (2008), and de Salle-Essoo (2007).</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Elements of the nature, plants, associated	
2.2	Associated intangible elements; 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.; Believers across Mauritius, mainly elderly people	
3.2	Other participants (e.g., holders/ custodians);	None
3.3	Customary practices governing access to the element or to aspects of it; Rituals	
3.4	Modes of transmission; Oral, by experiencing with elderly generations, informal teaching, visions (day dreaming)	
3.5	Concerned organizations (NGOs and others). None	
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.	
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	Fieldwork done by M.de Salle-Essoo from 2005 to 2011 all around Mauritius, fieldwork done for Le

	inventorying;	Morne Heritage Trust Fund, 2005, for Corniche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Fieldwork done by M.de Salle-Essoo from 2005 to 2011 all around Mauritius, fieldwork done for Le Morne Heritage Trust Fund, 2005, for Corniche Bay project, 2008
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo
6.0	<p>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'île Maurice et des pays intertropicaux</i>, Mauritius : General Steam Printing Company.</p> <p>de Salle-Essoo, M., 2007, « Représentations de la maladie et pratiques thérapeutiques en milieu créole mauricien », 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.103-112.</p> <p>de Salle-Essoo, M., 2007, <i>Représentation de la maladie et pratiques thérapeutiques en milieu créole mauricien</i>, Mémoire de Master en Interculturalité et dynamiques identitaires, Université de 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>Gurib-Fakhim, A. & J. Guého, 1997, <i>Plantes médicinales de Maurice</i>, Tome 3, and Mauritius: Editions de l'Océan Indien, University of Mauritius, MSIRI.</p> <p>Gurib-Fakhim, A. & T. Brendler, 2004, <i>Medicinal and Aromatic Plants of Indian Ocean Islands</i>, Stuttgart: Medpharm Scientific Publisher.</p> <p>Gurib-Fakhim, A., 2005, <i>Lesser-known and under-utilised plant resources</i>, Mauritius: Caractère Ltée.</p> <p>Gurib-Fakhim, A., 2007, <i>Plantes médicinales de Maurice et d'ailleurs</i>, Maurice: Caractère Ltée.</p> <p>Gurib-Fakhim, A., 2008, <i>Toutes les plantes qui soignent: plantes d'hier, médicaments d'aujourd'hui</i>, France: Editions Michel Lafon.</p> <p>Rouillard, G. & J. Guého, 2002, <i>Les plantes et leur histoire à l'île Maurice</i>, Port Louis: MSM.</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</i>, Corniche Bay Project, Mauritius.</p>
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Treatment using touch	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Treatment using touch
1.2	Short, maximally informative title (including indication of domain(s)); Social Practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Those are treatments implying the manipulation of the body, such as “frote” (rub), “krake” (crack), “drese” (stretch) or “mase” (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 “foulir”, “vant deranze”, “konvilsion”, “douler”. These skills are highly linked to the local conception of the body. Other kinds of treatments implying the manipulation of the body and which refer to unknown sickness, syndrome of biomedicine are the treatment of “ledan voler”, “kout soley”, “amidal tonbe”, “lakord ledan”, “gaz dan lezo”. Those imply knowledge’s and gift for some people while others said 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
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.; Across Mauritius
3.2	Other participants (e.g., holders/custodians); None
3.3	Customary practices governing access to the element or to aspects of it; Rituals
3.4	Modes of transmission; Oral, by experiencing it with elderly generation and in some cases by visions
3.5	Concerned organizations (NGOs and others). None
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	
4.4	Viability of associated tangible and intangible elements; Endangered	
4.5	Safeguarding measures in place. 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;	Fieldwork done by M. de Salle-Essoo from 2005 to 2012 all around Mauritius, Fieldwork done for Corniche Bay Project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Fieldwork done by M. de Salle-Essoo from 2005 to 2012 all around Mauritius, Fieldwork done for Corniche Bay Project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	29 Octobre 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<p>Apravasi 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</p>	

<p>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>

Traditional midwifery		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional midwifery
1.2	Short, maximally informative title (including indication of domain(s));	Social Practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
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 “fam saz” (midwives) also known as “dai” amongst Bhojpuri speaking people, were also delivering at people’s place. Actually 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 by some manipulations if he 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 can’t 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 “freser” (cold) or “movezer” (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 “reso” (coal stove) or vapour of camphor leaves boiled and placed under the mother’s legs apart who is standing. Then the uterus (“lakaz baba”) 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 (“freser”). The midwife also advises and assists the mother in breastfeeding and for the alimentation. The mother will drink milk mixed with “safran” powder (curcuma) and “masala” spices to invigorate her. Moreover, she will have to eat meal prepared with “masala” spices during two or three days, as well as “bomli” (bombay duck) prepared with “masala” and lentils to promote the lacto genesis. Amongst Mauritians of Chinese origin the mother receive a meal known as “coq au vin” (chicken cooked with wine) and a Chinese tea to purify her body, remove all the impurities 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>	

	The newborn is also receiving care from the midwife. She will bath the newborn, do him massages with oil, break the « file lalang » 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 of the baby to withdraw the “file lekor” (a wire on the sex). 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.	
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	Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.; Across Mauritius	
3.2	Other participants (e.g., holders/ custodians);	None
3.3	Customary practices governing access to the element or to aspects of it; Rituals	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation and in some cases by visions	
3.5	Concerned organizations (NGOs and others). None	
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;	Fieldwork done by M. de Salle-Essoo from 2005 to 2012 all around Mauritius, Fieldwork done for Corniche Bay Project, 2008, Le Morne Heritage Trust Fund, 2005

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;	Fieldwork done by M. de Salle-Essoo from 2005 to 2012 all around Mauritius, Fieldwork done for Corniche Bay Project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	29 Octobre 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo
6.0	<p 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'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>
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CATEGORY II CULINARY TRADITIONS

TRADITIONAL EATING PRACTICES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Eating practices
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	Short description Traditionally, Mauritians of Indian and of African origin eat with their hands on banana tree leaves, from “ravinal” (traveller’s tree) or from “fey sonz” (Colocasia antiquorum); these leaves were first heated up on the stove to become more solid. Even if it was common to eat with the hands in the past, it is nowadays mainly during the weddings of Mauritians of Indian origin and on other special occasions, that people do so. Most Mauritians now eat in dishes with cutlery. In some families, men are traditionally served first, followed by the children; women eat last, and they do so in the kitchen.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization, spatial organization, religious festivals
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Changing with modernization
4.2	Threats to the transmission; Changing with modernization
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. 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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.	

TRADITIONAL TECHNIQUES OF FOOD PROCESSING	
	Techniques of food preservation
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Techniques of food preservation
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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>To dry, smoke (“boukane”), salt, and ferment in a vase (“dan potis”) aliments such as meat and fish.</p> <p>To dry fruits or vegetables or even algae.</p> <p>To “met konfi” (to pickle) fruits or vegetables. These are placed in vinegar or in water containing vinegar, salt and sugar.</p> <p>To prepare “vinnday” (a dish which is first fried and then soaked in oil and spices) such as fish “vinnday”.</p> <p>To prepare “zasar” or “koutcha” 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 “lazle” (jam).</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated, objects associated
2.2	Associated intangible elements; Social organization, craftsmanship
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY

4.1	Threats to the enactment; Changing with modernization	
4.2	Threats to the transmission; Changing with modernization	
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. 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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.	

Techniques of food processing		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Techniques of food processing
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Formerly, Mauritians cooked on wooden stoves called “fwaye”, on coal stoves called “reso”, or on saw dust stoves called “four di son”. They used to blow on the embers with a metal pipe called “poukni”. 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>Maize is traditionally grained in a mill called “moulin may” or “jata”.</p> <p>Spices are crushed on a rock called “ros kari” or “ros masala”.</p> <p>Other foodstuffs, such as coffee grains, were crushed in a pestle called “pilon” or “moukri mousay”.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	<p>Associated tangible elements;</p> <p>Some tools are typically associated with Mauritian cooking, which were made to fit with local needs:</p> <p>“Chimta”/ “pinset”: tongs.</p> <p>“Dal gotni”: utensil used to crush “dal” (Cajanus Indicus) or pigeon-pea, a kind of pulse dried and split, much used as porridge.</p> <p>“Dawli”/ “kalchul”: kind of spoon used to serve “dal” (Cajanus Indicus), made of drilled coconut and its handle made of a wooden stick.</p> <p>“Four di son”: saw dust stove.</p> <p>“Fwaye”: wood stove.</p> <p>“Handala”/ “lota”: container used to fetch water.</p> <p>“Jalna”/ “kwier tir diri”: spoon used to remove rice from boiling water.</p> <p>“Karay”: cast iron cooking pots.</p> <p>“Katori”: copper container used to drink water.</p> <p>“Kola”/ “moulin poutou”: “poutou” pan (“poutou” are steamed ground rice cakes).</p> <p>“Lagrek”/ “horni”: coffee filter made of cotton cloth.</p> <p>“Lamok”: old can used as container for water</p> <p>“Marmit”: cast iron cooking pots.</p> <p>“Moulin may”/ “jata”: maize crusher.</p> <p>“Pilon”/ “moukri mousay”: pestle to crush.</p> <p>“Poukni”: a tube used to blow on embers.</p> <p>“Reso”: coal stove.</p> <p>“Ros kari”/ “ros masala”: grinding stone.</p> <p>“Thari”: copper plate used for eating.</p> <p>“Topet”: small measuring utensil of 50 ml used for serving spirits in bars.</p> <p>“Touk”: bucket used to store rice or flour.</p> <p>“Tawa”: large metal plate on which flatbread is cooked.</p>	

2.2	Associated intangible elements; Social organization, craftsmanship	
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 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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Changing with modernisation	
4.2	Threats to the transmission; Changing with modernisation	
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. Collection of testimonies by researchers	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by NHF Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by NHF Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps.	

	<p>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.</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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TRADITIONAL RECIPES	
Traditional recipes based on rice	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes based on rice
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>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:</p> <p>Bhagaaral bhaat: A type of Indian fried rice made with left over rice.</p> <p>Bol renverse (“upside down bowl”). This is a dish made of steamed rice with “chop suey” (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.</p> <p>Briyani: This is a spicy rice dish which is very common among Mauritians. It is usually served on festive occasions. The origin of Briyani 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 Briyani be found!</p> <p>Dilo Kanz/ Maar: The boiling water used to cook rice in is called “Dilo Kanz”. 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 “bouyon bred” (a leafy soup) can also be made using this water. The “bouyon” is said to be tastier in this way, compared to preparing it with ordinary water.</p> <p>Diri frir/ Fried rice: This consists of steamed rice stir-fried with other ingredients such as meat, vegetables, eggs and soy sauce. “Pwason sale” (salted fish) is also sometimes added instead of meat, and this dish is termed “diri frir pwason sale”).</p> <p>Diri may: Rice cooked with corn.</p> <p>Diri rousi: this consists of steamed rice stir-fried with spices such as onions and garlic.</p> <p>Kanji: this is a type of rice prepared with yoghurt, salt and onion sprouts, mostly prepared during special occasions.</p> <p>Khichiri: Rice cooked in turmeric paste and with pulses.</p> <p>Mounfan: this is a kind of « Briyani » with fewer spices and with a more Chinese influence. It is often termed “Chinese briyani”.</p> <p>Poulao: this is another form of spicy rice dish cooked with meat.</p> <p>Rice and tea: Rice was prepared alone and added to pure tea (“dite pir”) for breakfast, or to soured milk.</p> <p>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”).</p> <p>Sutarfin/ Sutarpheni: shredded pastry made of rice flour cooked in oil and immersed in rose-flavoured sugar syrup and offered to guests on wedding occasions.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements;

	Natural elements associated	
2.2	Associated intangible elements; Social organization	
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 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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by...	Dr. M. de Salle-Essoo

		Christian Maudave Sarita Boodhoo
6.0	<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 recipes based on wheat flour		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes based on wheat flour
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>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”).</p> <p>Chapatti: This is a type of flatbread.</p> <p>Dal pittah: this consists of flatbreads which are cooked and cut into pieces and then added to a “dal” (<i>Cajanus Indicus</i>) soup. This recipe is often eaten with chutney.</p> <p>Dal puri: this is one of the most popular traditional fast foods of Mauritius. Dal puri is flour-based dough stuffed with “dal” (<i>Cajanus Indicus</i>), 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.</p> <p>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.</p> <p>Goulawni: this is a sweet kind of pancake similar to “dal puri”</p> <p>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”.</p> <p>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.</p> <p>Tipouri: 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.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization	
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 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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, Tv shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Asgarally, I., 2006, L'île Maurice des cultures, Mauritius: Editions Le Printemps. Boodhoo, S., 1999, Bhojpuri Traditions in Mauritius, Mauritius: Mauritius Bhojpuri Institute.	

	<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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Traditional recipes based on maize	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes based on maize
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Boiled maize: This involves placing maize in salted water and allowing it to boil. It is eaten when the boiling process is over.</p> <p>Lasoup may: A soup made from maize.</p> <p>May griye: In the past, people used to grill maize on a coal pot or wood fire and ate it as a staple food.</p> <p>Ora or makay: Kind of “farata” made with maize flour.</p> <p>Pudinn may: pudding made with maize.</p> <p>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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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>	

Traditional recipes based on noodles	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes based on noodles
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Mifoun: a kind of fine noodle made from rice flour. It can be prepared as “bouyon mifoun” or “mifoun frir” as described below.</p> <p>Bouyon mifoun: The “mifoun” is boiled with ingredients such as soy sauce, meat and vegetables.</p> <p>Mifoun frir: The “Mifoun” is stir-fried with other ingredients such as meat, vegetables, eggs and soy sauce.</p> <p>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.</p> <p>Minn frir: noodles stir-fried with other ingredients such as meat, vegetables, eggs and soy sauce.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, Tv shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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>	

Traditional recipes based on potatoes	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes based on potatoes
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Potato is a starchy tuberous crop that is often used in Mauritius; it can be eaten as a salad, gratin, or is often added to other traditional meals</p> <p>Gratin: Potatoes are used to make gratin. This is often served during dinner, or on special occasions. Gratin is prepared in the traditional way and baked in the oven. It is often served with bread or sometimes with chicken, meat and with lettuce.</p> <p>Salad pomedeter (potato salad): In potato salad, carrots, beetroot, onions and eggs are often added to give taste and colour. The “salad pomedeter” is often eaten with meat, fish, chicken and bread.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, Tv shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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>	

Traditional recipes based on cassava	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes based on cassava
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	Short description 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, "toufe bred" (taro leaves) and chutneys.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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 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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.	

