

# 1 Critical Discourse Analysis of Mauritian Expatriates' Bhojpuri 2 Melancholic Songs

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## 7 **Abstract**

8 The Mauritian Diaspora is expanding in various parts of the world owing to recent migrations.  
9 Mauritian artists are promoting Mauritian music and traditions abroad through the diaspora.  
10 The feet of the wanderer are like the flower; his soul is growing and reaping the fruit, and his  
11 fatigues destroy all his sins in wandering. Therefore, wander! Just like Indians, Mauritians  
12 have moved almost to every part of the world-Asia, the Middle East, Australia, Africa,  
13 Americas, and Europe-and are often yearning to return to their homeland but may not be  
14 able to do so. How do Mauritian artistes live abroad? Do they still share a link with their  
15 motherland once settled in another country? How do they express themselves in their songs?  
16 The main focus of my paper will be centered on these questions, where the melancholic  
17 expression of the Mauritian artistes will be analyzed and discussed. For my paper, I have  
18 chosen three songs from each of three different Mauritian Bhojpuri artists who have voluntarily  
19 settled in a host society. I shall be presenting three patriotic songs: one from each artist.

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21 **Index terms**— melancholia, mauritian artistes, bhojpuri folk songs, diaspora, motherland, discourse analysis.

## 22 **1 Introduction**

23 The Mauritian Diaspora is expanding in various parts of the world owing to recent migrations. Mauritian artists are  
24 promoting Mauritian music and traditions abroad through the diaspora. Mauritians are known to be 'wanderers,'  
25 and the essence of diaspora can be seen in the following verses in Sanskrit: "There is no happiness for him who  
26 does not travel. Rohita! Thus, we have heard. Living in the society of man becomes a sinner. Therefore, wander!  
27 The feet of the wanderer are like the flower; his soul is growing and reaping the fruit, and his fatigues destroy all  
28 his sins in wandering. Therefore, wander!"

29 The fortune of him who is sitting sits, it rises when he rises; it sleeps when he sleeps; it moves when he moves.  
30 Therefore, wander!"

31 The Aitreya Brahmanam, 7:15(700 BC -600 BC)

32 Just like Indians, Mauritians have moved almost to every part of the world-Asia, the Middle East, Australia,  
33 Africa, Americas, and Europe-and are often yearning to return to their homeland but may not be able to do so.  
34 ??Bhatia, 1999).

35 How do Mauritian artistes live abroad? Do they still share a link with their motherland once settled in another  
36 country? How do they express themselves in their songs? My paper will focus mainly on these questions where  
37 the melancholic expression of the Mauritian artistes will be analyzed and discussed.

## 38 **2 II.**

## 39 **3 Context and Methodology a) Samplings**

40 For my paper, I have chosen three songs from each of three different Mauritian Bhojpuri artists who have  
41 voluntarily settled in a host society. I shall be presenting three patriotic songs: one from each artist as per the

## 5 ANALYSIS AND DISCUSSION

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42 following table: Theoretical Framework a) Critical Discourse Analysis (CDA) CDA comprises of three dimensions  
43 ??Fairclough 1990). The first dimension is discourse as text i.e. the linguistic features and organization of concrete  
44 instances of discourse. Choices and patterns in vocabulary (e.g. wording, metaphor), grammar (e.g. transitivity,  
45 modality), cohesion (e.g. conjunction, schemata) and text structure will be systematically analyzed.

46 The second dimension in CDA is discourse-asdiscursive practice, i.e. discourse as something which is produced,  
47 circulated, distributed, and consumed in society. ??airclough (1990) sees these processes highly in terms of the  
48 circulation of concrete linguistic objects. Approaching discourse as discursive practice means Abstract-The  
49 Mauritian Diaspora is expanding in various parts of the world owing to recent migrations. Mauritian artists are  
50 promoting Mauritian music and traditions abroad through the diaspora. The feet of the wanderer are like the  
51 flower; his soul is growing and reaping the fruit, and his fatigues destroy all his sins in wandering. Therefore,  
52 wander! Just like Indians, Mauritians have moved almost to every part of the world-Asia, the Middle East,  
53 Australia, Africa, Americas, and Europe-and are often yearning to return to their homeland but may not be able  
54 to do so.

