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Critical Discourse Analysis of Mauritian Expatriates' Bhojpuri Melancholic Songs

By Mr. Jayganesh Dawosing

Abstract- The Mauritian Diaspora is expanding in various parts of the world owing to recent migrations. Mauritian artists are promoting Mauritian music and traditions abroad through the diaspora. The feet of the wanderer are like the flower; his soul is growing and reaping the fruit, and his fatigues destroy all his sins in wandering. Therefore, wander!

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

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

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

Keywords: melancholia, mauritian artistes, bhojpuri folk songs, diaspora, motherland, discourse analysis.

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I. Introduction

The Mauritian Diaspora is expanding in various parts of the world owing to recent migrations. Mauritian artists are promoting Mauritian music and traditions abroad through the diaspora. Mauritians are known to be 'wanderers,' and the essence of diaspora can be seen in the following verses in Sanskrit:

> "There is no happiness for him who does not travel. Rohita! Thus, we have heard. Living in the society of man becomes a sinner. Therefore, wander!
>
> The feet of the wanderer are like the flower; his soul is growing and reaping the fruit, and his fatigues destroy all his sins in wandering. Therefore, wander!
>
> The fortune of him who is sitting sits, it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore, wander!"
>
> *The Aitreya Brahmanam, 7:15(700 BC -600 BC)*

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

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

II. Context and Methodology

a) Samplings

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

Table 1: Song titles and singer's names

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

III. Theoretical Framework

a) Critical Discourse Analysis (CDA)

CDA comprises of three dimensions (Fairclough 1990). The first dimension is discourse as text i.e. the linguistic features and organization of concrete instances of discourse. Choices and patterns in vocabulary (e.g. wording, metaphor), grammar (e.g. transitivity, modality), cohesion (e.g. conjunction, schemata) and text structure will be systematically analyzed.

The second dimension in CDA is discourse-as-discursive practice, i.e. discourse as something which is produced, circulated, distributed, and consumed in society. Fairclough (1990) sees these processes highly in terms of the circulation of concrete linguistic objects. Approaching discourse as discursive practice means

Author: Lecturer, Department of Bhojpuri, Folklore & Oral Traditions.
e-mail: jayganesh1201@yahoo.com

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

The third dimension in CDA is discourse-as-social practice, i.e., the ideological effects and hegemonic processes in which discourse is seen to operate. Hegemony concerns power that is achieved through constructing alliances and integrating classes and grounds through consent, so that 'the articulation and re-articulation of orders of discourse is correspondingly one stake hegemonic struggle' (Fairclough 1992a:93)

Bhojpuri songs are full of meanings and, the objects of discourse analysis can be: discourse, writing, talking conversation, communicative event. Contrary to much of traditional linguistics, discourse analysts not only study language use 'beyond the sentence boundary,' but also prefer to analyze 'naturally occurring' language use, and not invented examples. Hence, Bhojpuri patriotic songs have meaning components to be analyzed.

b) Questionnaires/On-line Interviews

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

IV. Analysis and Discussion

Analysis of song No. 1: 'Chawranga jhanda' (the four-colored flag) written and sung by Mr Lock Sohodeb-Bhojpuri Album: Chawranga *ka jhanda*- 2013

Chawranga jhanda ba saat rang ke matiya Chota sa mawriswa ba bara okar bheswa	We have our four coloured flag and seven coloured earth Small in size, Mauritius has got immense qualities
Na koi bar aba na koi chota ba Hindu muslim chini iissayi sab ke maris maayi Bhojpuri ya dusri bhasa sab ki pahechan ba	We are all equal Hindu, Muslim, Chinese or Christians, we all love our Motherland Bhojpuri or other languages, we all have our identities
Jahan jahan dekhba vahan gananaawa ke khetwa Dulhin si khoob sajal ba phoolwa se deshwa Jahaji babu ki dekh jaadu patthar se ugailan sonwaa ke ladoo	Everywhere we can see sugarcane fields The island is well decorated like a bride with flowers See the magic of the indentured labourer who indeed transformed the stones into gold
Mandir masjid girja pagado ba Pari talab se amrit ke dhaar ba Dhanya ho ram ki nagri dhanya ho Ramgoolam teri kripa se vishwa mein mawris mahaan	We have Mandir, Mosque, Church and Pagoda The flow of nectar from the lake of Grand Bassin Blessed is the island of Ram, blessed is the Father of the Nation because of whom Mauritius is so famous worldwide

The selected song is a patriotic song that describes the diversity and unity present in Mauritius. The root meaning of patriotism is the love for one's homeland. In contrast, the Oxford English Dictionary defines a patriot as "one who disinterestedly or self-strikingly exerts himself to promote the well-being of his country."

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

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

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

Surrounded by sugar cane fields, Mauritius is compared like a bride adorned with beautiful flowers. Besides, the contribution of the indentured laborers is highlighted who were fooled by the British colonies about the myth of finding gold coins under the Mauritian stones. Indeed, through their hard work and determination, they have produced gold coins out of the stones.

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

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In the last lines of his song, the author also expresses his gratitude to the Father of the Nation Sir Seewoosagar Ramgoolam for bringing independence to the island and made it famous worldwide.