Traditional recipes for sauce based dishes		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for sauce based dishes
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>“Sauce blanche de camarons au palmist”: a white béchamel sauce dish made with “camaron” (freshwater prawns) and palmist (<i>Dictyosperma album</i>). It is quite an expensive dish, and is thus prepared only on very special festive occasions.</p> <p>“Sauce rouge de camaron”: a red sauce made of tomatoes served with “camaron” (freshwater prawns).</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements;	

	Social organization	
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 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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
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5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo

<p>6.0</p>	<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.</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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Traditional recipes for other meat/ fish dishes	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes for other meat/ fish dishes
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>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.</p> <p>Salad zourit: The Octopus ("zourit") is prepared with raw pawpaw, vinegar and onions.</p> <p>Sarsiv: Pork or chicken cooked with honey.</p> <p>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.</p> <p>Mous zonn fri: Wasp larvae are fried in oil with onions. It is usually eaten with rice and lentils.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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>	

Traditional recipes for “bouyon”	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes for “bouyon”
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description Mauritians also like broth, with vegetable leaves: ‘bouyon bred’ (a kind of taro leaves), or with meat, crab or vegetables.</p> <p>Bouyon bred: Soup made from water in which edible leaves have been boiled. Some of these leaves are pumpkin leaves, “sousou” (<i>Sechium edule</i>) leaves, lettuce, “mouroum” (<i>Moringa oleifera</i>) leaves.</p> <p>Bouyon krab (crab stock): A crab stock with onion, tomatoes, celery, garlic, thyme, salt, pepper and crab.</p> <p>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).</p> <p>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.</p> <p>Bouyon tektek, bigorneaux (winkles): 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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None

4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.	

Traditional recipes for vegetable/ fruit dishes	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes for vegetable/ fruit dishes
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>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" (<i>Sechium edule</i>), "violet" (a kind of taro), jackfruit ("zak"), breadfruit ("friyapin") among others.</p> <p>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").</p> <p>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).</p> <p>"Toufe" (steamed): Vegetables are often just cooked with onions, garlic, chilli, salt and pepper.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission;

	Not applicable	
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. Collection of testimonies by researches, TV shows, books	
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5.2	Restrictions, if any, on use of inventoried data;	None
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Traditional recipes for porridge (pulses)		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for porridge (pulses)
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Pulses form an important part of Mauritian traditional diet. The most popular ones are: lentils, haricot beans, kidney beans and “dal” (<i>Cajanus Indicus</i>). The pulses are boiled and cooked with onion, garlic and herbs.</p> <p>Amtee/Hamti: A spicy soup.</p> <p>Bersann: A dish made of “dal”.</p> <p>Dal pittah: It is a food preparation in which flatbreads are cooked and cut into piece and then added to the “dal” (<i>Cajanus Indicus</i>) soups. This recipe is often eaten with chutney (see also wheat flour section).</p> <p>Dal puri: It is one of the most popular traditional fast food of Mauritius. It is a flour doe stuffed with “dal” (<i>Cajanus Indicus</i>), 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).</p> <p>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.</p> <p>Katkat: Fried “dal” with spices.</p> <p>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.</p> <p>Poli: Boiled chickpea (“gram bouy”) (a variety of “dal”) crushed in “jata” previously.</p> <p>Rason: A spicy lentil soup usually served before dinner. It contains coriander, aromatic curry leaves, and garlic and tamarind juice.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization	
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.; All the Mauritians	

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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
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Traditional recipes for accompaniments		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for accompaniments
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Mauritians often eat their dishes with accompaniment. This includes chilli, pickles, chutney, “zasar”, “koutcha” and spicy sauces.</p> <p>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.</p> <p>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.</p> <p>Pima kraze: 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.</p> <p>Pima mazavarou: 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 “bomli” (<i>synodus variegates</i>) or “sevret” (small river shrimps) can also be added to the preparation.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Zasar or Koutcha: 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 “zasar” are prepared with mangos, mix vegetables, local olives (<i>Elaeocarpus floribundus</i>) or “bilinbi” (<i>Colea pedunculata</i>) among others. The preparation of the “koutcha” is quite similar to that of “zasar”; 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 associated	
2.2	Associated intangible elements; Social organization	
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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
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Traditional recipes for sweet foodstuffs		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for sweet foodstuffs
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Bhoondiya: Cake made of “besann”, cardamom, sugar, yellow color. It is fried and then put in a sirup.</p> <p>Biskwi maniok: The making of “biskwi manioc” (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.</p> <p>Chanth: Sweet pancakes.</p> <p>Churma: It is a “bhakri” (kind of pancakes (like “farata”) made of corn flour) prepared with honey, sugar and ghee.</p> <p>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.</p> <p>Dudhpithi: Small rolled pieces of flour cooked in milk.</p> <p>Fenous: It is a yogurt boiled, with some vinegar or lemon, to be curd.</p> <p>Fruits cristallisés: Fruit crystallized with sugar. Pawpaw, pomelo and Chinese gourd are the most popular crystallized fruits.</p> <p>Galet maniok: A kind of hard pancake made with flour, butter, eggs and manioc.</p> <p>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.</p> <p>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.</p> <p>Gato Franse (French cakes): European patisserie in general. However, a Mauritian touch has been given to these cakes.</p> <p>Gato frwiapin: Pieces of breadfruit are soak in the dough and fried.</p> <p>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.</p> <p>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.</p> <p>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</p>	

<p>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.</p> <p>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.</p> <p>Gato maserenge: Cake made by a baker from a mixture of the previous day leftover.</p> <p>Gato may: Cake prepared with maize.</p> <p>Gato muthai –Jalebi: This is a coiled 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.</p> <p>Gato patat: 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.</p> <p>Gato pistas: Peanuts are boiled, and then cooked in a red sugar.</p> <p>Gato zinzli: A cake prepared with flour, milk, sugar and sesame seeds.</p> <p>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.</p> <p>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).</p> <p>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 festival.</p> <p>Kakhorni: The remaining cream of the preparation of Ghee which sticks to the pan is scratch and mixed with sugar. Children liked it.</p> <p>Kanawla: Cakes made with grated coconut specially prepared for Ganesh Chaturthi festival.</p> <p>Kantoli: A kind of pudding made with ground rice, milk, sugar, curcuma and grated coconut.</p> <p>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'.</p> <p>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.</p> <p>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.</p> <p>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</p>

<p>shouting “kulfi malay”.</p> <p>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 holes 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.</p> <p>Bulfi: 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.</p> <p>Makaron: The Mauritian “makaron” is prepared with grated coconut, sugar, flour, vanilla and eggs.</p> <p>Makasia koko: These are like small brioches. They contain grated coconut inside. Mauritians, especially children, use to buy it after school or for tea time.</p> <p>Mawa Samoosa: The Mawa Samoosa 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.</p> <p>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.</p> <p>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 christening of a child.</p> <p>Nougat: It is a sweetened candy with either peanuts or almond seeds.</p> <p>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.</p> <p>Piaw: It is a type of fried sweet doughnut.</p> <p>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.</p> <p>Poudinn may: A pudding prepared with grinded maize.</p> <p>Poudinn vermisel: A pudding prepared with vermicelli.</p> <p>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”.</p> <p>Puwa: This cake made of flour, powder milk is fried. It is traditionally prepared for Holi festival.</p> <p>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.</p> <p>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</p>

	<p>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.</p> <p>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.</p> <p>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.</p> <p>Sorbe kreol (Creole ice-cream): The basic ingredients of these ice-creams are local fruits, namely pineapple, coconut, lime or pawpaw, water and sugar.</p> <p>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.</p> <p>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.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization	
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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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>	

Traditional recipes for snacks/ salt cakes		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for snacks/ salt cakes
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>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.</p> <p>Bhajjia: It consists of only batter as compared to other snacks. It is fried in oil, and we can eat it with chilli.</p> <p>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.</p> <p>Chips banann: These are thin banana slides fried in oil. It is a famous snack.</p> <p>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.</p> <p>Fruit à pain frit: “Fruit à pain” (<i>Artocarpus communis</i>) slides fried in oil.</p> <p>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.</p> <p>Gato kravat: It is made of flour and can often be served during parties and for the Chinese festival.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Ghoonghooni: Grilled grams eaten leisurely.</p> <p>Moulkou: It is a popular Mauritian snack made with flour and fried. It is sold everywhere in sealed packets.</p> <p>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.</p> <p>Samousa: The “samousa” is a fritter that comes from India. In Mauritius the “samousa” is filled in with several ingredients. It can be filled with cheese, chicken, 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 anywhere.</p> <p>Taro roots (arouille) pastries: It is a kind of tuberous root from the taro plant and is cooked with</p>	

	<p>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.</p> <p>Warya: Special cakes made with “sonz” leaves (a kind of taro leaves) and “dal” (<i>Cajanus Indicus</i>).</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization	
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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by NHF Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by NHF Fieldwork done for Mauritius Marathi Cultural

		Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Dr. Sarita Boodhoo
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Traditional recipes for alcoholic and non alcoholic beverages		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional recipes for alcoholic and non alcoholic beverages
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Alcoholic beverages</p> <p>Divin banann: It is produced by the fermentation of banana during several days.</p> <p>Divin letsi: It is produced by the fermentation of lychee in rum or in another alcohol during several days.</p> <p>Divin zanana: This is an alcoholic drink produced by the fermentation of pineapple peel, sugar and water during at least three days.</p> <p>Pons (punch): It is a mixture of rum or wine with fruits, such as oranges, pineapples, apples, lime, with sugar. Carbonated drinks, such as “sprite” can also be added to the mixture. “Pons” is usually drunk only on festive occasions.</p> <p>Rom (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.</p> <p>Rom aranze: 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.</p> <p>Rom lanbik/ Rum tilanbik: It is homemade rum prepared in an apparatus called “lanbik”. It is actually forbidden in Mauritius, but it is part of Mauritian traditions.</p> <p>Seval-pa-bouze: 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.</p> <p>Non-alcoholic beverages</p> <p>Alouda/ Falouda: It is a kind of milkshake whereby milk is mixed with syrup, and “tukmaria” (basil seeds) is soaked and added in it. It is kept cold. The Port Louis market is a famous place for its "alouda". Nowadays, ice cream is even added to the drink.</p> <p>Dahi: It is homemade curd. Actually found on a commercial package in supermarket.</p> <p>Dite morisie: It is the typical cup of black tea (vanilla or nature) with sugar and powder milk.</p> <p>Lassi: Lassi 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.</p> <p>Panakon: A sweet drink especially prepared with jiggery and spices, drunk during Cavadee festival.</p> <p>Tamarinad/ Zi tamarin: Ripe tamarind is added to water and sugar to make a juice. It is particularly enjoyed served chilled in summer.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	

2.1	Associated tangible elements; Natural elements associated	
2.2	Associated intangible elements; Social organization	
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.; All the Mauritians	
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, subsistence, rituals, festivals	
3.4	Modes of transmission; Oral, through experience with the elderly generation, books	
3.5	Concerned organizations (NGOs and others). None	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Not applicable	
4.2	Threats to the transmission; Not applicable	
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
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5.5	Date of entering data into an inventory;	28 October 2012

5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
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Traditional recipes for other dishes	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional recipes for other dishes
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>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.</p> <p>Boulet sinwa: Mauritians are fond of “niuk yan” (meat balls), fish balls, “en pow niuk” (steamed fish fingers), “teo kon” (beancurd) and “saw mai” (“chouchou” balls). These are usually sold with a “bouyon” by street vendors.</p> <p>“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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Natural elements associated
2.2	Associated intangible elements; Social organization
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.; All the Mauritians
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, subsistence, rituals, festivals
3.4	Modes of transmission; Oral, through experience with the elderly generation, books
3.5	Concerned organizations (NGOs and others). None
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Not applicable
4.2	Threats to the transmission; Not applicable
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. Collection of testimonies by researches, TV shows, books	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done for Mauritius Marathi Cultural Centre Trust, 2011, Corniche Bay project, 2008, Le Morne Heritage Trust Fund, 2005
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Sarita Boodhoo
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.	



Figure 1. Grinding grains in a stone crusher or *jaanta* is usually accompanied by traditional singing.



Figure 2. A *Janta* outside the house



Figure 3. The traditional *ros kari*



Figure 4. Tumeric crushing in a mortar with a pestle



Figure 5. A woman crushing grains in a big mortar

CATEGORY III
GAMES AND ATHLETICS

TRADITIONAL GAMES	
Precision games	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Precision games
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Guli Danda/ Guli Danta: this game has some traits of cricket but it requires a minimum of two players. The game is played with a “gilli” and a “danda”, both of which are wooden sticks. The first one is longer than the second one. The objective of the game is to use the “danda” to strike the “gilli”. For this purpose, a circle is drawn in the ground and the “gilli” is inserted into the hole. The “danda” is then swung downward onto the end of the “gilli”, causing the “gilli” to jump upward. The striker then strikes the “gilli” 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 “gilli” then he will be the one who will strike the “gilli. 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.</p> <p>Sapseeway/ Sapsiway: The sapseeway 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 consider 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.</p> <p>Slingshot: 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.</p> <p>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.</p> <p>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</p>

	<p>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 threw 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.</p> <p>Zwe lamarel: The game consists of moving on one feet or both foot by pushing a quoits 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.</p> <p>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.</p> <p>Zwe pistole bambou: 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.</p> <p>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.</p> <p>Zwe Toupì/ toupì malgas (top). There were three kinds of top which were played: 'toupì malgas', 'toupì naye' and 'toupì lagrin leksi'. The 'toupì 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 'toupì 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 'toupì 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 "toupì" 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.</p> <p>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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Toys and material used to play games
2.2	Associated intangible elements; Social practices, craftsmanship's
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.; All the Mauritians	
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, leisures	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation	
3.5	Concerned organizations (NGOs and others). None	
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; Disappearing with commercial toys and mass consumption	
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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay prject, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay prject, 2008
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Aquilah Rojoa
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

	<p>Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in <i>Western Folklore</i>, 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. <i>Together Children Traditional Singing Games in Mauritius</i>. 1st ed, Moka: Mahtama Gandhi Institute</p> <p>Rojoa, A.B.A, 2012. <i>Children Games in Mauritius</i>. 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, <i>Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project</i>, Mauritius.</p>
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Chasing games	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Chasing games
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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 '<i>pot</i>'.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Toys and material used to play games
2.2	Associated intangible elements; Social practices, craftsmanship's
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.; All the Mauritians	
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, leisures	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation	
3.5	Concerned organizations (NGOs and others). None	
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; Disappearing with commercial toys and mass consumption	
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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.5	Date of entering data into an inventory;	28 October 2012
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6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in Western Folklore, 48(1), pp. 33-	

42.	<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>
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Recreational Sports Games or Competition Games		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Recreational Sports Games or Competition Games
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Buoy (street football): This game is usually regarded as being the most popular one for Mauritian boys. The street football does not require the same strict rules as the formal football game: a football field, an official ball, field markings, flags, and the number of players. The game can be played by two or by any number of players. What is required is just a ball, and bags, clothing, shoes, bottles used as goalposts.</p> <p>Deer Hunting: Deer hunting is practiced in “sase” (hunting ground). It is usually perceived as being related to social, economic and ethnic status in Mauritius; since long, it has been the leisure activity of male Mauritians of European origins. Even if things tend to change, this socio-economic and ethnic relationship is still a reality.</p> <p>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.</p> <p>Gad a dak/ Gadadak: 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>	