55 How do Mauritian artistes live abroad ? Do they still share a link with their motherland once settled in  
56 another country? How do they express themselves in their songs? The main focus of my paper will be centered  
57 on these questions, where the melancholic expression of the Mauritian artistes will be analyzed and discussed.

58 For my paper, I have chosen three songs from each of three different Mauritian Bhojpuri artists who have  
59 voluntarily settled in a host society. I shall be presenting three patriotic songs: one from each artist.

60 focusing on speech acts, coherence, and intertextuality-three aspects that link a text to its larger social context.

61 The third dimension in CDA is discourse-associaal practice, i.e., the ideological effects and hegemonic processes  
62 in which discourse is seen to operate. Hegemony concerns power that is achieved through constructing alliances  
63 and integrating classes and grounds through consent, so that 'the articulation and re-articulation of orders of  
64 discourse is correspondingly one stake hegemonic struggle' ??Fairclough 1992a:93) Bhojpuri songs are full of  
65 meanings and, the objects of discourse analysis can be: discourse, writing, talking conversation, communicative  
66 event. Contrary to much of traditional linguistics, discourse analysts not only study language use 'beyond the  
67 sentence boundary,' but also prefer to analyze 'naturally occurring' language use, and not invented examples.  
68 Hence, Bhojpuri patriotic songs have meaning components to be analyzed.

### 69 4 b) Questionnaires/On-line Interviews

70 To gain in-depth knowledge of the Bhojpuri patriotic songs, I prepared a questionnaire for the Bhojpuri artists,  
71 which I mailed them. We also had online chatting via Facebook and Skype. The questions were mostly on their  
72 settlement in a foreign land, about their artistic productions in the form of CDs/albums, and their personal  
73 opinions about the promotion of Bhojpuri. I will discuss about its analysis in the following part.

74 IV.

### 75 5 Analysis and Discussion

76 Analysis of song No. 1: 'Chawranga jhanda' (the four-colored flag) written and sung by Mr Lock Sohodeb-  
77 Bhojpuri Album: Chawranga ka jhanda-2013 Chawranga jhanda ba saat rang ke matiya Chota sa mawriswa  
78 ba bara okar bheswa We have our four coloured flag and seven coloured earth Small in size, Mauritius has got  
79 immense qualities Na koi bar aba na koi chota ba Hindu muslim chini iiessayi sab ke maris maayi Bhojpuri ya dusri  
80 bhasa sab ki pahechan ba We are all equal Hindu, Muslim, Chinese or Christians, we all love our Motherland  
81 Bhojpuri or other languages, we all have our identities Jahan jahan dekhba vahan gananaawa ke khetwa Dulhin  
82 si khoob sajal ba phoolwa se deshwa Jahaji babu ki dekh jaadu patthar se ugailan sonwaa ke ladoo Everywhere  
83 we can see sugarcane fields The island is well decorated like a bride with flowers See the magic of the indentured  
84 labourer who indeed transformed the stones into gold Mandir masjid girja pagado ba Pari talab se amrit ke dhaar  
85 ba Dhanya ho ram ki nagri dhanya ho Ramgoolam teri kripa se vishwa mein mawris mahaan We have Mandir,  
86 Mosque, Church and Pagoda The flow of nectar from the lake of Grand Bassin Blessed is the island of Ram,  
87 blessed is the Father of the Nation because of whom Mauritius is so famous worldwide The selected song is a  
88 patriotic song that describes the diversity and unity present in Mauritius. The root meaning of patriotism is the  
89 love for one's homeland. In contrast, the Oxford English Dictionary defines a patriot as "one who disinterestedly  
90 or selfstrikingly exerts himself to promote the well-being of his country."

