

REPUBLIC OF MAURITIUS

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National Inventory Intangible Cultural Heritage

MAURITIUS

MINISTRY OF ARTS AND CULTURE
NATIONAL HERITAGE FUND
2015



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CABINET DECISIONS - 08 MARCH 2013

Latest Cabinet Decisions

1. Cabinet has taken note that the Lindau Nobel Laureate Meeting Council has selected two young Mauritian researchers, namely Miss Naziah Bibi Jaufeerally, MPhil/PhD student at the University of Mauritius and Miss Aazraa Oumayyah Pankan, MEng in Chemical Engineering student at the University of Nottingham, Malaysia, to attend the Lindau Nobel Laureate Meeting on Chemistry to be held from 30 June to 05 July 2013 in Lindau, Germany.

Following a proposal of Dr the Hon Navinchandra Ramgoolam, GCSK, FRCP, Prime Minister, Professor Robert Huber, Nobel Prize Winner, had invited young researchers to the Lindau Nobel Laureates Meeting which aims at bringing together young scientists from all over the world to interact with Nobel Laureates. The Meeting is inspired by the guiding principle **Educate. Inspire. Connect.** and focuses alternately on a different discipline.

2. Cabinet has taken note that a Bilateral Air Services Agreement has been signed between the Government of the Republic of Mauritius and the Government of the Republic of Maldives. The Agreement provides, amongst others, for the designated airlines of Maldives, i.e. the Island Aviation Service (Maldives) and the Mega Global Air Services (Maldives) Pvt. Ltd (Mega Maldives), and Air Mauritius to operate seven frequencies weekly in each direction, specified routes, and the designated airlines to exercise fifth freedom traffic rights on agreed routes to a maximum of two frequencies weekly, i.e. for Maldives between points in Maldives and Beijing as the intermediate and beyond points, and for Mauritius between Mauritius and Seychelles as intermediate point between Mauritius and any one point in Asia as beyond point.

3. Cabinet has taken note of arrangements being made by the Ministry of Housing and Lands to put up about 1,600 housing units and 474 serviced different regions of the country. The projects would cost more than Rs2.1 billion. The Ministry of Housing and Lands has also made arrangements to rehab existing infrastructure within various NHDC housing estates to the tune of about Rs400 million.

4. Cabinet has taken note that the Ministry of Health and Quality of Life and the Teaching Eye Surgery Foundation, Geneva, Switzerland, would sign a Memorandum of Understanding providing for collaboration and capacity building for surgeons, doctors and nurses in the field of ophthalmology. The Foundation has donated an Ultra Sound Machine and an Optical Coherence Tomography Machine of a total value of more than Rs5.5m.

5. Cabinet has taken note that the Minister of Labour, Industrial Relations and Employment would promulgate the Occupational Safety and Health (Height) Regulations to provide, *inter alia*, for the safety and health of, and to prevent accidents and bodily injuries to employees working at heights. The regulations also provide for the proper planning, selection of appropriate equipment, training, and supervision by competent persons of employees working heights.

6. Cabinet has taken note of the first inventory of Intangible Cultural Heritage, prepared by the National Heritage Fund in collaboration with the Unesco Mauritius, for submission to UNESCO for inclusion in the UNESCO Representative List of Intangible Cultural Heritage of Humanity. In line with the UNESCO Convention on Intangible Cultural Heritage, States Parties are obliged to submit inventories of the Intangible Cultural Heritage present in their territories. One hundred and seventeen elements have, in a first stage, been identified to form part of the inventory and classified under the following five domains:

- (a) Oral traditions and expressions;
- (b) Performing arts;
- (c) Social practices, rituals, and festive events;
- (d) Knowledge and practices concerning nature and universe; and
- (e) Traditional craftsmanship and occupations.

7. Cabinet has taken note that the Ministry of Industry, Commerce and Consumer Protection, in collaboration with the Ministry of Commerce, Industries and Textiles of the Republic of India, proposes to develop a Driving Industry towards Sustainable Human Capital Advancement Programme for export-oriented enterprises in Mauritius. The Programme is a process-based code aimed at supporting clothing factories to establish and implement social and environmental policies and principles, and to attain a competitive edge in the global market.

8. Cabinet has taken note that, to date, 15 public sector laboratories have been accredited by the Mauritius Accreditation Service (MAS) (MUTAB). Recognition is granted after a laboratory has demonstrated that it meets all the requirements set out in the international standard ISO/IEC 17025, a standard used worldwide for the assessment of laboratories. The World Trade Organization recognises accreditation as a tool to minimise Technical Barriers to Trade.