<p>music is being played. When the music is stopped, if the children is not found sitting, he or she is eliminated.</p> <p>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</p> <p>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).</p> <p>Regat pirog lawwal: This refers to an annual sailing competition of traditional pirogues which takes place at Mahebourg. Organised in Mauritius since 1874.</p> <p>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.</p> <p>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.</p> <p>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 place in different positions.</p> <p>Zwe football: Long time ago children used ball made of cloth to play gamed till late1960's.</p> <p>Zwe hoolahoop: A toy hoop that is twirled around the waist, limbs or neck.</p> <p>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 remove of opponent's marble is called "bute". "Kanet" means marbles in Creole language which is played mostly by boys. There are several kinds of how it is played in Mauritius: "triang" (triangle), "pous trou" (pushing the opponent marbles in a hole), "zwe lao" (play above), "gard tape" or hit the marble with the elbow.</p> <p>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.</p> <p>Zwe kokom: One or more players are chosen "kokom" by drawing lots. The other players taking a ball with her, place themselves in a form of a circle. The two "kokom" 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 "kokom" by the one that has lost the possession of the ball.</p> <p>Zwe lapex ti pwason: It refers to the fishing of small fishes in rivers which use to be leisure for children.</p> <p>Zwe lariaz/ Larou Lariaz: It is also known as wheel barrow. The game consists of rolling a wheel with a "lariaz"- 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</p>

<p>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 is originated from China.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Zwe pomedeter 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.</p> <p>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.</p> <p>Zwe servolan/ Kites: Kites have been popular in Mauritius for hundreds of years, and Mauritian</p>

	<p>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.</p> <p>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.</p> <p>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.</p> <p>Zwe sot mouton: In this game, one has to bend and the other jump over his friend.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Toys and material used to play games	
2.2	Associated intangible elements; Social practices, craftsmanship's	
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.; All the Mauritians	
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, leisures	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation	
3.5	Concerned organizations (NGOs and others). None	
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; Disappearing with commercial toys and mass consumption	
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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave Aquilah Rojoa
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in Western Folklore, 48(1), pp. 33-42. Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 October 2012 by National Heritage Fund, held at University of Mauritius. Consultative workshop on inventory of Intangible Cultural Heritage, organized on 09 November 2012 by National Heritage Fund, held at University of Mauritius. Des Jouets à Faire Soi-même Pt1, 1998. Video. Mauritius: The Mauritius College of the Air. Des Jouets à Faire Soi-même Pt2, 1999. Video. Mauritius: The Mauritius College of the Air. La Fabrication D'un Cerf Volant, 2002. Video. Mauritius: The Mauritius College of the Air. Ramdin, S., 1989. Together Children Traditional Singing Games in Mauritius. 1st ed, Moka: Mahtama Gandhi Institute Rojoa, A.B.A, 2012. Children Games in Mauritius. Thesis (BA (Hons)) University of Mauritius Sapsiway, 1995. Video. Mauritius: The Mauritius College of the Air. The relevance of Traditional Games in Modern day living in Mauritius, Ramgulam Dorita, 2000 MAU/DLB1137.R32000 University of Mauritius, 2008, Anthropological Survey of La Gaulette and Coteau Raffin, Corniche Bay Project, Mauritius.	

Singing and Hand-clapping games		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Singing and Hand-clapping games
1.2	Short, maximally informative title (including indication of domain(s));	Social practices
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>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.</p> <p>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.</p> <p>Ali Ali Gari Bagha: sung in Marathi language it is popular game where they imitate the train.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Siao Tchin Woa Ya: sung in Chinese language, the players sing and run around pretending to catch insects which are injurious to health.</p> <p>Siter siter panari / Kas kas dan kilabarb: two girls hold each other hands and run circularly singing the song 'siter siter panari'. According to Ramdin this game is from Creole origin. In French this term is written as "Cythère Cythère Panari" means children rounds.</p> <p>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 (<i>Actophilornis africanu</i>). This bird defends their territories especially after reproduction period.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Toys and material used to play games	
2.2	Associated intangible elements;	

	Social practices, craftsmanship's	
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.; All the Mauritians	
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, leisures	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation	
3.5	Concerned organizations (NGOs and others). None	
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; Disappearing with commercial toys and mass consumption	
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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.5	Date of entering data into an inventory;	28 October 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Christian Maudave

	Aquilah Rojoa Sarita Boodhoo
6.0	<p>REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p>Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in <i>Western Folklore</i>, 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>

Imitating Games	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Imitating Games
1.2	Short, maximally informative title (including indication of domain(s)); Social practices
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
1.5	<p>Short description</p> <p>Daddy Mummy Game: The name describes what it is all about. There is nothing related to the real life marriage, it is played among children, each one will take a character in the family i.e. Daddy, mummy, son & daughter ... There is no rule to play this game actually it is not a game but a happening. The children will act what their parents do in home like scolding, caressing, asking the children why you are not studying well and girls would act like mothers doing house chores like for example cooking food.</p> <p>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.</p> <p>Zwe imit dokter, mis lekol, boutikie: In this game, the role of teacher, Doctor and shopkeeper are being imitated.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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> <p>Zwe telefonn lamok (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; Toys and material used to play games
2.2	Associated intangible elements; Social practices, craftsmanship's
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.; All the Mauritians	
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, leisures	
3.4	Modes of transmission; Oral, by experiencing it with elderly generation	
3.5	Concerned organizations (NGOs and others). None	
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; Disappearing with commercial toys and mass consumption	
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;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 October 2012 by National Heritage Fund Fieldwork done by Aquilah Rojoa for her dissertation in 2011-2012 all around Mauritius, fieldwork done for Conriche Bay project, 2008
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6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Sutton-Smith, B., 1989, "Children's Folk Games as Customs", in Western Folklore, 48(1), pp. 33-42.	

	<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>
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Figure 1. Children playing *la marel* in a playground

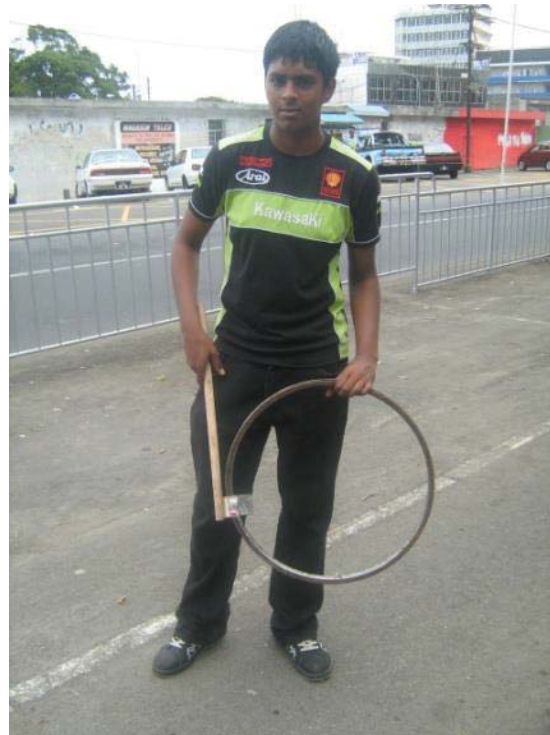


Figure 2. A young boy holding a wheel barrow

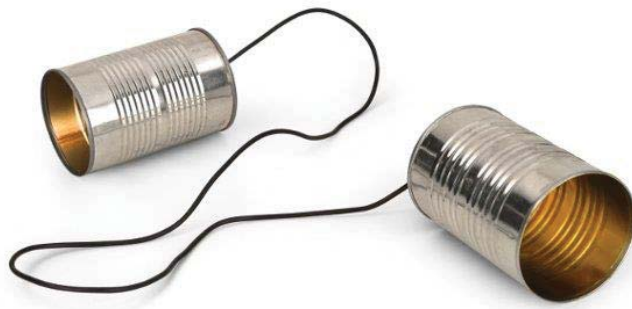


Figure 3. Telefon lamok



Figure 4. A drawing of the *Kanet triang* as it was played



Figure 5. A grid on which children play *Lastik* game



Figure 6. A bundle of rubber bands used to play *sapseewaye* game



Figure 7. A young boy playing *sapseewaye*



Figure 8. Children playing *saute la corde* on the street



Figure 9. Playing *Colinmayar* on the beach



Figure 10. A home-made slingshot as used in the past



Figure 11. The traditional *toupille* (spinning-top) with a whip

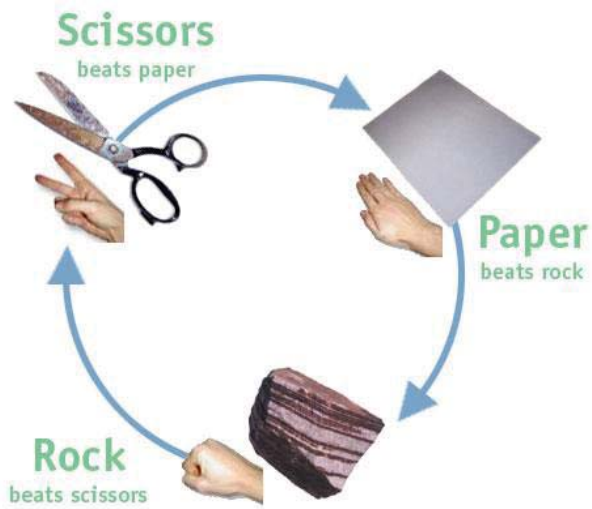
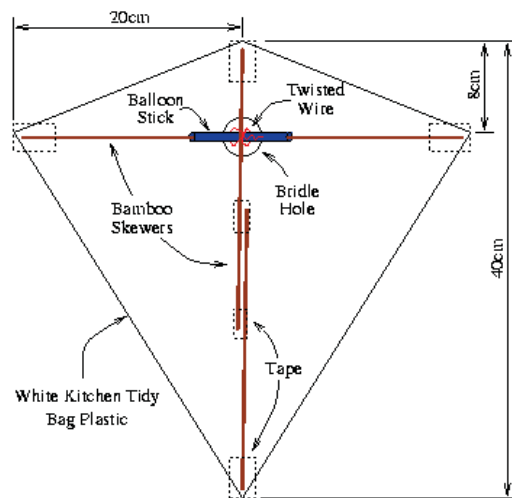


Figure 12. Sketch showing the paper-rock-scissors game is played



Diamond Kite

Figure 13. Sketch for making a traditional kite

DOMAIN 4

KNOWLEDGE CONCERNING NATURE AND THE UNIVERSE

INTRODUCTION

This chapter presents the knowledge and practices concerning nature and the universe in Mauritian intangible cultural heritage. They are defined by the UNESCO Convention (2003) as follows:

“Knowledge and practices concerning nature and the universe include knowledge, know-how, skills, practices and representations developed by communities by interacting with the natural environment. These ways of thinking about the universe are expressed through language, oral traditions, and feelings of attachment towards a place, memories, spirituality and worldview. It also includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals. They also strongly influence values and beliefs and underlie many social practices and cultural traditions. They, in turn, are shaped by the natural environment and the community’s wider world.”

This domain includes the knowledge, know-how, practices and representations, in interaction with natural environment. These types of cultural heritage are changing rapidly and are endangered due to increasing urbanisation and privatisation of land access and land use, as well as due to modernisation and changes in socio-economic lifestyles.

KNOWLEDGE AND PRACTICES CONCERNING NATURE AND UNIVERSE

Knowledge concerning nature and universe include various conceptions inherited from the ancestral cultures of Mauritians, their adaptation to the local environment and their mutation according to the interaction between cultures in a multicultural society. The various elements included in this domain of culture are intimately linked and built on the same background of system of beliefs.

Practises concerning nature and universe include the various practices associated with the knowledge and use of nature, specifically for subsistence purposes and traditional medicine. These are disappearing with urbanisation, modernisation and restricted access to natural areas. However, these are part of Mauritian intangible cultural heritage and accordingly must be preserved, given that this knowledge is essential to ecological practices for a sustainable island.

Use of nature for subsistence: Subsistence practices based on the knowledge of natural environment were the basis of past lifestyles which were in accordance with natural elements, seasons, weather and life cycles. These have changed with modernisation; however they are still present in the memory and practices of some Mauritians. They include the traditional hunting practices, fishing practices, agriculture/ harvesting, farming and -gathering practices.

CATEGORY I USE OF NATURE FOR SUBSISTENCE

TRADITIONAL HUNTING FISHING AND GATHERING PRACTICES		
Traditional hunting practices		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional hunting practices
1.2	Short, maximally informative title (including indication of domain(s));	Practices concerning nature and universe
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Legal hunting</p> <p>Deer hunting: Legal hunting practices have to be differentiated from illegal hunting or poaching. Legal hunting concerns mainly deer hunting in Mauritius. Deer were brought to Mauritius by 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. “Coloured” men were only brought in hunting games as helpers. The rare “coloured” people who used to be invited to join a hunting party were required to have a gun and to know the owner of the “sase” (hunting ground). In 1828, there were 827 registered hunters, among which there was only one “coloured” person. 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. Before 1960, deer 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 “sase” (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 “sase” was a family business supervised and managed by family members. Deer 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 “sase”. 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 “tifizi” or “piker fizi” (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 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</p>	

“tourner”/“tchoula” (beaters), “depeser”/“kouper” (skinning/ cutter-up) or “krokmor” (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 “krokmor” (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 “krokmor” 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 monkies, hare, wild boar and tenrec. Tenrec and hare hunting were held at

	<p>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.</p> <p>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.</p> <p>“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.</p> <p>Use of tools and techniques</p> <p>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.</p> <p>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.</p> <p>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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Tools and devices used to hunt
2.2	Associated intangible elements; Leisures, games, social gathering, subsistence activity
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.; Across Mauritius	
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 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; 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;	Workshop organized on 24 Octobre 2012 by National Heritage Fund Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.2	Restrictions, if any, on use of inventoried data;	Poaching practices are illegal
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 Octobre 2012 by National Heritage Fund Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	

	<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>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 fishing practices	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional fishing practices
1.2	Short, maximally informative title (including indication of domain(s)); Practices concerning nature and universe
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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 actually disappearing and have given way to industrial and commercial fishing techniques such as long-line fishing, big game fishing, or trawling. Modern tools made of artificial materials 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</p> <p>There are different types of fishing techniques according to the fishermen. Traditional Mauritian fishing techniques are:</p> <p>“Pes a la senn” (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 “senn” (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 “bataz”. Net fishing is practiced in the lagoon and is a very destructive technique.</p> <p>“Pes a la golet” (angling): This fishing technique is the most common one. It consists of a long piece of thread fixed to a “golet” (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>

“Pes o kazie” (trap fishing): This is another common fishing technique practiced by most fishermen. This is a very 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 actually made with galvanized wires. The shape of the fish hoat also varies. There are traps which are round known as “kazie ron” (round traps) or “kazie barik” which are used to catch bluespine unicorn fish also known as “pwason korn” in Mauritius. Round fishing hoats are more recent but not commonly found. The most commonly and oldest hoats used are known as “kazie plat” (flat hoat) 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: Mauritian 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 readymade 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, hoats, 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 hoats.
- **Lagaf** (gaff): A long stick with a sharp hooked piece of metal at the end used to place the stones inside the hoat.
- **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 lebbek*) 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

	<p>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 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 farer.</p> <p>Another kinds of traditional boat differentiated from fishing boats is called "bato ponte". 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>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Tools and devices used to fish, natural elements associated	
2.2	Associated intangible elements; Craftsmanship of marine carpenter and making of fishing tools	
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.; Across Mauritius	
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 experiencing with elderly generations, informal teaching	
3.5	Concerned organizations (NGOs and others). Fishing associations, associations for the protection of marine environment, Ministry of Fisheries	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Endangered by industrial fishing and the disappearance of coral reef fishes according 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	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Workshop organized on 24 Octobre 2012 by National Heritage Fund Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.2	Restrictions, if any, on use of inventoried data;	Destructive tools must be forbidden (pes a lasenn) or adapted to preservation of environment
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Workshop organized on 24 Octobre 2012 by National Heritage Fund Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Consultative workshop on inventory of Intangible Cultural Heritage, organized on 24 Octobre 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.	