91 The composer further adds that the Mauritian flag is a four colored one: red, blue, yellow, and green. Besides,  
92 there is a famous place in Mauritius called Chamarel, where there is seven colored earth. It is a well-known  
93 tourist attraction on the island. This is unique in the world. It is also known for the lovely waterfalls and fauna  
94 flora around. Though small in size, Mauritius is a multicultural island full of different ethnicity.

95 On this island, there are no low-or high-class people since all are treated equally. May he be a Hindu, Muslim,  
96 Chinese, or Christian, Mauritius is the mother of all.

97 Some have Bhojpuri as mother language while others have creole or other, yet every one lives in peace and  
98 harmony on this island.

99 Surrounded by sugar cane fields, Mauritius is compared like a bride adorned with beautiful flowers. Besides,  
100 the contribution of the indentured laborers is highlighted who were fooled by the British colonies about the myth

101 of finding gold coins under the Mauritian stones. Indeed, through their hard work and determination, they have  
102 produced gold coins out of the stones.

103 The author again highlights the cultural unity present in Mauritius as Hindu temples, mosque, churches, and  
104 pagodas all co-exist on the island. This uniqueness is what attracts tourists in Mauritius. How come, people of  
105 different ethnicity, culture, and beliefs respect one another like this? The lake of Grand Bassin, where the flow of  
106 nectar is believed to outsource from river Ganges of India, adds beauty to the island. Volume XX Issue V Version  
107 I 2 ( C )

108 In the last lines of his song, the author also expresses his gratitude to the Father of the Nation Sir Seewoosagar  
109 Ramgoolam for bringing independence to the island and made it famous worldwide. My Sahye is ever grateful to  
110 his country, the places where he has spent his memorable childhood. He cannot forget them as lovely souvenirs  
111 of his youth are attached to those places. He has brought with him the national flag of Mauritius and claims  
112 that wherever he will go, he will make it float in that particular country.

## 113 **6 Analysis of Song**

114 Mauritius is well-known as the Star and Key of the Indian Ocean. He refers to this and praises the beauty of  
115 this multicultural land where people [ray in different languages, where exist temples, mosques, and churches. He  
116 makes special mention of 'Pere Laval' in his song. He organized a fundraising activity to donate to Mauritius for  
117 the replacement of doors at Father Laval at St Croix in Mauritius-a sacred place for Mauritians. They visit it  
118 for the welfare and happiness of the family.

119 The seven-colored earth Chamarel is mentioned for its natural beauty. The famous legend of the Pieter Both  
120 known as Muriya Pahar, the mountain head"?where the fairy cursed the milkman for not having kept his promise.  
121 The boy was turned into stone.

122 In the last stanza, the author personifies Motherland, who is depressed to learn the death of one of his sons,  
123 who has cheerfully played in her lap. Today, after his died in a strange land, he has come back to her motherland  
124 to be cremated. The mutual respect which one has for another is unique, according to him in Mauritius. He  
125 describes it as an ocean of love where he wishes to take everyone for a visit. For him, Mauritius is such a place  
126 where the heart leaps with happiness and knows immense bliss. Such a place transforms humanity.

## 127 **7 Analysis of song**

128 Furthermore, Mr Abeydhanand says that only wise words are spoken like nectar falls everywhere. Words of  
129 religion and duty alone are discussed. Tales and legends are narrated. Oh brother, let's go that place where there  
130 are immense joys and happiness.

131 Finally, in his last stanza, he clearly mentions the name of that place "jahan manwa howela gulzaar re chalo  
132 bhaiya Mauritius ke nagaria," that is, "Oh brother! Let's go to Mauritius where the hearts leaps with joys and  
133 happiness".

134 Hence, we see how Mauritius is portrayed as a peaceful country in South Africa. The mutual understanding  
135 among different cultures and religions is indeed praiseworthy. Mr Abeydhanand is living in South Africa for  
136 decades. He is a music instructor there. He is very much attached to the Mauritian Bhojpuri Culture. Presently,  
137 he has launched 7 Bhojpuri albums based on the Mauritian culture.