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

joining in of young women and girls initially inactive, swaying with the beats of the drum as they move around with short steps and enact the lyrics. Improvising creative and provocative jokes form part of the performance. Formerly performed by women only, the Geet Gawai is today also practiced by men.

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

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

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

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

- **Lagan-Geet**

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

E.g

"Binti se bolelan mahadev suno ho gaurav devi.."

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

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

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

Bhojpuri *Sumiran* generally includes:

- i. *Ganesh 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)

Sandhya

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

e.g

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

Dharti-bandhai

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

Examples of 'dharti -bandhai songs are below:

Dholak-puja

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

Examples of dholak puja songs:

Suhag -Geet

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

Jhoomar / Jhumar

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

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

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

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

Dressed in colourful traditional costumes, the women dance happily, singing and clapping their hands with the beats of the *dholak* and the *lota*, as they gracefully move in circular motion.

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

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

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

		<p>performing art that is rooted in the lives of the bearers and performers.</p> <p>The bearers and practitioners have continued to practice and transmit the element since its inception in the 19th Century. The social and cultural shifts that have occurred in Mauritius over time also led to emergence of new formal and informal groups to ensure its continuity and safeguard.</p> <p>At family level, Geet-Gawai remains the central element in any Hindu wedding, thus ensuring viability. The element including the Jhumar has been brought out to the general public for a larger audience to enjoy, appreciate and participate in.</p> <p>Today there are numerous formal and informal groups that have emerged within the 9 districts of Mauritius as hired performers of the element in several occasions and events, including but not limited to weddings. There is at least one Geet-Gawai group in every Mauritian village and or town, who practices this as a trade.</p> <p>Several performing groups are involved in the teaching of the youth including the Geet-Gawai School at Petit Raffray and the Des Premi Group at Mahebourg that specialises in moulding the youth by using the knowledge of the elderly and experienced bearers and practitioners.</p> <p>The dissemination of Geet-Gawai including Bhojpuri songs is also done through popular websites such as the BSU website, ensuring adoption, revitalisation and practice by younger generation.</p> <p>The Bhojpuri language through Geet-Gawai is being promoted by BSU, in schools since 2012 and through a dedicated Bhojpuri television channel (Bhojpuri Channel) which broadcast Bhojpuri music including Geet-Gawai and Jhumar since 2013. Today courses on Bhojpuri Language and Culture are taught at the MGI, UoM, primary and secondary schools such as Professor Basdeo Bissoondoyal Flacq.</p> <p>With the setting up of the Mahatma Gandhi Institute (MGI) in 1976, government created a department of</p>
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		<p>Bhojpuri Folklore and oral traditions, further enhancing the appreciation of the element.</p> <p>BSU has set up a school of Geet Gawai in Petit Raffray that has been in operation since 2014 with students' numbers rising from 15 to 300 within 3 months, demonstrating the element's appeal and viability.</p> <p>AGTF, dedicated to the researching of indentured labourer history in Mauritius, also has the responsibility to carry out research, protect, promote and disseminate the ICH including the Bhojpuri language and culture.</p> <p>Other means of safeguarding the elements have included the production and promotion of cultural shows, national festivals, audio visual materials, drama festivals, CDs, national competitions by BSU, NHF, AGTF, UoM, MGI/RTI and MBI.</p> <p>MAC has compiled a database of artists and groups including those of Geet-Gawai who are called upon to present and perform the element at national events and are remunerated for their work.</p> <p>The state has officially recognised Bhojpuri artists such as the Late Sona Noyan (Son Ticoson or Little pig), Basant Soopaul and Ravita Sallick Peetambur with state commendations, further encouraging the youth to emulate their elders.</p>
5.0	DATA GATHERING AND INVENTORING	
5.1	Consent from and involvement of the community/group in data gathering and inventoring	The communities were fully involved in gathering and inventoring. Consultations were held in every region and stakeholders' participation was the hallmark of the process.
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	<p>Individuals</p> <p>Practitioners/ Bearers/ Performers</p> <p>Mrs Dhundevi Poonith (practitioner & director of Geet-Gawai School)</p> <p>Mrs Sangeeta Langur</p> <p>Mrs Kiran Bhugwon</p> <p>Mrs Mantee Moorakhan</p> <p>Mrs Leela Devi Sookun</p> <p>Mrs Teeuntee Bundhoo</p> <p>Mrs Santo Phoochand</p>