Traditional gathering	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional gathering
1.2	Short, maximally informative title (including indication of domain(s)); Practices concerning nature and universe
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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 “fey sonz” (<i>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 actually mainly done in private space of the court yard were 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
2.2	Associated intangible elements; Culinary practices
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.; Across Mauritius
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 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; 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. 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;	Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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.	

TRADITIONAL AGRICULTURAL AND FARMING PRACTICES		
Traditional agriculture/harvesting		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	Traditional agriculture/harvesting
1.2	Short, maximally informative title (including indication of domain(s));	Practices concerning nature and universe
1.3	Community(ies) concerned;	Mauritian
1.4	Physical location(s) of element;	All around the island
1.5	<p>Short description</p> <p>Gardening</p> <p>In the past, the “meteyaz” (share cropping) was a very common economic and subsistence activity in Mauritius. People living in camps and villages used to do “zardin” (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 (“langar”) in their gardens to stay at night and had a gun with them to keep the monkeys away from the banana trees. 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 lifestyle that accompanied them.</p> <p>Use of traditional gardening tools</p> <ul style="list-style-type: none"> – Lars (axe): a hand-held cutting tool with of an axe head made of copper and a wooden haft. It was used to cut wood. – Sabr (sword): a hand-held cutting tool with of a single-edge blade and a wooden handle. It was used to cut small woody plants. – Fosi (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. – Pios (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. – Serp (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 court yard 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 mechanic 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.

Sugar cane cultivation

Sugar cane plantation was and is still one of the economic pillars of Mauritius. Sugar cane 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, sugar cane industry developed, sugar cane plantations became extensive and sugar estates flourished. Sugar cane 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, sugar cane 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 sugar cane 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 sugar cane 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

	<p>be able to cut straw, herbs and to remove stones to dig lines in the soil before planting cane. A tools known as “baraminn” 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 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 sugar cane 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 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 Coffee was grown in Mauritius but as 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 “pilon” (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 “grek” (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
2.2	Associated intangible elements; Culinary practices
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.; Across Mauritius	
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 experiencing with elderly generations, informal teaching	
3.5	Concerned organizations (NGOs and others). MSIRI, Chamber of agriculture	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Endangered by land use and socioeconomic activities mutations	
4.2	Threats to the transmission; Lack of transmission	
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. Collection of testimonies by researchers	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Fieldwork done for the Corniche Bay Project, UOM, 2007-2008 Workshop organized on 09 November 2012 by National Heritage Fund.
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; Mr Dilchand, maker of <i>Grat</i> tools	
5.4	Date and place of data gathering;	Fieldwork done for the Corniche Bay Project, UOM, 2007-2008 Workshop organized on 09 November 2012 by National Heritage Fund.
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES 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.
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Traditional farming	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; Traditional farming
1.2	Short, maximally informative title (including indication of domain(s)); Practices concerning nature and universe
1.3	Community(ies) concerned; Mauritian
1.4	Physical location(s) of element; All around the island
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.</p> <p>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 ghee (clarified butter) with boiled cow milk. Moreover, every part 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 “boudin” considered as a delicacy. Goats were sold to butchers and the skin of goats were used to make the traditional music instrument called “ravan”. 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; Animal reared, objects and elements associated
2.2	Associated intangible elements; Culinary practices, traditional houses
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.; Across Mauritius
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 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; Endangered as there is no more space to rear animals in the court yard since the massive 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; Yes	
4.4	Viability of associated tangible and intangible elements; Endangered	
4.5	Safeguarding measures in place. 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;	Fieldwork done for the Corniche Bay Project, University of Mauritius, 2007-2008
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; None	
5.4	Date and place of data gathering;	Fieldwork done for the Corniche Bay Project, UOM, 2007-2008
5.5	Date of entering data into an inventory;	03 November 2012
5.6	The inventory entry compiled by....	Dr. M. de Salle-Essoo Manesha Soneea
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.	

DOMAIN 5

TRADITIONAL CRAFTSMANSHIP

INTRODUCTION

Waves of migration have peopled Mauritius since the beginning of the 18th century. Much of this migration has been in terms of 'labour', with each group being brought by colonial authorities with specific tasks in mind. Each group brought the different skills and competencies from their respective countries but learnt new ways of making things when colonial administrations from 1735 set up workshops made up of Malagasy, French, Mozambican and Indian workers, slave and free, skilled and unskilled. In the 19th century, it was the sugar industry which overtook all other forms of economic activity. Much Mauritian labour has also been 'exported' overseas as Mauritian craftsmen and skilled workers found employment in the sugar industries in Australia and South Africa and various parts of Africa. Over the years, there has been an evolution in the process and materials used in each type of skilled occupation. Local materials had to be substituted for materials that were not available. Manual methods were replaced by machine made products. New methods of working the materials were devised and the products became transformed in Mauritius into what could be called the 'Mauritian savoir faire'. It is not possible therefore in many cases to trace the exact geographic and cultural origin of the various crafts and trades referred to in the inventory. Transmission across generations of the knowledge of working wood, stone, lime, aloes, coconut, clay has occurred with degrees of success depending on a number of factors.

Environmental and climatic pressures have impacted on traditional craftsmanship too, with deforestation and land clearing reducing the availability of key natural resources. The continued availability of materials, such as some types of woods which are now considered endangered has led to new woods being used. Some materials are less available than before such as lime and coral and thus are likely to disappear. Thus, although the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves, it will be necessary to document the production of goods that are no longer created simply for the purpose of retain the memory of the existence of this type of craft or trade. This could be done through production of catalogues, exhibits in museums, etc.

For those skills and crafts inherited from the past, and which deserve to be encouraged and preserved, safeguarding attempts must include institutional support for artisans willing to continue to produce these crafts to pass their skills and knowledge onto others, particularly within their own communities and villages but also to assist in marketing and financial incentives. Traditional crafts and skills perhaps more so than other forms of intangible heritage, in Mauritius has suffered in the past from insufficient legal and formal protection, from insufficient training in management skills as well as from an overbearing influence of large companies to the detriment of the small-scale craftsman. Many innovative small-scale entrepreneurial initiatives have thus failed due to sufficient financial and managerial support. Globalisation also poses significant challenges to the survival of traditional forms of craftsmanship. Mass production, has supplied goods needed for daily life at a lower cost, both in terms of currency and time, than hand production. Many craftspeople in Mauritius are struggling to adapt to this competition.

CATEGORY I HOUSEHOLD CRAFTS

FATAK BROOM MAKING- FABRIKASION BALIE FATAK	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Fabrikasion/Fer Balie Fatak</i> – Fatak Broom making
1.2	Short, maximally informative title (including indication of domain(s)); Domestic Craft - broom making
1.3	Community(ies) concerned; Fatak Broom makers Majority of Mauritian households have a balye fatak
1.4	Physical location(s) of element; All over the island. Plantations used to exist now exists in form of hedges but is getting rarer.
1.5	<p>Short description</p> <p>Scientific name: <i>Panicum maximum</i>. A fatak broom can be found in almost every Mauritian household. It was made in Mauritius since time immemorial. It is made from the fatak plant grown in the wild. With extensive deforestation today, fewer and fewer plants remain and fatak makers find it difficult to find plants. It is dried in the sun and the fatak 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. In the Seychelles, young unemployed youth are being taught fatak making so they can sell them and thus earn some pocket money. 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 are from door to door by a seller on a bicycle for \$1-2 each.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements</p> <p>It is used in the interior of the house. Hedges of fatak 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.</p>
2.2	<p>Associated intangible elements</p> <ul style="list-style-type: none"> - 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 ‘mare nwar’ (no full moon). If this is not followed it is believed the fatak 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 fatak, causing the fatak to shed flowers. Thus fatak is harvested in the <i>maree noire</i> in total darkness - It is also believed that when the leaves became rolled, it signifies that bad weather is on the way. - The leaves are used in a concoction to prevent vomiting and intestinal pains
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.	
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.	
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.; Fatak 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.	
3.2	Other participants (e.g., holders/ custodians);	-
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; From generation to generation and from parent to child, so far although it is recommended to follow the Seychelles example and teach it to young people formally. It is produced also for use as a decorative item.	
3.5	Concerned organizations None so far only concerned individuals.	
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 <i>balie fatak</i> .
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. None to our knowledge.	

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, 9 November 2012. Consent form with National Heritage Fund.
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; None.	
5.4	Date and place of data gathering;	2004 Petit Verger. 29 October 2012 from Internet.
5.5	Date of entering data into an inventory;	10.11.12
5.6	The inventory entry compiled by:	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -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.	

GRINDING TOOL MAKING-FABRIKASION ROS KARI	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Fabrikasion/Fer Ros kari</i> - grinding tool making
1.2	Short, maximally informative title (including indication of domain(s)); Domestic craft – <i>Fer Ros kari</i>
1.3	Community(ies) concerned; Stonemasons who also make walls and other items on order. Basalt Stone Cutters.
1.4	Physical location(s) of element; Stone carvers exist all over the island.
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 "Baba". 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	<p>Associated tangible elements;</p> <p>The <i>Ros kari</i> carvers need various tools to cut and carve the stone if they do not use mechanical means.</p> <p>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.</p>
2.2	<p>Associated intangible elements;</p> <ul style="list-style-type: none"> - 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
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>All male Mauritians, but generally today of slave origin. Spoken in the Creole language.</p>
2.4	<p>Perceived origin.</p> <p>In the 18th 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.</p>
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.	
3.2	Other participants (e.g., holders/custodians);	Promoters of Mauritian savoir-faire including trainers in stone cutting such the Industrial Vocational Training Board which includes stone cutting training. The Enterprise Mauritius wants to promote Mauritian handicrafts and trades such as stone masonry.
3.3	Customary practices governing access to the element or to aspects of it;	
3.4	Modes of transmission; Stone masonry is taught in training schools, through the signature of a MoU with Stone Cutters Guild in France to train young people in stone cutting.	
3.5	Concerned organizations (NGOs and others). Mauritius Institute of Training and Development. Heritage institutions 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 "Compagnon".	
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, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; The company is situated at Alfred Bernon Street, Coromandel and is represented by its Director, Mr. Sebastien Guerbette.	
5.4	Date and place of data gathering;	Internet Sources.
5.5	Date of entering data into an inventory;	10.11.12
5.6	The inventory entry compiled by:	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - <i>Ros cari</i> , http://mauricianismes.wordpress.com/2009/11/19/roche-cari/ Publié le - http://www.mauritianconnection.com/cuisine/receipe/index.html -MoU between MITD and CFMB, http://www.mitd.mu/shownews Koutchou koutchou deriere la porte...balie! WEEK-END SCOPE Vendredi 22/10/2004	

VACOAS BAG WEAVING- VANNRI SAK EK SAPO AN VAKOAS		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Vannri sak ek sapo Vacoas</i> - Vacoas Bag making
1.2	Short, maximally informative title (including indication of domain(s));	Domestic Craft - Traditional Vacoas Bag Making
1.3	Community(ies) concerned;	Mainly women labourers or from fishermen's families.
1.4	Physical location(s) of element;	Coastal villages. Village of Le Bouchon is however famous.
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>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements; Pandanus (Vacoas) trees	
2.2	Associated intangible elements; <i>Tant bazar</i> has become an expression to denote the consumer's weekly basket Words used in basket weaving have Malagasy origins such as the word tant itself, mandif, and soubik.	
2.3	Language(s), register(s), speech level(s) involved;	18 th century Mauritian Creole derived from the Malagasy word <i>tanty</i> .
2.4	Perceived origin. Basket weaving in the village of le Bouchon is of Malagasy origin as is most weaving carried out in 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.; Users of Pandanus laves are mainly women of a low socio-economic status. However, Anne Favory-Félicité, 56 years and residing in Vacoas is atypical weaver example of the upcoming breed of women who have turned their skill into a revenue-generating activity. Apart from Le Bouchon, there is also Bon Accueil village where basket weaving is practised on a large scale. SMEDA has a list of all artisans practising this craft per region.	
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	
3.4	Modes of transmission; -Generational. -SMEDA to improve quality.	
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	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; -Need to preserve promote sustainable growth of the Pandanus. -Need to educate people about the need to use this natural product in a sustainable manner.	
4.2	Threats to the transmission; -Generational - Lack of training to cultivators and bag manufacturers on sound use of <i>Pandanus</i> leaves. -Has been replaced by plastic bags. - Decrease in Vacoas bag makers 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. None.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	- University of Mauritius Community Workshop October 2012. Consent form with National Heritage Fund.

5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; UNDP Office of Coordinator for Mauritius for reports and progress of project implementation. Primavera Ltd., Mr Germiani Frederic, Avenue Michael Leal, Port Louis, Tel 230 17-2392. Yvonne Grenade, Caudan Craft Market, : 937 44 58	
5.4	Date and place of data gathering;	Interview by Journalist of Ms Grenade. Desk search. Data collected by UNDP on the environment and management of <i>Pandanus utilis</i> and on the socio-economic background of the producers and cultivators.
5.5	Date of entering data into an inventory;	10.11.2012
5.6	The inventory entry compiled by:	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - 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 -Interview with Yvette Grenade, Ile Maurice –Tourism, 12 Weekend scope, PORTRAIT : Anne Favory-Félicité, Artisane, <i>Tentée par le vacoas</i> . Jean Claude Fleury, <i>Artisanat et Creation</i> , ACCT, 1987.	