138 V.

## 139 **8 Recurrent Ideas a) Categories of recurrent ideas and practices 140 in the songs**

141 After the above analysis, where the prevalent ideas are clustered and developed into 'umbrella' categories, the  
142 following can be concluded: i. Expression of emotions ii. Diaspora Nationalism iii. Primordial perspective iv.  
143 Civic Nationalism

## 144 **9 i. Expression of emotions**

145 The expressions of joy and happiness are present in almost all the patriotic songs where the singer and the  
146 performers dance in happiness. According to Catherine (2012), in Mauritius, the meeting between Indian worlds  
147 and Creole worlds, through the migration of the indentured labor which followed the abolition of slavery in 1834,  
148 gave birth to a style of music called 'chutney.' As a result of the African influence on an Indian folk genre, chutney  
149 music embodies the transformation of music for listening to music for dancing.

150 Yet, melancholy is also read between the lines where the singers miss the motherland.

## 151 **10 Melancholia**

152 Melancholia is a mental condition and especially a manic-depressive condition characterized by extreme  
153 depression, bodily complaints, and often hallucinations and delusions.

154 The weeks that immediately follow the arrival of expatriates in a new country can be extremely enriching.  
155 However, as life settles into a routine, and the surroundings cease to feel quite so 'exotic,' feelings of homesickness  
156 might begin to appear.

## 11 II. DIASPORA NATIONALISM

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157 Anglo-Italian hybrid, Dominique Lummus(2014) argues that expatriate years offer a wonderful time and  
158 opportunity to experience firsthand a whole new way of life in a country where the weather, religion, culture,  
159 dynamics, language and much more -quite an unlike anything one might have experienced before.

160 However, as life settles into a routine, and the surroundings cease to feel quite so 'exotic,' feelings of  
161 homesickness might begin to appear. It would be rare to find an expat who hasn't, at one time or another, felt the  
162 twinges of homesickness while living abroad. One of my questions to the singers was: Did you adapt easily to the  
163 new environment there? And the answers were: 'not really,' 'it took me three months,' 'I did miss my country!'  
164 and things that give us a sense of belonging. The feelings of longing associated with homesickness are often  
165 accompanied by anxiety and depression, the symptoms of which can range from mild to severe. (Hendrickson,  
166 B., Rosen, D., & Aune, R.K., 2010).

167 "Homesickness is the distress or impairment caused by an actual or anticipated separation from home.  
168 Its cognitive hallmark is preoccupying thoughts of home and attachment objects." Recent pathogenic models  
169 support the possibility that homesickness reflects both insecure attachment and a variety of emotional and  
170 cognitive vulnerabilities, such as little previous experience away from home and negative attitudes about the  
171 novel environment.( Diagnostic and Statistical Manual of Mental Disorders." 5th ed. Washington, DC: Author:  
172 2013)

173 The prevalence of homesickness varies greatly, depending on the population studied and the way homesickness  
174 is measured. (Thurber, C.A. 1995).

175 One way to conceptualize homesickness as a function of severity. Nearly all people miss something about home  
176 when they are away, so the absolute prevalence of homesickness is close to 100%, mostly in a mild form. Roughly  
177 20% of university students and children at summer camp rate themselves at or above the midpoint on numerical  
178 rating scales of homesickness severity. And only 5-7% of students and campers report intense homesickness  
179 associated with severe symptoms of anxiety and depression. However, in adverse or painful environments, such  
180 as the hospital or the battlefield, intense homesickness is far more prevalent. In one study, (Thurber, C.A.,  
181 Patterson, D., & Mount, K.K. (2007) 50% of children scored themselves at or above the midpoint on a numerical  
182 homesickness intensity scale (compared to 20% of children at summer camp). Soldiers report even more intense  
183 homesickness, sometimes to the point of suicidal misery. Naturally, aversive environmental elements, such as the  
184 trauma associated with war, exacerbate homesickness, and other mental health problems.

185 In my questionnaire, one of my informants says that homesickness was very intense, making him feels dejected  
186 and miserable. Often, he would feel excessively tired and want to sleep long hours, or had trouble sleeping at all.  
187 Small issues used to upset him and make him unusually tearful, or he got angry and frustrated and became very  
188 critical of his new environment. He used to worry about his ability to cope with his new life and surroundings  
189 and wonder whether he made the right decision, which had changed his lives fully.