Analysis of Song No.2: Mauritius hamaar by Pravesh Sahye-Bhojpuri Album 2014-Mahima

Mauritius hamaar Mauritius mahaan Haath apan jor ke karila pranaam Apan dharti mata ke roj baar-baar Desh chor ke ailli saat samundar paar Apan sange anli sa bare logan ke pyaar	My beloved and great Mauritius I bow to him with folded hands To my Motherland daily We have left our country crossing the seven seas We brought with us here the love of our elders
1. Bhulal se nai bhulal jaai humni ke deshwa Khel kud ke jahan humni hoil sa jawaan Apan sange chalke lehrawab chawrangaa Jahan jahan jaab gaarab okar khamba	We cannot ever forget our country Where our childhood days have passed We shall fly high our national flag Wherever I will go, I will make it float there with me
2. Hind mahasagar ke sitara ego ba Jahan alag bhasa chalet puja paat Chamkela mandir masjid aur pere Laval Sobhela la Chamarel Pagod aur Muriya Pahar Mauritius hamar Mauritius mahan	It is the Star and Key of the Indian Ocean 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 so beautiful My beloved and great Mauritius
3. Jab vides se awela koi sok samachar Dharti maa ke sunke phat jaala okar kaan Haske apan godh mei jeke karlak dulaar Aaj oke leke kari antim sanskaar Mauritius hamaar Mauritius mahaan	Whenever there is bad news from abroad 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

Analysis of Song No.3: Mauritius hamaar

Here is a patriotic song written by Mr Pravesh, where he describes the greatness of his beloved country: Mauritius. With folded hands, he bows to her daily. He lives in Italy, and he says that he has left his country, crossing the seven seas. He has brought with him the love of his elders.

My Sahye is ever grateful to his country, the places where he has spent his memorable childhood. He cannot forget them as lovely souvenirs of his youth are attached to those places. He has brought with him the national flag of Mauritius and claims that wherever he will go, he will make it float in that particular country.

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

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

In the last stanza, the author personifies Motherland, who is depressed to learn the death of one of his sons, who has cheerfully played in her lap. Today, after his died in a strange land, he has come back to her motherland to be cremated.

Analysis of song No. 3: Jahan manwa howela -Mr Abeydhanand Beejan from South Africa

Lyrics	Translation
Jahan manwa howela gulzaar re chalo bhaiya huwa ke nagaria Jahan manaav ka hota sudhar re chalo bhaiya huwa ke nagaria	Let's go to that place where our heart rejoices Let's go to that land where mankind finds solace
Manav se manav mile paraspar, karte Namaste pranam Suno re bhai karte Namaste pranam Sudha se amrit mile paraspar pani dudh samaan Suno re logo pani dudh samaan Jahan prem ka sagar apar re chalo bhaiya huwa ke nagaria Jahan manwa howela gulzaar re chalo bhaiya huwa	Where each and every one meets each other with respect Where each one greets 'namaste' and 'pranaam' 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

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ke nagaria Jahan manaav ka hota sudhar re chalo bhaiya huwa ke nagaria	
Sadhu vachan chal roop hei bhaiya barse amrit 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	Oh Brother! Only wise words are spoken, nectar falls everywhere Words of religion and duty alone are spoken, tales and legends are narrated Oh brother! Tales and legends are narrated Let's go to that place where there are immense joys and happiness Let's go to Mauritius oh Brother! where the heart leaps with happiness Let's go to Mauritius oh Brother which is meant for the welfare of mankind

Analysis of song No. 3: Jahan manwa howela

This song is a clarion call: Back to your homeland. The author is a Mauritian who has settled in South Africa, and he treats diaspora like a return to the homeland.

He misses his homeland a lot and expresses the desire to return to her. He expresses the strong desire to get back to that particular place, which is meant for the welfare of humanity.

The mutual respect which one has for another is unique, according to him in Mauritius. He describes it as an ocean of love where he wishes to take everyone for a visit. For him, Mauritius is such a place where the heart leaps with happiness and knows immense bliss. Such a place transforms humanity.

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

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

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

V. Recurrent Ideas

a) Categories of recurrent ideas and practices in the songs

After the above analysis, where the prevalent ideas are clustered and developed into 'umbrella' categories, the following can be concluded:

i. Expression of emotions
ii. Diaspora Nationalism
iii. Primordial perspective
iv. Civic Nationalism

i. *Expression of emotions*

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

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

Melancholia

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

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

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

However, as life settles into a routine, and the surroundings cease to feel quite so 'exotic,' feelings of homesickness might begin to appear. It would be rare to find an expat who hasn't, at one time or another, felt the twinges of homesickness while living abroad. One of my questions to the singers was: Did you adapt easily to the new environment there? And the answers were: 'not really,' 'it took me three months,' 'I did miss my country!'

'Homesickness' can be described as the distress we feel when separated from people, places,

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and things that give us a sense of belonging. The feelings of longing associated with homesickness are often accompanied by anxiety and depression, the symptoms of which can range from mild to severe. (Hendrickson, B., Rosen, D., & Aune, R.K., 2010).

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

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

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

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

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

Hence, to escape the melancholic culture of Diaspora, our dear friends would have resort to the internet, technology, friends, and talk.

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

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

ii. *Diaspora nationalism*

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

In all cases, the term *diaspora* carries a sense of displacement the population so described finds itself for whatever reason separated from its national territory. Usually its people have a hope, or at least a desire, to return to their homeland at some point if the "homeland" still exists in any meaningful sense. Helen Myers (1998)

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

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

iii. *Causes of Nationalism*

Two major bodies of thought address the causes of nationalism:

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

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

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

iv. *Civic Nationalism*

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

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

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

VI. Conclusion

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

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better understand their compositions and even consider the clips analysis of their production houses in Mauritius.

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