BROOM AND BRUSH MAKING- FER BALIE KOKO EK BROS	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Fer balie ek bros koko</i> - Broom and brush making
1.2	Short, maximally informative title (including indication of domain(s)); Domestic Crafts – outdoor broom made of coconut strands
1.3	Community(ies) concerned; Broom makers
1.4	Physical location(s) of element; All over island
1.5	<p>Short description</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 very 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>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Coconut strands. Dried coconut.
2.2	Associated intangible elements; Associated with back breaking work as the balie koko were short and so women have to bend down to sweep. Today Municipality workers added a pole to the broom to avoid having to bend down. As it is part of every Mauritian household, the word is used in many <i>sega</i> songs.
2.3	Language(s), register(s), speech level(s) involved; Mauritian Creole from French term “balai”.
2.4	Perceived origin. Given the multiple origins of Mauritian population, the skill of making this broom must have come from people migrating from countries where coconut trees grow: 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.; People who make brooms do this at home and sell to shop keepers or neighbours as an extra revenue earner.
3.2	Other participants (e.g., holders/custodians); Suppliers of coconut leaves.
3.3	Customary practices governing access to the element or to aspects of it; None.
3.4	Modes of transmission;

	Generational or learnt on the spot.	
3.5	Concerned organizations (NGOs and others). Organisations promoting self-help activities, promoting small businesses such as SMEDA.	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Yes from modern tools.	
4.2	Threats to the transmission; Younger generation is not interested as much in manual crafts. Interest has to be stimulated. Imported plastic brooms are cheaper.	
4.3	Availability of associated tangible elements and resources; Available.	
4.4	Viability of associated tangible and intangible elements; Length of broom has been adapted in some households to avoid back ache. It is a product that is eco-friendly. More encouragement should be given to local craftsmanship.	
4.5	Safeguarding measures in place. None as yet.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	University of Mauritius Community Workshop October 2012. Consent form with National Heritage Fund...
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; See annexed list of SMEDA for all producers of traditional brooms.	
5.4	Date and place of data gathering;	University of Mauritius Community Workshop October 2012
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	- http://www.lalitmauritius.org/dictionary Small and Medium Enterprise Database	

EMBROIDERER, DRESSMAKER, DOLL MAKER- MODIS		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Modis</i> - Embroidery, dressmaking
1.2	Short, maximally informative title (including indication of domain(s));	Traditional Domestic crafts- Seamstress Embroiderer Cloth
1.3	Community(ies) concerned;	Dressmaking cuts across all communities and social status
1.4	Physical location(s) of element;	The capital Port Louis and all towns have dressmakers.
1.5	<p>Short description</p> <p>Dressmaking 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 trousseau, 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 ‘fancy fairs’ 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 very much in evidence in this field but is unfortunately not documented.</p>	
2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	<p>Associated tangible elements;</p> <p>Cloth, scissors, thread. Scraps of cloth. The finished products: the dresses, the embroidered bed sheets etc.</p>	
2.2	<p>Associated intangible elements;</p> <p>There is no particular intangible element associated with it but it is considered as an independent economic activity for women as well as being one of the few so-called ‘respectable’ activities in the 18th and 19th centuries for women of the middle class</p>	
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Mauritian Creole, derived from the French “modiste” meaning a hat maker or milliner.</p>	

2.4	Perceived origin. Colonial settlement, practised by freewomen as well as by slave women domestics	
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.; 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.
3.3	Customary practices governing access to the element or to aspects of it; None.	
3.4	Modes of transmission; Generational and also taught in schools	
3.5	Concerned organizations (NGOs and others). Associations encouraging women's entrepreneurial activities.	
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; All 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. Community ensures safeguarding as Mauritians enjoy personalised clothing and bedding	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	University of Mauritius Community Workshop, October 2012.
5.2	Restrictions, if any, on use of inventoried data;	One interviewee wishes to remain anonymous.
5.3	Resource persons(s): name and status or affiliation; Bassin Road, Quatre-Bornes.	
5.4	Date and place of data gathering;	7.11.12
5.5	Date of entering data into an inventory;	10.11.12
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	Jean Claude Fleury, <i>Artisanat et Création à Maurice</i> , ACCT Nathan 1987.	

	Research Paper on SMEDA based on Interview with Mrs Soneeah, Officer at SMEDA. Return of Anna and Estelle Nonne, listed as 'couturières', MNA 1826 Slave registration returns.
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MATTRESS MAKING- MATLASIE	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Matlasie</i> - Mattress making
1.2	Short, maximally informative title (including indication of domain(s)); Domestic Crafts mattress maker using coconut fibre
1.3	Community(ies) concerned; Mattress makers
1.4	Physical location(s) of element; Rose Hill, New Grove
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 'la bourre' (straws) of the old mattresses and added some new coir. New cloth called 'coutil or couti' 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 'la corde mattelasier' 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 'fil de Rennes'. The layer was called <i>couti</i> or <i>coutil</i>. This work was carried out using large curved needles (<i>alêne</i> Fr.). The full implementation of a coconut straw mattress took one day.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Coconut straw, thick curved needles, cloth, 3 sticks

2.2	Associated intangible elements; 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. Skinny legs are called <i>baton mattelassier</i> in Mauritan Creole. Linked to <i>Paillasson</i> .	
2.3	Language(s), register(s), speech level(s) involved; French.	
2.4	Perceived origin.	French.
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 Deenoo now retired. Rose Belle.	
3.2	Other participants (e.g., holders/custodians);	
3.3	Customary practices governing access to the element or to aspects of it; None.	
3.4	Modes of transmission; Generational	
3.5	Concerned organizations (NGOs and others). None.	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Yes.	
4.2	Threats to the transmission; Yes. Youth no longer interested in learning this craft. Sleepers no longer want traditional mattresses.	
4.3	Availability of associated tangible elements and resources; No.	
4.4	Viability of associated tangible and intangible elements; <ul style="list-style-type: none"> - Limited viability, scientific study required to see if it is healthy as insects can breed in the fibre. - In Bingo (Lotto), the announcer regularly referred to number eleven as “baton mattelassier.” - Skinny legs are called <i>baton mattelassier</i> 	
4.5	Safeguarding measures in place. Not protected.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering	University of Mauritius Community Workshop October 2012

	and inventorying;	
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; Miss Deeksha Deenoo, University History and Anthropology student.	
5.4	Date and place of data gathering;	November 2012
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -Oral Interview with Mrs Deenoo. -View of a matelassier on stage with Menwar sagai singer, www.menwar.net/sagai.swf	

WEAVING- VANNRI	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Vannri – Weaving</i>
1.2	Short, maximally informative title (including indication of domain(s)); Domestic crafts- traditional weaving
1.3	Community(ies) concerned; Widely practised in Mauritius
1.4	Physical location(s) of element; All over island
1.5	<p>Short description</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 vetiver, novembrier and coconut leaves. It is still essentially female activity.</p> <p>Rotin or rattan weaving is used in furniture making. It is a very delicate work requiring much experience. It is soaked and put to dry in swirls on moulds. It is then heated au chalumeau. 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. It is becoming an expensive activity face to face with cheaper foreign imports.</p> <p>Vetiver 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 and are ready to be woven.</p> <p>Some are specialised in particular items. Mrs Labonne who lived in <i>Dan Zak</i> 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 <i>vetiver</i>, the heart of the latanier leaf (<i>ker latanie</i>) 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. Younger people wear caps.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Knife, vetiver novembrier, latanier leaves, aloe leaves, rattan.
2.2	Associated intangible elements; Vetiver is also used in rituals.
2.3	Language(s), register(s), speech level(s) involved; Creole.
2.4	Perceived origin.

	Rattan brought as early as 1768 at the same time as spices were brought.	
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 over island. Crafts women are registered with SMEDA.	
3.2	Other participants (e.g., holders/custodians);	Families also participate and help the practitioners.
3.3	Customary practices governing access to the element or to aspects of it; None.	
3.4	Modes of transmission; Generational , SMEDA courses	
3.5	Concerned organizations (NGOs and others).	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Yes.	
4.2	Threats to the transmission; None except importation of foreign crafts is proving to be stiff competition.	
4.3	Availability of associated tangible elements and resources; Available. UNDP is encouraging production.	
4.4	Viability of associated tangible and intangible elements; Perfume oil production from vetiver is being encouraged. Weaving is also encouraged.	
4.5	Safeguarding measures in place. Traditional weaving is under threat from imported products. -AHRIM/SMEDA Protocol signed to allow local artisans to exhibit their crafts in tourist hotels. Proposed Introduction of the Genuine Mauritian Product (GMP).	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	University of Mauritius Community Workshop October 2012; 2 nd session: 9 th November 2012
5.2	Restrictions, if any, on use of inventoried data;	No.
5.3	Resource persons(s): name and status or affiliation; UNDP Rudy Thanoo Representative of entrepreneurs in the Board of the Small and medium enterprises development authority (SMEDA),	
5.4	Date and place of data gathering;	Several studies have been conducted over the years on traditional crafts and industries.
5.5	Date of entering data into an inventory;	10.11.12

5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	-Jean Claude Fleury, Artisanat et Création à Maurice, ACCT Nathan 1987	
	-Protocol between AHRIM and SMEDA 2011	

TRADITIONAL COW DUNG FLOORING- MASONER/LIPEKE	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Masoner/lipeke</i> - Traditional cow dung flooring.
1.2	Short, maximally informative title (including indication of domain(s)); Domestic crafts- traditional use of cow dung
1.3	Community(ies) concerned; Rural communities of Mauritius, mainly women of African and Indian origin
1.4	Physical location(s) of element Le Morne, Rivière du Rempart
1.5	<p>Short description</p> <p>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 20th 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 19th 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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Cow dung, water, straw hut.
2.2	<p>Associated intangible elements;</p> <ul style="list-style-type: none"> -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.
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Mauritian Creole from French term: <i>Masoner</i> Mauritian Bhojpuri: <i>masoner</i> is <i>lipeke</i> (pronounced <i>lipéké</i>)</p>
2.4	<p>Perceived origin.</p> <p>Practice dates from beginning of settlement of island</p>
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.; Generally older or poor women	
3.2	Other participants (e.g., holders/custodians);	Male members of the family construct the frame.
3.3	Customary practices governing access to the element or to aspects of it; None.	
3.4	Modes of transmission; Generational, heritage institutions such as Aapravasi Ghat Trust Fund.	
3.5	Concerned organizations (NGOs and others). Heritage institutions such as AGTF, NHF, NMCAC.	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; None.	
4.2	Threats to the transmission; -Change in the materials and architecture in general -As families do not keep cows anymore there is no production of cow-dung. It is not as available as before. -Many youth and urban communities do not want to touch cow-dung nor are they used to the smell when it is being made. -Few people are aware of how to produce this or make an authentic straw hut	
4.3	Availability of associated tangible elements and resources; All materials available but people use the cow dung as fertiliser.	
4.4	Viability of associated tangible and intangible elements; -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 its 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. -Aapravasi Ghat Trust Fund has popularised the use of <i>lipeke/Masoner</i> through its living village exhibition.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	-Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of	None

	inventoried data;	
5.3	Resource persons(s): name and status or affiliation; AGTF resource Person, Rivière du Rempart Le Morne Heritage Trust Fund, Le Morne village	
5.4	Date and place of data gathering;	2 and 7 November 2012.
5.5	Date of entering data into an inventory;	10 November 2012
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -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 -FABRIKASION SAVAT KAROTSOU, CHAUPA	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Fabrikasion/Fer savat karotsou, chaupa, calpa</i> – rubber and wooden slippers making
1.2	Short, maximally informative title (including indication of domain(s)); Domestic craft savate chaupa making
1.3	Community(ies) concerned; All communities
1.4	Physical location(s) of element; Villages in Mauritius
1.5	<p>Short description</p> <p>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.</p> <p>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.</p> <p>Other shoes include “tanga” which were plastic sandals or “mari poza”, today back in fashion as ballerina shoes but made of plastic.</p> <p>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.</p> <p>Traditional Chinese shoes were made of cloth and called “Hai T’o”.</p> <p>Most of these have disappeared as fashion has changed and people’s standard of living has improved.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>After WW2, rubber tyre parts</p> <p>Wood</p> <p>Gunny bag left overs</p>
2.2	<p>Associated intangible elements;</p> <p>Associated with <i>letan margo</i> a period when people could not afford to buy shoes or slippers and had to make their own.</p>
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Mauritian Creole/Mauritian Bhojpuri</p>
2.4	<p>Perceived origin.</p> <p>Practice dates from beginning of settlement of island</p>
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, both genders old enough to use scissors or knife and sew/hammer, usually of modest background.	
3.2	Other participants (e.g., holders/custodians);	None.
3.3	Customary practices governing access to the element or to aspects of it; None.	
3.4	Modes of transmission; Generational	
3.5	Concerned organizations (NGOs and others). Heritage and craft institutions such as NHF, 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. It has only heritage or memorial value.	
4.3	Availability of associated tangible elements and resources; Not available.	
4.4	Viability of associated tangible and intangible elements; Viable only as a cultural heritage item and for memorial purposes. Deserves its place in history books, museums and craft workshops.	
4.5	Safeguarding measures in place. Heritage institutions are beginning to take an interest. But more documentation is required.	
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, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; V. Dilchand, Retired Officer of the Ministry of Agro-Industry, Curepipe Road. Tel. no. 674 6637 or 725-1001	
5.4	Date and place of data gathering;	9 November 2012
5.5	Date of entering data into an inventory;	10 November 2012
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - Information collected from collection of oral interviews across several projects and confirmed by Community Workshop on Intangible Heritage, University of Mauritius,	

	9 November 2012.
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CATEGORY II ARTISTIC CRAFTS

POTTERY -POTRI	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Potri - Pottery</i>
1.2	Short, maximally informative title (including indication of domain(s)); Artistic Crafts Pottery
1.3	Community(ies) concerned; Two families of potters
1.4	Physical location(s) of element; Arsenal, Terre Rouge
1.5	<p>Short description</p> <p>Extraction of minerals from the earth started as early as 1735 with Governor Labourdonnais with iron ore being extracted. 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>diyas</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 are 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 from 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, basin, sieve, potter's wheel, kiln
2.2	Associated intangible elements; Many objects are used in religious ceremonies, and especially the <i>diya</i> used for the Festival of Lights...
2.3	Language(s), register(s), speech level(s) involved; Hindi, Tamil, Creole
2.4	Perceived origin. The Arsenal Pottery was started in about 1920 after Indian Immigrant Cundasamy came to Mauritius from South India. His daughter Ratna Chettiar has perpetuated this tradition, as well as her ex-husband.
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.; Ratna Chettiar, Arsenal , Female, Potter

	Sewnarain Ragoobar, Guy Rozemont street Arsenal, male potter	
3.2	Other participants (e.g., holders/custodians);	Other members of the family and workers attached to the pottery.
3.3	Customary practices governing access to the element or to aspects of it; None to our knowledge, techniques having been well-documented.	
3.4	Modes of transmission; Family.	
3.5	Concerned organizations (NGOs and others). Handicraft and small business promotion Agencies.	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; None.	
4.2	Threats to the transmission; None. 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. Both are thriving family businesses.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	National Heritage Workshop on Intangible Heritage, November 2012.
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation;	
5.4	Date and place of data gathering;	
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by	University of Mauritius
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.	