190 Fortunately, in the beginning, homesickness and stress usually pass quite quickly and, although the pining  
191 may occasionally reoccur, it will be less intense each time. It helps if one bears in mind that this is a stage in the  
192 adjustment that will pass. Fortunately, there are many things one can do to make the experience less traumatic.

193 Hence, to escape the melancholic culture of Diaspora, our dear friends would have resort to the internet,  
194 technology, friends, and talk. Social Network and Connection: Having a good connection with old friends and  
195 family enables them to keep informed about their lives. So, they would often telephone, email, or write whenever  
196 they can. Most of the time, they get online and download programs such as Skype that allow them you to make  
197 free PC to PC videocalls and consider using MSN which gives them the ability to videoconference with far-flung  
198 friends. Facebook is another social network where they communicate effectively to their motherland. Hence,  
199 with the use of technology, the melancholic culture is reduced, and they adapt more easily to the foreign land.

200 Buddies: According to Dominique (2014), it is good to have positive, supportive people from your own country  
201 around you so that you involve yourself in new activities or find a group of people who share one of your interests.  
202 It is the case for both Mr Pravesh and Mr Abeydhanand, who have Mauritian friends and their Associations  
203 where they keep organizing cultural events of their own interests.

### 204 11 ii. Diaspora nationalism

205 Diaspora nationalism (or, as Benedict Anderson terms it, "long-distance nationalism") generally refers to a  
206 nationalist feeling among a diaspora such as the Irish in the United States, Jews around the world after the  
207 expulsion from Jerusalem (586 BCE), the Lebanese in the Americas and Africa, or Armenians in Europe and the  
208 United States. Anderson states that this sort of nationalism acts as "phantom bedrock" for people who want to  
209 experience a national connection, but who do not actually want to leave their diaspora community. The essential  
210 difference between pan-nationalism and diaspora nationalism is that members of a diaspora, by definition, are  
211 no longer resident in their national or ethnic homeland. Traditionally 'Diaspora' refers to dispersal of a people  
212 from a (real or imagined) 'homeland' due to a cataclysmic disruption, such as war, famine, etc. New networks  
213 -new 'roots' -form along the 'routes' traveled by diasporic people, who are connected by a shared desire to return  
214 'home'. In reality, the desire to return may be eschatological (i.e., end times orientation), or may not occur in  
215 any foreseeable future, still the longing for the lost homeland and the sense of difference from circumambient  
216 cultures in which Diasporic people live becomes an identity unto itself.

217 In all cases, the term diaspora carries a sense of displacement the population so described finds itself for  
218 whatever reason separated from its national territory. Usually its people have a hope, or at least a desire, to

219 return to their homeland at some point if the "homeland" still exists in any meaningful sense. Helen Myers  
220 (1998)Volume XX Issue V Version I 5 ( C )

221 has noted that diaspora may result in a loss of nostalgia for a single home as people "re-root" in a series of  
222 meaningful displacements. In this sense, individuals may have multiple homes throughout their diaspora, with  
223 different reasons for maintaining some form of attachment to each. Diasporic cultural development often assumes  
224 a different course from that of the population in the original place of settlement. Over time, remotely separated  
225 communities tend vary in culture, traditions, language, and factors. The last vestiges of cultural affiliation in a  
226 diaspora are often found in community resistance to language change and maintenance of traditional religious  
227 practice.

228 Rogers Brubaker (2005) argues that more recently, diaspora has been applied to emigrant groups that  
229 continue their involvement in their homeland from overseas, such as the category of long-distance nationalists  
230 identified by Benedict Anderson. Brubaker notes that (as examples): Albanians, Basques, Hindu Indians, Irish,  
231 Japanese, Kashmiri, Koreans, Kurds, Palestinians, and Tamils have been conceptualized as diasporas in this  
232 sense. Furthermore, "labor migrants who maintain (to some degree) emotional and social ties with a homeland"  
233 have also been described as diasporas.