		<p>Mrs Leegonee Bibrawtee Mrs Damumtee Bholah Mrs Leewantee Lochun Mrs Gungadoss Leelawtee Mr Ravin Sowambar Mrs Suchita Ramdin Mr Ramdiss Ramtohul Mrs Rambha Ramtohul Mrs Purnima Fokeerah & Group Mr. Doushan Sewtohul Mr. Rajendra Potheegadoo Mr. Suresh Doolly Mr. Chundrudeo Jeebudhun Mr. Dooakrun Vishun Luchoomun (Vishnu Luchoomun Music Group) Mr. Ravi Sharma Heeralall Mr. Ravi Boodhram (Karma Music Entertainment) Mrs. Subeedha Hookun (Baigan Bagi) Mrs. Dhurmaotee Chammoo Mrs. Sooreeaprakash Gunpath D. Vijesh Show Mr. Rajendracoomar Nabob K.S.K Sursargam Karaoke Musical Group Mrs. Sangeeta Nunkoo Mr. Shivsagarsingh Narain Rockstar Musical Group Mrs. Veena Prem Mr. Ramraj Ramessur Miss. Neha Devi Gunpath Mr. Iswar Jeeneea Dr. Tayab (Taraj Group) Mr. Mooniraj Bohosee Mr. Mahem Moneeram Mr. Suteekshan Shram Mungroo Mr. Jaysatyanarain Dookhit Mr. Abhimanyu Hurrypaul Mr. Siduth Gungaram Mrs. Lalinee Kowlessur Mr. Prakash Choonya Mrs. Kamla Guness Mr. Satyawan Peerty Mr. Swaraj Motah Mrs Bidwantee Chummun Mrs Leelawtee Rekha Mrs Ramessur Chandralekha Mrs Ramessur Tezwantee</p>
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		<p>Mrs Leela Boodhun Mr P. Mohiputlall MSK Mrs Manick Kamlawtee Mrs Vidwante Jahul Mr Hurry Vishnoo Mrs Bagmanee Boodhun Mr Preetum Dussoye Mrs Lalita Gujadhur Mrs Sureedha Hookum Mr Dhanraj Aukhaj Mrs Soocheetah KhoonKhoon Mr Rameshware Santokee Mrs Yogewshwaree Ramcharan Mrs Vijay Laxmee Coussy Mrs Sateeam Issen Gunputh Mr Dwarka Koosal Arun Mr Sunil Kumar Ramtohal Mr Liwan Gopee Mr Hewan Ramlowat (Gunjan Sound) Mr Mudhoo Neeraj Gupta Mr Kishore Tacoory Mr Gorabhye Mosaheb (Dostana Group) Ms Lutchmee Devi Beekun Mr Jhoolunsingh Ramchurn Mr Coomar Guburdhan Mr Dwijendranath Bhugul Mr Sanjiv Sharma Chummun (Bhojpuri Boys) Mr Ahmad Nazil (Nazal) Rosunally Mr Anand Parsad Luchmun, Indian Folk Music Academy, (Young people - Classical Music + Haldi Geet, Ramayana) Mrs Munka Soodam Mrs. Jamooutee Ramlochun Mrs. Soobamah Nullatamby Mrs. Revtee Domah Mr. Sonmut Ramchand Mr. Saroj Koreeman Mrs. Sobha Persand Mr. Satish Ramchurn Mr. Iswar Ganga Mr. Hemant Ramtohal Mrs. Indranee Ranjeet Mrs. Jamoontee Ramlochun Mrs. Meghiawoty Bolorun</p>
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		Mrs. Premila Padaruth-Barrun Mrs. Coosmawtee Beedassy Mrs. Bidessee Sookranee Mrs. Uma Bundhoo Mrs. Vidya Ketto Mrs. Sarita Hoolass Mrs. Heywantee Lochun Mrs. Umawtee Genauty Mrs. N. Geerdharry Mrs. Deomaty Sookun Mrs. Dorlery Guttea Mrs. Luchmee Sungkur Mrs. Nandita Raganandun Mrs. Vijayluchmee Rampersad Mrs. Seeta Devi Mulloo Mrs. Anita Sukalu Mrs. Champa Lagooni Mrs. Sunita Deepaul Mrs. Radhika Bholah Mrs. Vijesh Gunputh Mr. Kunal Heereelall Mrs Sheela Ramasamy Mr Arvind Bissessur Mr Bachoo Intish Mr Basant Soopaul Mrs. Geeta Gajadhur Mrs Sarita Boodhoo Mrs Hawantee Lochun Mr S. Juggessur Mrs S. Dhani Mr R. Dookarrun Mr T. Ramdany Mr D. Poorun Mr M. Kaully Mrs D. Lobogun Mr C. Jeebodhun Mrs Mooruth Mrs G. Ramyad Mr D. Bhugul Mr J. Ramchurn Mr S. Peerthy Mrs K. Guness Mrs Y. Ramcharan Mr D. Seewtohul
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		<p>Mr. J. Dookhit Mr J. Pillay Mrs S. Nunkoo Mrs L. Gangadine Mrs R. Lelantee Mr T. Balchand Mr V. Dilchand Mr O. Gowkaran Mr R. Suntoo Mrs N. Seewoonarain Mr J. Dawasingh Mr S. Seeparsad Mr. H. Hurrypool</p> <p>Scholars Mrs. Sarita Boodhoo Mrs. Suchita Ramdin Mr. Arvind Bissessur Mr. Narayan Gungoo P. Ramhota J. Guinness A.J. Chojoo G. Ramyeard</p> <p><u>Institutions</u> The National Heritage Fund (NHF) The Mahatma Gandhi Institute (MGI): Department of Bhojpuri, Folklore and Oral Traditions/ Rabindranath Tagore Institute (RTI) The Aapravasi Ghat Trust Fund (AGTF) The Mauritius Broadcasting Corporation (MBC) The Bhojpuri Speaking Union (BSU)</p> <p>NGOs Mauritius Bhojpuri Institute (MBI)</p>
5.4	Date and place of data gathering	<p>Nouvelle France, La Flora, Grand Bois, Bois Chéri, Rivière du Poste, New Grove, Rivière des Anguilles, Chemin Grenier- 2007-2009 Port-Louis, Plaine Magnien, Mare D’Australia, Mahebourg, Petit-Raffray, Bell Village- 2015</p>
5.5	Date of entering data into an	Entered for the first time in 2011