SCULPTURE-SKILPTIR	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Skilptir- Sculpture</i>
1.2	Short, maximally informative title (including indication of domain(s)); Artistic Crafts Sculpture
1.3	Community concerned; Sculptors – Professional and amateur
1.4	Physical location(s) of element; Bambous, Bois Marchand, Piton, Grand Bay etc.
1.5	<p>Short description</p> <p>Mauritius has known only a few sculptors in the nineteenth century, these 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 they 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 woods as well as eucalyptus wood and stone are favoured in this school. Numerous prizes have been won by Mauritian sculptors.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>Stone, mango wood and eucalyptus wood, coral. Sculptor’s tools.</p>
2.2	<p>Associated intangible elements;</p> <p>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.</p>
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Creole</p>
2.4	<p>Perceived origin.</p> <p>Sculpture has a long tradition in Mauritius and a large number of Mauritian sculpted figures adorn the City Centre. Wood, Stone and bronze are favourite materials and these materials are available everywhere.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	<p>Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;</p> <p>Lewis Dick and his students at the Ecole de Sculpture de Bambous, fellow sculptors Dharmadeo Nirmal Hurry, sculptor</p>

	Dhyaneswar Dausoa, wood and stone sculptor Ashok Kallooa , bronze	
3.2	Other participants (e.g., holders/ custodians);	Students, unemployed youth, internationally recognised sculptors
3.3	Customary practices governing access to the element or to aspects of it; None known	
3.4	Modes of transmission; School of sculpture	
3.5	Concerned organizations (NGOs and others). Rotary Club, à Food and Allied, à Caritas, au service d'écoute de Chamarel, aux Forces Vives de Roches Bois,	
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. National Art Gallery maintains a list of artists (Appendix) and regularly showcases artists work. Most artists and sculptors rely on their own private initiatives.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	-Consent from School of Sculpture. -National Heritage Workshop on Intangible Heritage, 9 November 2012
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; -Lewis Dick, Sculptor, School of Sculpture, Bambous, Tel no. 725.2840, -Dhyaneswar Dausoa, Dagotiere, -Marcel Prévost, Sculptor, Bois-Marchand, -Bagooaduth Kallooa Beau- Séjour, Piton.	
5.4	Date and place of data gathering;	National Heritage Workshop on Intangible Heritage
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by....	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - 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 JUIN, 2012	

	<ul style="list-style-type: none">- agoaduth 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
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CATEGORY III ECONOMIC CRAFTS

CHARCOAL MAKER -SARBONIE	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Sarbonie</i> - Charcoal Maker
1.2	Short, maximally informative title Economic craft sarbonie - charcoal maker
1.3	Community(ies) concerned; Individuals in poor communities living near forests
1.4	Physical location(s) of element; Forest Coal is produced in Case Noyale, Chamarel, Le Morne, Bois Noury, Moka, Roches Noires. In traditional manner at Gros Cailloux.
1.5	<p>Short description</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 (Pamplemousses) and Arsenal, which were exported to France, and were used by an army, composed mainly of slaves, in the conquest of Madras. The workshop exploded in 1774. This charcoal was probably the reason why '<i>Sarbon lacacia</i>' (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 <i>marchand sarbon</i> (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 where it carried out a multitude of economic activities such as charcoal making, wood cutting, cotton and coconut plantations, salt pans and animal rearing.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Wood
2.2	Associated intangible elements; "Sarbon letan lontan" (olden days coal) is today associated with barbecues in the leisure

	society.
2.3	Language(s), register(s), speech level(s) involved; Mauritian Creole
2.4	Perceived origin. Charcoal making has existed for hundreds of years in Mauritius. Forest charcoal provided domestic fuel in the past.
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.; Michel Noël Labonne interviewed in 2008, retired now. Dadone, Interviewed by Journalist 2011. Inhabitants of La Gaulette and Coteau Raffin interviewed in 2008
3.2	Other participants (e.g., holders/ custodians);
3.3	Customary practices governing access to the element or to aspects of it;
3.4	Modes of transmission; Little transmission, formerly generational
3.5	Concerned organizations (NGOs and others). Association pour le Development Durable Forestry Services, Ministry of Agro Industry and Food Security
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Charcoal production has far-reaching impacts extending across a range of social and environmental issues. These include health problems of charcoal producers associated with air pollution, environmental change associated with greenhouse gas emissions and the depletion of local forests and woodlands, and social problems related to migration, labour and gender. Moreover, most coal used in Mauritius is imported from abroad, which threatens the role of the local sarbonie.
4.2	Threats to the transmission; Charcoal-making is no longer a popular occupation in Mauritius.
4.3	Availability of associated tangible elements and resources; Charcoal makers face difficulties with the collection of wood, given that many forest areas have been fenced off by private owners. Many forests have also been designated as National Parks and are under conservation. This severely restricts charcoal-makers' access to the natural resource they require for producing charcoal.
4.4	Viability of associated tangible and intangible elements; Not viable in the long run.
4.5	Safeguarding measures in place. Planting of trees to restore forests: The Forestry Service and the Mauritian Wildlife

	Foundation (MWF) have jointly undertaken significant work in the restoration of forests.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	-Michel Noël Labonne, retired provided full information about making charcoal. Consent form with University of Mauritius -Community Workshop on Intangible Heritage, University of Mauritius, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	Some informants prefer to remain anonymous due to fact that a license is now required.
5.3	Resource persons(s): name and status or affiliation; Maya de Salle Essoo and Sophie Le Chartier, Anthropologists	
5.4	Date and place of data gathering;	2008 Chamarel, La Gaulette, 2012
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - http://www.tradechakra.com/economy/mauritius/power-industry-in-mauritius-316.php (2008) - http://www.mspa.mu/index.php?rubrique=17 (2012) - http://www.indexmundi.com/energy.aspx?country=mu&product=coal&graph=production (2011) -Government of Mauritius, <i>Report of the Truth and Justice Commission</i> , Volume 1 (2011) -Netherlands Programmes Sustainable Biomass, <i>Making charcoal production in Sub Saharan Africa sustainable</i> (2010) -Mauritius Marathi Cultural Centre Trust, <i>A Study of Marathi Settlements in Mauritius</i> (2012) -MINISTRY OF ENVIRONMENT AND SUSTAINABLE DEVELOPMENT, <i>Fourth National Report on the Convention on Biological Diversity</i> (2010) www.radiomoris.com/...l'ile-Maurice/6729 - Petits métiers dans les rues MNA Slave Registration Returns, 1826 National Archives of Mauritius.	

LIME MORTAR MAKING- TRAVAY LASO	
1.0 IDENTIFICATION OF ELEMENT	
1.1	Name of the element, as used by community or group concerned; <i>Travay laso</i> - Lime mortar making
1.2	Short, maximally informative title Economic Crafts - Conservation craft
1.3	Community(ies) concerned; Lime mortar masons
1.4	Physical location(s) of element; Maconde lime making factory, Trianon Labourers Barracks lime mortar grinding mill
1.5	<p>Short description</p> <p>The use of Lime in construction dates to the beginning of the settlement of the island: under the Dutch settlement and in the French period. Lime mortar was used extensively in construction. A vernacular architecture was 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><u>I: Preparation of lime:</u> 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><u>II: Slaking of Quick Lime:</u> 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><u>III: Sieving of sand:</u> The sand required for the mortar is sieved with a sieve of size 2.36 mm. The sand used should be free of salts.</p> <p><u>IV: Mixing of lime with sand:</u> 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><u>V: Maturing of Lime:</u> 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 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	<p>Associated tangible elements; Lime Mortar, sand, sugar syrup, stone apple, fenugreek seeds and split black gram Former sites of lime kilns around the island.</p>
2.2	<p>Associated intangible elements; Memories of lime kiln workers Rituals associated with lime kiln workers and lime conservation workers</p>
2.3	<p>Language(s), register(s), speech level(s) involved; Creole and Bhojpuri</p>
2.4	<p>Perceived origin. Lime making exists all over the world: in Mauritius probably a mixture of both traditions in France and India</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	<p>Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.; Males, Aapravasi Ghat Conservation Assistants</p>
3.2	<p>Other participants (e.g., holders/ custodians);</p> <p>Aapravasi Ghat Trust Fund, National Heritage Fund</p>
3.3	<p>Customary practices governing access to the element or to aspects of it; None</p>
3.4	<p>Modes of transmission; None, It is not taught formally in Mauritius. And a second generation is not being trained.</p>
3.5	<p>Concerned organizations (NGOs and others). Heritage Institutions.</p>
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	<p>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.</p>
4.2	<p>Threats to the transmission; No formal training</p>
4.3	<p>Availability of associated tangible elements and resources;</p>
4.4	<p>Viability of associated tangible and intangible elements; Extraction of sand is forbidden by law, as is extraction of coral.</p>

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;	Aapravasi Ghat Trust Fund who employs the persons concerned
5.2	Restrictions, if any, on use of inventoried data;	None
5.3	Resource persons(s): name and status or affiliation; Corinne Forest, Head Technical Unit, Aapravasi Ghat Trust Fund	
5.4	Date and place of data gathering;	2004
5.5	Date of entering data into an inventory;	14.11.12
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES Noel D'Unienville., L'Ile Maurice et sa Civilisation, 1949. Extracts from Conservation Booklet published in 2004 By Munish Pandit, Conservation Architect	

TRADITIONAL FISHING- LAPES	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Lapes</i> - Fishing
1.2	Short, maximally informative title Economic craft fishing
1.3	Community(ies) concerned; Coastal fishing communities
1.4	Physical location(s) of element; 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	Short description 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>passé</i> and channels in the lagoon which are natural passages through the coral reef leading to the high sea. 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.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Various types of nets and baskets, hooks, boats and tools for repair
2.2	Associated intangible elements; 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. 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 of great significance, like <i>Passe Lanbilant</i> and <i>Trou Zegwi</i> . 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. <i>Pointe des Hollandais</i> in Le Morne where long ago the seine fishermen used to camp was named <i>Passe One Eye</i> , and the site named <i>Pointe d'Amour</i> in Le Morne where boats were kept was known as <i>Bigafi</i>	
2.3	Language(s), register(s), speech level(s) involved; Creole	
2.4	Perceived origin. Fishing has been an activity for people of African, Malagasy, Dutch, French and Indian origin since the settlement of the island in the 18 th century. Fishing practices and techniques have become merged. It was practiced individually or as a business.	
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.; Fishermen are found in most coastal villages and have been inventoried.	
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 nest to fishermen Fishing Cooperatives are being encouraged.
3.3	Customary practices governing access to the element or to aspects of it;	
3.4	Modes of transmission; Generational. A Fishing School is being prepared	
3.5	Concerned organizations (NGOs and others). -Professional Fishing Association of La Gaulette and similar associations all over the island Government of Mauritius	
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. There is 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 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 needs to be supported by state especially as concerns appropriate behavior and sustainable practice of fishing in lagoon, controlling tourism and supporting traditional fishing. 2. Illiteracy of older fishermen. 3. Poor fishermen are easily exploited by people offering cash in exchange for them abandoning their occupation.	
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 not remain unchecked.	
4.5	Safeguarding measures in place. Pensions provided by Government to fishermen and allocations during bad weather. But little help concerning purchase and repair of nets etc. 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;	-Consent was obtained during the course of an inventory of cultural heritage undertaken in the villages of the south west of the island in 2008-9 and earlier. Consent forms stored at the University of Mauritius. -Community Workshop on Intangible Heritage, University of Mauritius, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	Interview recording and transcript is available. Only initials of informant supplied.
5.3	Resource persons(s): name and status or affiliation; Maya de Salle Essoo and Sophie Le Chartier, both anthropologists attached to this project and to University of Mauritius.	
5.4	Date and place of data gathering;	La Gaulette, Interview with B.E.G., 03 June 2008, CBOHA - BEG03_06_08 and others.
5.5	Date of entering data into an inventory;	12.11.2012
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -Historical and Anthropological Survey of La Gaulette/Coteau Raffin, University of Mauritius,	

	<p>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> <p>-Annual Reports, Ministry of Fisheries.</p> <p>-Mauritius Truth and Justice Commission Report, Volume 1, pp.255-260</p>
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SHOEMAKING -KORDONIE	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Kordonie</i> – Shoemaking
1.2	Short, maximally informative title Economic craft Kordonier - Shoemaking
1.3	Community(ies) concerned; All communities who work leather practise it.
1.4	Physical location(s) of element; Kordonie exist in almost every village and town 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 readymade 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>411 workers were employed in making and repairing footwear in 222 establishments. These were mainly small craftsmen, and one or two workshops.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>Leather, artificial leather, rubber (sometimes local, sometimes imported from Hong Kong and India), glue.</p>
2.2	<p>Associated intangible elements;</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 shoe-maker formed part of one’s daily routine.</p> <p>For the shoe-maker it is not only a job but a passion and a work of love.</p> <p>Young people do not want to touch other peoples ‘shoes.</p>
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Mauritian Creole</p>
2.4	<p>Perceived origin.</p> <p>The occupation existed since the 19th century as 2 slaves were listed as cordonnier in 1826. There were also free cordonnier at the time.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	<p>Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;</p> <p>Started 3 years ago: Eddy Jean Jacques, male 51 years, Cassis, Port Louis.</p>

	Started 30 years ago: Cordonnerie Mona à Port-Louis 2 nd generation: Pierre Etiennette, propriétaire de la Cordonnerie Etiennette, Rose-Hill.	
3.2	Other participants (e.g., holders/ custodians);	
3.3	Customary practices governing access to the element or to aspects of it;	
3.4	Modes of transmission; Families passed on the trade of shoe-making to new generations.	
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)	
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 industry's survival hangs by a thread. The Mauritius Institute of Training and Development (MITD) confirms that the Polytechnic School no longer offers courses 'Footwear and Leather craft', because since the last 10 years, 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; In the long run, unless the mind set of young people is changed, this profession is doomed to die. Unemployed youth must be encouraged to engage in it.	
4.5	Safeguarding measures in place. The Ministry of Business, Enterprise and Cooperatives has promised to protect the local shoe-making industry from competition with cheaper foreign shoes.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Local shoe-makers are quite happy to provide accounts of their struggle to remain profitable within the shoe industry in Mauritius. -Community Workshop on Intangible Heritage, University of Mauritius, 9 November 2012. Consent form with National Heritage Fund
5.2	Restrictions, if any, on use of inventoried data;	