## 234 **12 iii. Causes of Nationalism**

235 Two major bodies of thought address the causes of nationalism:

236 1. The modernist perspective describes nationalism as a recent phenomenon that requires the structural  
237 conditions of modern society to exist. 2. The primordialist perspective describes nationalism as a reflection of  
238 the ancient evolutionary tendency of humans to organize into distinct groupings based on an affinity of birth.

239 In the selected Bhojpuri songs, the primordialist perspective is mostly seen. The primordial perspective is  
240 based upon evolutionary theory. The evolutionary theory of nationalism perceives nationalism to be the result  
241 of the evolution of human beings into identifying with groups, such as ethnic groups, or other groups that  
242 form the foundation of a nation. [24] Roger Masters in The Nature of ??olitics (1989) describes the primordial  
243 explanation of the origin of ethnic and national groups as recognizing group attachments that are thought to be  
244 unique, emotional, intense, and durable because they are based upon kinship and promoted along the lines of  
245 common ancestry.

246 The primordialist evolutionary view of nationalism has its origins in the evolutionary theories of Charles  
247 Darwin that was later substantially elaborated by John Tooby and Leda Cosmides. Central to evolutionary  
248 theory is that all biological organisms change in their anatomical features and their characteristic behavior  
249 patterns. Darwin's theory of natural selection as a mechanism of evolutionary change of organisms is utilized to  
250 describe the development of human societies and particularly the development of mental and physical traits of  
251 members of such societies.

## 252 **13 iv. Civic Nationalism**

253 All the three Mauritian artists believe it is Civic nationalism because they see the nation as an association  
254 of people who identify themselves as belonging to the nation, who have equal and shared political rights, and  
255 allegiance to similar political procedures. According to the principles of civic nationalism, the nation is not based  
256 on common ethnic ancestry, but is a political entity whose core identity is not ethnicity. This civic concept of  
257 nationalism is exemplified by Ernest Renan in his lecture in 1882 "What is a Nation?", where he defined the  
258 nation as a "daily referendum" (frequently translated "daily plebiscite") dependent on the will of its people to  
259 continue living together.

260 Civic nationalism is a kind of non-xenophobic nationalism that is claimed to be compatible with liberal values  
261 of freedom, tolerance, equality, and individual rights. Ernest Renan and John Stuart Mill are often thought  
262 to be early liberal nationalists. Liberal nationalists often defend the value of national identity by saying that  
263 individuals need a national identity to lead meaningful, autonomous lives and that liberal democratic policies  
264 need a national identity in order to function properly.

265 In his classic essay on the topic, George Orwell distinguishes nationalism from patriotism, which he defines as  
266 devotion to a particular place. Nationalism, more abstractly, is "power-hunger tempered by selfdeception." VI.

## 267 **14 Conclusion**

268 Mauritian Diaspora is getting itself connected to various parts of the world. Mauritian artistes are successful in  
269 popularizing their culture and traditions abroad as well. It is common for an expat at one time or another, to  
270 feel the twinges of homesickness while living abroad. When separated from people, places, and things that give  
271 us a sense of belonging, one does feel distressed as seen in the analyzed songs. Living abroad in a foreign land,  
272 the artistes do share the feeling of Diaspora nationalism-they want to experience a national connection but do  
273 not want to leave their diaspora community. They continue their involvement in Mauritius from overseas. The  
274 primordialist perspective of nationalism dominates among the Mauritian artistes, where they identify themselves  
275 with groups, such as ethnic groups-Bhojpuri speakers. Their beliefs in Ernest Renan's Civic Nationalism is strong  
276 as they see the nation as an association of people who identify themselves as belonging to the nation, with equal  
277 and shared political rights. In future we can research on other emotions expressed in the songs of expatriates to

## 14 CONCLUSION

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278 Volume XX Issue V Version I 6 ( C ) better understand their compositions and even consider the clips analysis of their production houses in Mauritius. <sup>1 2</sup>