	inventory	Updated and approved by the government in 2013 Updated in 2015
5.6	The inventory entry compiled by	University of Mauritius Maintained and Updated by National Heritage Fund
6.0	<p align="center">REFERENCES TO LITERATURE, DISCOGRAPHY, AUDIOVISUAL MATERIALS, ARCHIVES</p> <p><u>Books</u></p> <ul style="list-style-type: none"> • Boodhoo S. 1993. <i>Kanya Dan (Rites and Rituals of Hindu Marriage)</i>, Mauritius Bhojpuri Institute • Boodhoo S. 1999. <i>Bhojpuri Traditions in Mauritius</i>, Mauritius Bhojpuri Institute • Boodhoo S. 1999. La Presence de Bhojpuri à L'île Maurice, contribue à la diaspora indienne à Maurice. <i>Rencontre avec l'Inde</i> chap.13 TOME 28, No.1 Indian Centre for Cultural Relations • Boodhoo S 2000. Religious and Cultural Traditions of Biharis in Mauritius. <i>The Bihari presence in Mauritius across the Kala Pani</i>. Centre for Research on Indian Ocean Societies (CRIOS) • Boodhoo S. 2003. <i>Mauritius ki Bhojpuri Paramparaein</i>, Prabhat Prakashan New Delhi • Boodhoo S. 2010. <i>Bhojpuri Bola-Speak Bhojpuri</i>, Mauritius Bhojpuri Institute • Boodhoo S. 2010. <i>Sahaj Bhojpuri Vyakaran- An Easy Approach to Bhojpuri Vyakaran</i>, Mauritius Bhojpuri Institute • Ramdin, S.D., 1990. <i>Bhojpuri Samskaar Manjari: An annotated, transcribed and translated study and collection of 400 Bhojpuri Sacrament Songs of Mauritius</i> MGI • Ramyeed, L.P 1985. <i>The Establishment and Cultivation of Modern Standard Hindi in Mauritius</i>. MGI <p><u>Unpublished Materials</u></p> <ul style="list-style-type: none"> • Ramdin, S.D. 2005. Cultural and Linguistic Aspects of Bhojpuri in Mauritius with Special Reference to Work Songs, , Unpublished Ph.D. Thesis, University of Mauritius <p><u>Discography & Audio Cassettes</u></p> <ul style="list-style-type: none"> • Boodhoo S. Audio CD comprising 25 recorded Bhojpuri songs to mark the arrival of Indian Immigrants • Ramdin, S.D., 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 • Ramdin, S.D., Traditional Singing Games of Mauritius, a rare audio-visual Learning Kit of 16 Traditional Singing Games in all the languages spoken in Mauritius for the then pre-primary and early primary schools. They are still very appreciated by our young ones and the project can be further elaborated for the primary school curriculum, MGI, 1995 • Ramdin, S.D., 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 	