5.3	Resource persons(s): name and status or affiliation;	
5.4	Date and place of data gathering;	Phone Interviews.
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by	University of Mauritius
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- MARE SALAN	
1.0	IDENTIFICATION OF ELEMENT
1.1	Name of the element, as used by community or group concerned; Mare Salan- Salt making
1.2	Short, maximally informative title Traditional Economic craft
1.3	Community(ies) concerned; Salt pan workers in Black River district
1.4	Physical location(s) of element; 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 western 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 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>Today there are only 18 workers left. All the women reported that working conditions have improved but the process of salt extraction has not been 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 they do not know any other work.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <p>Stone salt pans, pipes bringing sea water, Baskets.</p> <p>Dress of salt pan workers: large brimmed straw hats, boots, gloves and brooms.</p>
2.2	<p>Associated intangible elements;</p> <p>Symbol of back breaking work. But for many it is a family tradition to work in salt pans.</p>
2.3	<p>Language(s), register(s), speech level(s) involved;</p> <p>Creole</p>
2.4	<p>Perceived origin.</p> <p>Has existed since 18th century in Mauritius.</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.; Mainly Creole women involved.	
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; Generational. Company employs 18 people.	
3.5	Concerned organizations (NGOs and others). Heritage preservation Les Salines Mont Calme.	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Only 4 salt pans survive in Mauritius today.	
4.2	Threats to the transmission; Salt is also imported so that competition exists.	
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. None, other salt pans have been allowed to be demolished.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Consent was obtained during the course of an inventory of cultural heritage undertaken in the villages of the south west of the island in 2008-9. Consent forms stored at the University of Mauritius.
5.2	Restrictions, if any, on use of inventoried data;	Interview recording and transcript is available. Only initials of informant supplied.
5.3	Resource persons(s): name and status or affiliation; Maya de Salle Essoo and Sophie Le Chartier, both anthropologists attached to this project and to University of Mauritius. Jean Jacques Orjoon, 926-6276	
5.4	Date and place of data gathering;	Interview with Louis Stephen Auguste, La Gaulette, June 2008, CBOHP.
5.5	Date of entering data into an	2008

	inventory;	
5.6	The inventory entry compiled by....	University of Mauritius
6.0	<p 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>Antoine Chelin, <i>1507-1947 Une Ile et son passé: Ile Maurice</i>, 1973. 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>Photographs: 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 MAKER- TONBALIST		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Tonbalist</i> – tomb cutter/ maker
1.2	Short, maximally informative title	Economic craft – tomb cutter
1.3	Community(ies) concerned;	Modern day tomb makers are from a variety of communities in Mauritius, but tomb making is generally more closely associated with the Creole community.
1.4	Physical location(s) of element;	Cemeteries all over Mauritius, notably Bigarade Cemetery in Curepipe; St Jean Cemetery where there are tonbalists in the vicinity; Western Cemetery: Gebert; Cassis; Mare D’Australia, in Flacq where a company supplies basalt stone to tomb makers.
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 <i>there are machines to do this work, by hand one is able to change fonts</i>. 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 tombalists of the 19th and 20th centuries include: Pierre Mangallon, Arthur Antoine, Emmanuel Latulipe, Leopold Fanor and Anatole Malecault.</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; 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>tombaliste</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.
2.3	Language(s), register(s), speech level(s) involved; Mauritian Creole
2.4	Perceived origin. The tonbalist occupation developed from the French colonial period.
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.; Male Creoles aged between 50 and 80 years: e.g. - St Pierre : JOSEPH LABONNE, officier du Bureau de La Société Buriale de Saint-Pierre St Pierre - Cassis : 10 stone masons including : Vel Vyavooree Roger Noël, 72 ans, Paul Domrah - Belle Rose : Herve Delaitre, Tel: 7284188 / 7216809, blog post : http://hddelaitretombaliste.blogspot.com/
3.2	Other participants (e.g., holders/ custodians); -
3.3	Customary practices governing access to the element or to aspects of it; 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).
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; The occupation is on a decline, whereas in the past tomb makers were in greater demand.
4.2	Threats to the transmission; 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; Stone work is increasingly popular but not necessarily for tombstones.	
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;	-Community Workshop on Intangible Heritage, University of Mauritius, 9 November 2012. Consent form with National Heritage Fund
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	
5.4	Date and place of data gathering;	11 March 2005: Les Salines, Cassis 4 September 2012: Cassis 21 March 2008 : St Pierre Belle Rose On site-observation and examination of website 7 November 2012.
5.5	Date of entering data into an inventory;	7.11.12; 21 March 2008
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES - http://www.lemauricien.org/wes/050311/me.htm (2005) - http://www.defimedia.info/defi-quotidien/dq-magazine/item/18228-tombalistes-%E2%80%93-%C3%A0-l%E2%80%99%C3%A2ge-de-pierre.html (2012) - http://hddelaitretombaliste.blogspot.com - -Les Radotages d'un vieux citadin. <i>Journal Action</i> . 22 August 1960. -Government of Mauritius, <i>Report of the Truth and Justice Commission</i> , Volume 1 (2011).	

GUNNY BAG MAKING- RANZ SAC GONI		
1.0	IDENTIFICATION OF THE ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Ranz sac Goni</i> - Gunny bag making
1.2	Short, maximally informative title (including indication of domain(s));	Economic Craft - traditional sack making
1.3	Community(ies) concerned;	Former Aloe fibre workers usually female; Importers of goni bags
1.4	Physical location(s) of element;	The aloe fibre from which the gunny sack is from the <i>furcrea gigantean</i> and is found in dry, low lying areas regions of Mauritius especially Black River district. Aloe Fibre mills ruins and the Sack factory located in town of Quatre Bornes are associated locations. Today it is disappearing.
1.5	<p>Short description</p> <p>Aloes were 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 -'calfater'-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 primitive 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>Gunny bags were also imported: Canabady & Sons were one of the importers. The <i>goni</i> was use for multiple purposes: fishing for shrimps in the river. It was commonly used to make a rough bed called Katya: a frame fixed on four feet, entwined with coco coir ropes, on which goni bags are nailed. A mattress called 'paillasse' made of two goni bags filled with grass completed the bedding.</p> <p>As demand outpaced supply, importation began. Furthermore, with synthetic materials</p>	

	<p>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.</p> <p>Cultivation of aloes was further reduced with the closure of aloe 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>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements;</p> <ul style="list-style-type: none"> - 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 aloe: 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 'sac goni' were made. - Ruins of aloe fibre factories still remain. - The Sack Factory building located in the town of Quatre Bornes is still standing but is no longer producing gunny bags.
2.2	<p>Associated intangible elements;</p> <ul style="list-style-type: none"> -Goni has been described as 'a companion of all seasons in the routine life of Mauritians of all backgrounds.' -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. -It was used as <i>paillasse</i> or type of bedding for the common people of Mauritius. ---The sugar-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 -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 goni sewn between two pieces of cotton cloth (about 1m x 45 cm) called 'goudrine' was used to protect the baby cot or the mattress of the enuresis child. -A wider model called "Goodree or goodrah" was used as eiderdown or quilt. - Goni cloth is used for layering (marcottage) -Damp goni bags enhance the growth of Soya germs used in traditional Chinese cuisine. - Goni 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 goni: "Goni vid pa kapav dibout" (Empty gunny bag cannot stand on its own); 'Reste dan sak goni' – living as man and wife outside marriage. - Goni 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.

2.3	Language(s), register(s), speech level(s) involved; Creole language is replete with words derived from aloe fibre making industry. Term 'Goni' is still used even though the sacks are no longer in existence.	
2.4	Perceived origin. 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	Practitioner(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; -	
3.4	Modes of transmission; Manufacturing skills within aloe fibre mills was transmitted to others within the factory until the 1980s. Today goods are produced manually or using imported goni in handicraft associations	
3.5	Concerned organizations -Sustainable development persons, Heritage practitioners	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Cultivation of aloes needs to be revived but whether it is economically viable needs to be examined.	
4.2	Threats to the transmission; The plastic bag and jute bags have overtaken the <i>goni</i> . Authorities need to revive cultivation	
4.3	Availability of associated tangible elements and resources; Can be revived as part of the Sustainable development programme of Government. It is still referred to in nostalgic way by Mauritians of a certain generation.	
4.4	Viability of associated tangible and intangible elements; It is a durable product given its high tensile strength and is highly ecological. Moreover, 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. None to our knowledge.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering	Few workers left with the memory of <i>goni</i> sack making.

	and inventorying;	
5.2	Restrictions, if any, on use of inventoried data;	None.
5.3	Resource persons(s): name and status or affiliation; assadbhuglah@hotmail.com, Ministry of Economic Planning Jean Claude Fleury, Rue Chasteauneuf, Curepipe. Handicraft specialist	
5.4	Date and place of data gathering;	La Gaulette, Interview with B.E.G., 03 June 2008, CBOHA - BEG03_06_08.
5.5	Date of entering data into an inventory;	2008
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -Evenor de Chazal, <i>De la Fibre d'Aloès et des récents perfectionnements apportés dans les procédés d'extraction</i> .1882. - La Gaulette, Interview with B.E.G., 03 June 2008, CBOHA - BEG03_06_08. - Phillip Galea, <i>The Aloe Fibre Industry in Mauritius Illustrated</i> , pp. 241-246. - <i>Mémoires Historiques de B F Mahe de Labourdonnais</i> , Peller & Chatet. 1827. (Library of University of Michigan) p. 82. -Government of Mauritius, <i>Report of the Truth and Justice Commission</i> , Volume 1 (2011)	

CATEGORY IV MARITIME CRAFTS

1.0	MAKING FISH TRAPS- RANZ KAZIE	
	IDENTIFICATION OF ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Ranz kazie</i> - Making fish traps
1.2	Short, maximally informative title (including indication of domain(s));	Maritime Crafts – Traditional fish trap making
1.3	Community(ies) concerned;	Coastal Creole and Marathi Communities
1.4	Physical location(s) of element;	Fishing villages of Le Morne, Baie du Cap, Tamarin, La Gaulette on the Black River coast; Mahebourg, Poste de Flacq Trou d’Eau Douce in the East and Grand Gaube, Grand Baie, Poudre d’Or in the north
1.5	<p>Short description</p> <p>Various types of nets and baskets, hooks, boats and tools for repair exist. These are studied in greater detail under Domain IV Category Traditional fishing practices <i>Traditional Fishing tools</i>. In the past, tools were made in villages. Today, fishermen purchase tools from shops. These tools are made with artificial materials such as nylon and polyethylene. The traditional manufacture of tools will be described here as this is a dying craft.</p> <p>In most fishing villages, one person was known for making fishing tools. The fishermen placed their orders with him. The raw materials were obtained from the forests. The traditional tools were: oars, paddles, <i>kobo</i>, buoy, etc.</p> <p>A <i>Kobo</i> 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.</p> <p>A <i>Boy</i> (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.</p> <p>A <i>Paddle</i> 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 <i>telfair</i>, <i>tecoma</i> or <i>tatamaka</i> to have a better floating.</p> <p>A <i>Fwinn</i> (<i>harpoon</i>) 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.</p> <p>The <i>Grif</i>, a long stick with a curved fork at the end was used to collect algae used as bait in the fishnets and the <i>Lagaf</i> (<i>gaff</i>), 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.</p> <p>Making a <i>Golet</i></p> <p>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:</p> <ol style="list-style-type: none"> 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. 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 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.

	<p>1. The fisherman knits two bowls (<i>bol</i>) 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 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 <i>mandif</i>. 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 <i>lantre</i> (entrance).</p> <p>2. The two knitted bowls are tied together by winding a steel wire between the mesh of each bowl alternately. This process is called <i>rouste</i>. The fish trap will be round shaped.</p> <p>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.</p> <p>4. Pieces of guava wood are tied inside up to the part named <i>kole</i> (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> <p><i>Kazie plat</i>- 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 <i>plato</i> (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 <i>baton kazie</i> (stick for the trap) that constitute the frame (<i>kad</i>) are fixed. This fish trap is made of about five to twelve meshes long.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>Associated tangible elements; Fish Wooden boats used for fishing Other traditional implements such as hooks and lines, basket traps, large nets, gill nets, canard nets, cast nets and harpoons.</p>
2.2	<p>Associated intangible elements; History of slavery in Mauritius. The desire for autonomy led freed slaves to a life on the coast, far from sugar plantations. Fishing and making nets and traps form part of the daily life of these coastal communities for generations.</p>
2.3	<p>Language(s), register(s), speech level(s) involved; Mauritian Creole</p>
2.4	<p>Perceived origin. It is understood that techniques of fishing line and trap construction is a mixture of French, Malagasy and African traditions. All groups have been present since the beginning of settlement of the island since 1720s.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	<p>Practitioner(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;</p>

	List of Pirogue makers	
3.2	Other participants (e.g., holders/custodians);	Families of fishermen
3.3	Customary practices governing access to the element or to aspects of it;	
3.4	Modes of transmission; Generational	
3.5	Concerned organizations (NGOs and others). Albion Fisheries Research Centre Ministry of Fisheries Mauritius Fishermen's Co-operative Federation Ltd Ministry of Environment & Sustainable Development Mauritius Marine Conservation Society (NGO)	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Youth are not interested in making their own fishing nets and they prefer to buy them. Thus although training in building <i>pirog</i> or making fishing nets may be dispensed formally, it is not clear how many will opt for this unless there are employment prospects in it or brings as much revenue as working as skippers where there is direct contact with tourists who pay handsomely during fishing expeditions and use modern fishing nets and methods. Environmental issues: Data collected at fish landing stations around Mauritius have shown a gradual decline in the overall landings for artisanal fishery. However, due to the over-exploitation of our lagoon resources, it cannot be attributed directly as an effect of climate change.	
4.2	Threats to the transmission; Youth are not interested in making their own fishing nets and prefer to buy them.	
4.3	Availability of associated tangible elements and resources; Available	
4.4	Viability of associated tangible and intangible elements; Autonomy of people and preservation of Mauritian fishing heritage are desired among Mauritians.	
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;	University of Mauritius Community Workshop October 2012; 2 nd session : 8 th November 2012 Informants in 2008 Village of La Gaulette, Coteau Raffin Le Morne
5.2	Restrictions, if any, on use of inventoried data;	A few informants wish to remain anonymous.
5.3	Resource persons(s): name and status or affiliation; Maya de Salle-Essoo	

5.4	Date and place of data gathering;	2008 South west of island; 2012
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by....	University of Mauritius Community Workshop October 2012; 2 nd session : 8 th November 2012 Informants in 2008 Village of La Gaulette, Coteau Raffin Le Morne
6.0	<p align="center">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <ul style="list-style-type: none"> - 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. - Anthropological Survey of La Gaulette and Coteau Raffin, Unpublished Report UoM, 2008. - Julie Cornec MA Dissertation on Fishing Communities in South West Mauritius 	

1.0	BOAT BUILDING- RANZ PIROG	
	IDENTIFICATION OF ELEMENT	
1.1	Name of the element, as used by community or group concerned;	<i>Ranz Pirog</i> – Boat building
1.2	Short, maximally informative title (including indication of domain(s));	Maritime Crafts Boat building
1.3	Community(ies) concerned;	Fishing Community
1.4	Physical location(s) of element;	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)</i> - In the past <i>pirog</i> were propelled by sails. Today, engines are used and motorboats have been introduced. The <i>pirogues</i> 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 of wooden boats, but the doyen of marine carpenters of Coteau Raffin, G.L. is philosophical about it:</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>(Eng. trans. <i>'[...] 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).</p> <p>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> <p>Then one or two planks of the upper planking, named <i>karo</i>, each side of the hull.</p> <p>The hull is completed by putting <i>lis</i> (taffrail), planks all along the boat which are fixed to the</p>	