1

| Song Title/Album            | Source                                  | Type of song   |
|-----------------------------|---|----------------|
| 1. Chawranga jhanda         | Mr Lock Sohodeb from England            | Bhojpuri       |
| 2. Mauritius hamaar(Mahima) | Mr Pravesh Sahye from Italy             | Patriotic song |
| 3. Jahan manwa howela       | Mr Abheydanand Beejan from South Africa | Bhojpuri       |
| III.                        |   | Patriotic song |

Figure 1: Table 1 :

|  |  |
|--|--|
|  | We cannot ever forget our country<br>Where our childhood days have passed<br>We shall fly high our national flag<br>Wherever I will go, I will make it there with me<br>It is the Star and Key of the Indian Ocean |
| 2. Hind mahasagar ke sitara ego ba   | Where we pray in different languages Where the Hindu temples, muslim mosques and Pere Laval shines Where Chamarel coloured earth, Pagoda and Pieter Both look  |
| Jahan alag bhaga chalet puja paat Chamkela mandir masjid aur pere Laval Sobhela la Chamarel Pagod aur Muriya Pahar |  |
| Mauritius hamar Mauritius mahan  | so beautiful   |
| 3. Jab vides se awela koi sok samachar   | My beloved and great Mauritius<br>Whenever there is bad news from abroad   |
| Dharti maa ke sunke phat jaala okar kaan Haske apan godh mei jeke karlak dulaar Aaj oke leke kari antim sanskaar   | Our Motherland becomes very depressed The one who has happily played in her laps Today he is being cremated here My beloved and great Mauritius  |
| Mauritius hamaar Mauritius mahaan  |  |
| Analysis of Song No.3:   |  |

Figure 2:

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<sup>2</sup>Year 2020 © 2020 Global Journals Critical Discourse Analysis of Mauritian Expatriates' Bhojpuri Melancholic Songs

|  |                  |  |
|--|------------------|--|
| ke nagaria   |                  |  |
| Jahan manaav ka hota sudhar re chalo bhaiya huwa   |                  |  |
| ke nagaria   |                  |  |
| Sadhu vachan chal roop hei bhaiya barse amrit      | Oh Brother!      |  |
| dhaar  |                  |  |
| Dharam karam ki hoti hei batiya kisse kahani apaar |                  |  |
| Suno re bhai kisse kahani apaar                    |                  |  |
| Jahan such ka saagar apar re chalo bhaya huwan ke  |                  |  |
| nagaria  |                  |  |
| Jahan manwa howela gulzaar re chalo bhaiya         |                  |  |
| Mauritius ke nagaria                               |                  |  |
| Jahan manaav ka hota sudhar re chalo bhaiya        |                  |  |
| Mauritius ke nagaria                               |                  |  |
| Lyrics   | 3                |  |
| Jahan manwa howela gulzaar re chalo bhaiya huwa    | ( C )            |  |
| ke nagaria   | Translation      |  |
| Jahan manaav ka hota sudhar re chalo bhaiya huwa   | Let's go to that |  |
| ke nagaria   | place where our  |  |
| Manav se manav mile paraspar, karte Namaste        | heart rejoices   |  |
| pranam   | Let's go to      |  |
| Suno re bhai karte Namaste pranam                  | that land where  |  |
| Sudha se amrit mile paraspar pani dudh samaan      | mankind finds    |  |
| Suno re logo pani dudh samaan                      | solace           |  |
| Jahan prem ka sagar apar re chalo bhaiya huwa ke   |                  |  |
| nagaria  |                  |  |
| Jahan manwa howela gulzaar re chalo bhaiya huwa    |                  |  |

*[Note: Where nectar meets ambrosia, like milk with water Where there is an ocean of love, oh Brother, let's move to that place Let's go to that place where the heart leaps with joys and happiness Let's go to that place where mankind benefits a lot Volume XX Issue V Version I]*

Figure 3:



### 280 .1 Acknowledgments

281 I would like to express my appreciation to Mr Sashi Sohodeb, Mr Pravesh Sahye, and Mr Abedhanand Beejan,  
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