- Ramdin, S.D., Beti ke Hardi, Audio Cassette, Collection of Bhojpuri Wedding song Vol 3, 1985
- Ramdin, S.D., Beta ke Tilak awur Hardi, Audio Cassette, Collection of Bhojpuri Wedding song Vol 4, 1986
- Ramdin, S.D., Hamaar Sasuraar, Audio Cassette, Collection of Bhojpuri Wedding song Vol 5, 198
- Ramdin, S.D., Bhojpuri Vivah Geet of Mauritius on Shehnayi, Audio Cassette, Collection of Bhojpuri Wedding Songs (Instrumental) played on Shehnayi, Vol 6, 1988
- Ramdin, S.D. (Producer/Director), A series of Television Documentaries on Bhojpuri Oral Traditions of Mauritius for the Mauritius Broadcasting Corporation, 1990-to date
- Ramdin, N.K., Bhojpuri Muffin, Audio Cassette, Collection of Bhojpuri Songs, Vol 7
- Boodhoo, S. Chengan Mengan, Audio Cassette, Collection of Bhojpuri Songs

Filmography

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

TV shows

Bhojpuri Bahaar – Harinarain Mohabeer

Chingaari

Bhojpuri Gammat

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

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

Archives

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

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

- Mauritius Broadcasting Corporation (MBC)

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

REPUBLIC OF MAURITIUS

Reçu CLT / CIH / ITH
Le - 3 AVR. 2015
N° 0357

National Inventory Intangible Cultural Heritage

MAURITIUS

MINISTRY OF ARTS AND CULTURE
NATIONAL HERITAGE FUND
2015



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;	मॉरिशस के भोजपुरी लोक गीत – गीत-गवाई
1.2	Short, maximally informative title (including indication of domain(s));	गीत-गवाई – सादी के पहले के पूरा कलात्मक प्रदर्शन/कार्यक्रम ह जेकर में विधि, गीत, नाच अवरू नृत्य नाटिका आवेला.
1.3	Community(ies) concerned;	प्रमुख रूप से भोजपुरी बोलेहोला लोग खासकर शुरू से महिला लोग से जूरल. आज कल पुरुष लोग अवरू भोजपुरी नय जाने बोले होला लोग भी एकर में भाग लेवेलनजा ; जस्ति ओकर झूमर में, जह नाच गाना होला.
1.4	Physical location(s) of element; मॉरिशस के गीत-गवाई, मॉरिशस के सब नवगो ज़िला में पावल जाला – ब्लैक रिवर, फ़्लाक, ग्रां पोर्ट, मोका, पांप्लेमुस, प्लेन-विलहेम्स, पोर्ट लुईस्, रिविएर-जू-रॉपर्ट अवरू सावान. ई जस्ति पांप्लेमुस, मोका, रिविएर-जू-रॉपर्ट, सावान, माहेबर्ग, फ़्लाक जैसन धेर आबादी होला इलाका में खासकर देस के पूरा उत्तर प्रान्त में. मॉरिशस के हर गाँव अवरू सहर में कम-से-कम एगो गीत-गवाई के विशेष टोली बा.	
1.5	<p>Short description</p> <p>गीत-गवाई सादी से पहले के कार्यक्रम विधि ह जोन अब सादी से एक दू दिन आगे लगेला. एक तरह से ई सादी से जूरल बाकि सब रीति-रिवाज़ अवरू काम के एगो सूचक ह. एक समय में गीत-गवाई पूरा एक सप्ताह तक चले. ई रीति-रिवाज़, पूजा पाठ, गीत, संगीत, नाच नृत्य नाटिका के एगो सामूहिक अभिव्यक्ति ह जोन भोजपुरी भासा अवरू ओकर से जूरल मौखिक परम्परा के एगो जीता-जागता अभिव्यक्ति के साधन भी ह.</p> <p>गीत-गवाई विधि के अनेक स्तर ह ; सब से पहले घर अवरू आस-परोस के महिला लोग, पारम्परिक लूगा पहनके दूल्हा या दुलहिन के घरे एक साथ आवेलनजा अवरू आमने-सामने गोल घेरा करके बैठेलनजा.</p> <p>पहिलका विधि ह 'लगन खोलेके'. एकर में पाँचगो सादी-शुदा महिला अपन कपार पर दुपट्टा ओहरे 'लॉगो चोंगो' नीचे बैठेलनजा (घेरा या आधा घेरा करके). लगन गीत गयते इ महिला लोग सुखल मोटा हल्दी, चावल, धान, घास अवरू पैसा एगो लूगा में बिछाके चूनेलनजा. लगन गीत के बाद देवी देवता के नाम सुमिरन अवरू संध्या गीत गावल जाला.</p> <p>एकर बाद, सादी के कोना के संगे-संगे पूरा घर के पवित्र करल जाला. एकरा 'धरती बँधाई' बोलल जाला जेकर संगे गीत वो गावल जाला. एक तरह से ई घर के शुद्धीकरण के संगे धरती माँ से ओकर पर नाचे के अनुमति माँगे खातिर करल जाला. ई विधि के बाद, ढोलक पूजन होला जोन ऐसन संगीत यंत्र (ढोलक) के सम्मान देय के प्रतीक ह. ई विधि दूल्हा या दुलहिन के माँ अवरी प्रमुख ढोलक बजाई होला के बीच होला.</p>	