	<p>ribs. This action is named <i>borde</i> or to make the <i>bordaz</i> (bordered). The joints between each plank are filled in by caulking. The interior of the boat is then made: the <i>lacher</i> (keelson) is placed to maintain the boat, the benches are placed, the <i>take dekout</i> (clam cleat), <i>tiak</i> (deck), <i>letanbo</i> (sternpost), to name a few. <u>Painting:</u> Painting usually consists of one or two coats of primer (<i>primer</i>) followed by a coat of paint (<i>finis</i>) inside and outside the boat. <u>Assembly:</u> 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 <i>latwal ekri</i> (raw linen). The fishermen cut the panels of the sail which were then sewn together by the dressmakers to give to the sail its 'air foil 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.</p>
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	<p>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.</p>
2.2	<p>Associated intangible elements; The fishing community has developed its own language: vernacular names exist for different parts of a boat: <i>Ban de mizenn</i> (foremast bench); <i>Bopre</i> bowsprit; <i>Bordaz</i> bordered; <i>Fog</i> or <i>sea fog</i> (jib); <i>gouvernay</i> (rudder); <i>Karo</i>: the upper planking of the hull; <i>La bar</i> tiller; <i>La kok</i> hull; <i>Lacher</i> keelson; <i>Laplou</i> stern; <i>Letanbo</i> sternpost; <i>Letrav</i> bow; <i>Lis</i> taffrail; <i>Logano</i>: ring placed at bow of the boat use to hang up the anchor; <i>Ma</i> mast; <i>Manmb</i> or <i>kot</i> frame; <i>Metres</i> the central siding of the structure of the hull; <i>Santral</i> keel; <i>Souk</i>: kind of ring fixed on the bow used to put the jib; <i>Tablo</i> transom; <i>Take dekout</i> or <i>lekout</i> clam cheat; <i>Tiak</i> deck or tillac (Fr); <i>Varang</i>: the rib band that reinforces the frame; <i>Verb</i> clam cheat situated at the front side of the boat.</p>
2.3	<p>Language(s), register(s), speech level(s) involved; Mauritian Creole</p>
2.4	<p>Perceived origin. Building techniques appear to be French but more research needed.</p>
3.0	PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT
3.1	<p>Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.; Knowledge of making boats Labonne family of La Gaulette - retired.</p>
3.2	<p>Other participants (e.g., holders/custodians);</p>
3.3	Customary practices governing access to the element or to aspects of it;
3.4	Modes of transmission:

	Generational.	
3.5	Concerned organizations (NGOs and others). Fishing Community Heritage Organisations	
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; Youth not interested. 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.	
4.3	Availability of associated tangible elements and resources; Available	
4.4	Viability of associated tangible and intangible elements; Viable for tourist, heritage and artisanal use.	
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;	University of Mauritius Community Workshop October 2012; 2 nd session : 8 th November 2012 Informants in 2008 Village of La Gaulette, Coteau Raffin Le Morne
5.2	Restrictions, if any, on use of inventoried data;	A few informants wish to remain anonymous.
5.3	Resource persons(s): name and status or affiliation; Dr. Maya de Salle-Essoo	
5.4	Date and place of data gathering;	2008 South west of island; 2012
5.5	Date of entering data into an inventory;	7.11.12
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES	
	<ul style="list-style-type: none"> - 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 - Interview with Mr Julienne, Mechanic working on boats during trip from Bel More to Port Louis. 30 October 2012. <p>http://www.patrimoineenperil.mu/inventaire/item.php?itemId=213 http://www.patrimoineenperil.mu/inventaire/article.php?artId=35</p>	

	http://www.patrimoineenperil.mu/inventaire/article.php?artId=36
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MARINE CARPENTER -SARPENTIER MARINE	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Sarpentier marine</i> - Marine carpenter
1.2	Short, maximally informative title (including indication of domain(s)); Traditional Maritime Craft
1.3	Community(ies) concerned; Mainly people living on the coast, fishing community and Creole community
1.4	Physical location(s) of element; La Gaulette, Coteau Raffin, Mahebourg, Grand Gaube, Baie du Cap
1.5	<p>Short description</p> <p>Mauritius being an island, maritime activities have always played a huge role in the social and economic life of the country. Boats were used not only for communication with the rest of the world but also internally used to transport goods to Port Louis the capital and back. Fishing boats also needed continuous maintenance and repair. 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.</p> <p>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 (<i>krok</i>) 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 <i>rakomode</i> (to mend). He first pulls out the rotten planks to avoid spread of rot 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</p>

	the new planks together on the boat structure using first, a <i>crankshaft (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 it.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements; Traditional tools, the <i>piroque</i> .
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).
2.3	Language(s), register(s), speech level(s) involved; Mauritian Creole.
2.4	Perceived origin. Boat building and repair techniques differ throughout the Indian Ocean and Europe and techniques, materials and tools in Mauritius have evolved over time out of a combination of these.
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.; Marine carpenters are usually male and there are specialists located in many fishing and coastal villages, such as in La Gaulette and Coteau Raffin. For example, Mr. Lamarque is considered the <i>doyen</i> in the south west of the island.
3.2	Other participants (e.g., holders/ custodians); -
3.3	Customary practices governing access to the element or to aspects of it; -None.
3.4	Modes of transmission; None.
3.5	Concerned organizations (NGOs and others). -Heritage institutions.
4.0	STATE OF THE ELEMENT: VIABILITY
4.1	Threats to the enactment; Little state support given to traditional marine carpenters.
4.2	Threats to the transmission;
4.3	Availability of associated tangible elements and resources; All materials are available.
4.4	Viability of associated tangible and intangible elements; Demand is decreasing in the population for such skills as fiberglass boats and alternative modes of transport are sought.
4.5	Safeguarding measures in place.

	None to our knowledge.	
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying;	Consent was obtained during the course of an inventory of cultural heritage undertaken in the villages of the south west of the island in 2008-9. Consent forms stored at the University of Mauritius.
5.2	Restrictions, if any, on use of inventoried data;	Interview recording and transcript is available. Only initials of informant supplied.
5.3	Resource persons(s): name and status or affiliation; Maya de Salle Essoo and Sophie Le Chartier, both anthropologists attached to this project and to University of Mauritius.	
5.4	Date and place of data gathering; 29 February 2008, CBOHA – GL29_02_08.	
5.5	Date of entering data into an inventory; 2008.	
5.6	The inventory entry compiled by: University of Mauritius.	
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -Historical and Anthropological Survey of La Gaulette/Coteau Raffin, University of Mauritius, 2008. Contains full descriptions of work of marine carpenter with colour photos -Interview with Mr Julienne, Mechanic working on boats during trip from Bel More to Port Louis. 30 October 2012.	

Making a *Golet* in La Gaulette



Photo 1 Removing nodes



Photo 2 Cutting the two extremities



Photo 3 Attaching nylon thread halfway



Photo 4 Wind the thread up to end



Photo 5 Fishing line : Making a *demi kle* knot



Photo 6 Attaching the hook

Source: Corniche Bay Report, 2008

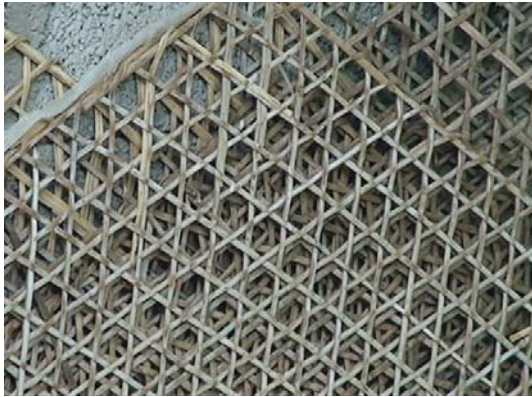


Photo 7 Weave of a bamboo basket trap



Photo 8 Bamboo basket trap



Photo 9 Making of a bowl



Photo 1 *Mandif*: the last row of meshes



Photo 21 One bowl completed



Photo 3 Superimposition of the second bowl



Photo 43 Second bowl is woven on first bowl



Photo 54 Guava poles used as reinforcement



Photo 15 Parts of a flat basket trap

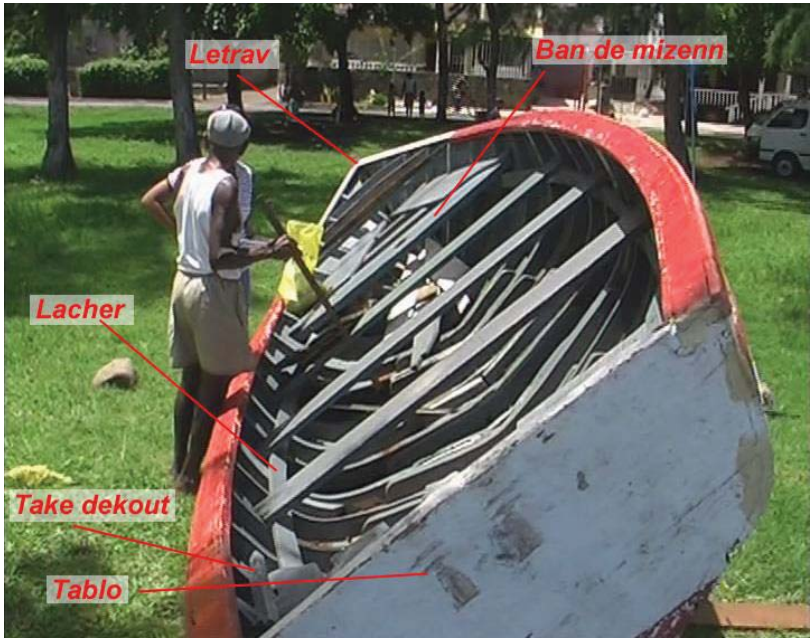


Photo 66 Parts of the interior of a boat

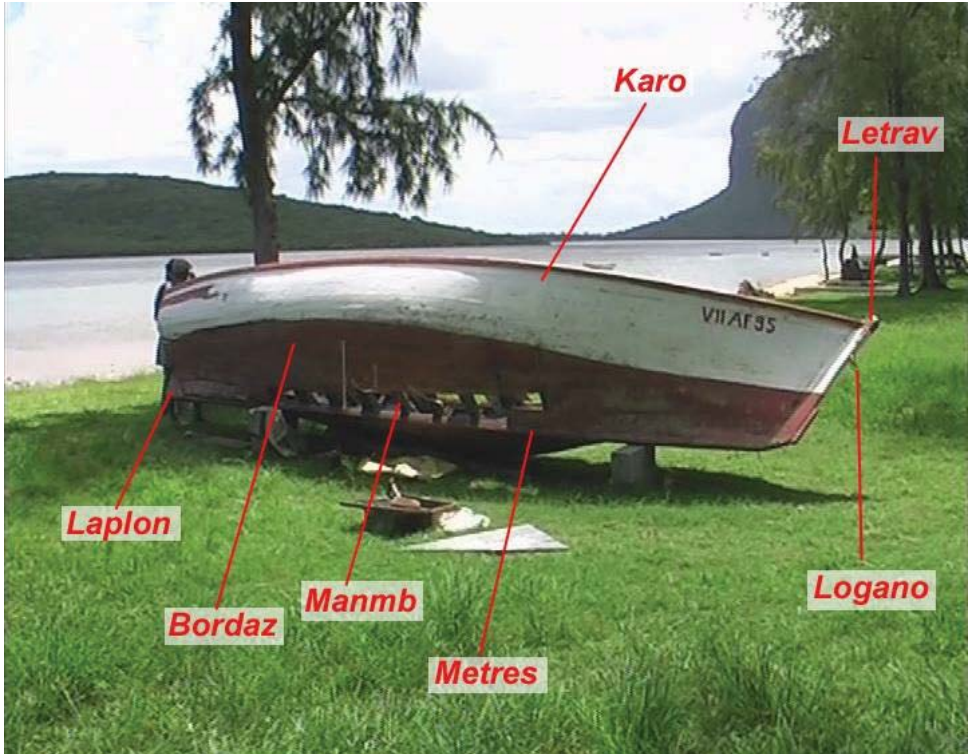


Photo 17 Parts of the exterior of a boat

CATEGORY V MUSICAL CRAFTS AND MAKING MUSICAL INSTRUMENTS

MAKING OF BENCH AND STICK- FABRIKASION BAN EK BATON	
1.0	IDENTIFICATION OF THE ELEMENT
1.1	Name of the element, as used by community or group concerned; <i>Fabrikasion/ Fer Ban ek Baton- Bench and Stick</i>
1.2	Short, maximally informative title (including indication of domain(s)); Traditional Crafts– Making Musical Instrument
1.3	Community(ies) concerned; Mauritians of African-Malagasy descent, mainly women
1.4	Physical location(s) of element; Marclaine Antoine, 14 Rue Freddy, Rose Hill
1.5	Short description One or two longer wooden sticks are used to strike against the seat of the wooden bench known as ' <i>ban</i> '. It is a bench that women sit on in the kitchen, and is painted to protect it from humidity. The one preferred for playing is the one used in a kitchen. Usually, the seat is 30 cms long, 16 cms wide and 1 cm thick. It measures around 12 cms high. It is not an instrument <i>per se</i> but becomes one when the woman is in the kitchen and decides to join the male musicians. This bench differs from the Mauritian bench as its design was brought by Chagossian to Mauritius.
2.0	CHARACTERISTICS OF THE ELEMENT
2.1	Associated tangible elements Two sticks, 1 ft. long and about a thumb's thickness, a domestic bench used in kitchen
2.2	Associated intangible elements -
2.3	Language(s), register(s), speech level(s) involved Mauritian Creole
2.4	Perceived origin This was brought to Mauritius by the Chagossian community when they were exiled to Mauritius in the 1960s. Before that probably of Afro-Malagasy origin
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. None today. Previously, Mrs Talate now deceased. Today, only Marclaine Antoine has an original bench but it is no longer played.
3.2	Other participants (e.g., holders/ custodians); -
3.3	Customary practices governing access to the element or to aspects of it; -none
3.4	Modes of transmission; Oral only.
3.5	Concerned organizations (NGOs and others). None.

4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment; None.	
4.2	Threats to the transmission; It is no longer favoured by young people who prefer electric guitars etc.	
4.3	Availability of associated tangible elements and resources; Available.	
4.4	Viability of associated tangible and intangible elements; It is viable and desirable as it is a part of the traditional <i>sega</i> before modern <i>sega</i> took over.	
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;	Intangible Cultural Heritage workshop organized on the 24 th October 2012.
5.2	Restrictions, if any, on use of inventoried data;	
5.3	Resource persons(s): name and status or affiliation; Marclaine Antoine	
5.4	Date and place of data gathering;	5 and 12 November 2012, University of Mauritius.
5.5	Date of entering data into an inventory;	12.11.12
5.6	The inventory entry compiled by	University of Mauritius
6.0	REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES -Ballgobin, V. & Antoine, M., 2003, Revi Kiltir Kreol, No. 3. <i>Traditional Musical Instruments from Oral Tradition</i> , Nelson Mandela Center for African Culture, 70-80. -Interview with Marclaine Antoine, 12.11.12, UoM.	