ई सब विधि के बाद, गीत जारी रखल जाला, साथ में ढोलक बाजेला अवरू थाली, चमच, लोटा, दूगो लकड़ी आदि घरेलू सामान बजावल जाला.

कार्यक्रम सुहाग गीत संगे जारी रहेला जेकर बाद झूमर होला. झूमर, गीत, नाच अवरू संगीत के एगो मगन अवरू जोश से भरल झूमे होला कार्यक्रम ह. हैजापरी जवान महिला अवरू छोकरी लोग जुरजालनजा जोन आगे खाली सब बैठके देखत रहलनजा पर अब गीत के बोल के संगे-संगे संगीत में झूमेलनजा. साथ में थोड़ा बहुत छेर-खानी भी होला. जोन झूमर पहले खाली महिला लोग के गाई-नाछेके रहल आजकल पुरुष लोग भी एकर संगे जुरगईल हवनजा.

गीत-गवाई एगो जीवन्त, मस्ती से भरल सामाजिक अवरू सांस्कृतिक गतिविधि ह जेकर में पहनावा, रीति-रिवाज, संगीत, गाना अवरू नाच के साथ-साथ गजक (नमकीन, पकोरा), पीयेके गरम चीज, पिसल अद्रक अवरू ताजा पान बाँटल जाला जोन हवजे बनावल जाला ताजा टड़का. गीत-गवाई के समाप्त होयला पर, ई कार्यक्रम देखे होला, भाग लेय होला सब कोय के खाय पीयेके मिलेला अवरू कार्यक्रम जब देर रात के पूरा होला त सब कोय के पानी में ऊबावल चना घरे ले जायके देवल जाला.

मॉरिशस में 'गमत' के रूप में झूमर घर से बाहर पण्डाल में, या फिर मंच पर धेर दर्शक के सामने भी प्रस्तुत करल जाला. ई गीत-गवाई के एगो विस्तार ह जोन धेर जाना पसिन्द करेलनजा खासकर एगो मस्ती अवरू मजाकया सवाल जवाब खातिर. ई चाहेला जानेके की धेर भोजपुरी नय जाने या बोले होला लोग भी ई झूमर, गमत गावलनजा.

ई दस्तावेज के तैयारी में, धेर ऐसन लोग से मिलनजा जेलोग कोनों दुखद घटना से या फिर घर में कोयके गुजर गईला से निराश रहलनजा, दुख में रहलनजा पर बोललनजा कि गीत-गवाई में भाग लेला पर सुख के अनुभव करलनजा अवरू ऊ लोग के चिन्ता दूर होलबा.

गीत-गवाई में अनेक प्रकार के गीत आवेला जैसे :-

- **लगन गीत**

ई ऊ समय ह जब हवजा पर उपस्थित महिला लोग बोलेलनजा कि पण्डित जी दूनों परिवार (दूल्हा, दुलहिन) के उपस्थिति में ऊ लोग के लैयका के सादी खातिर शुभ दिन चूनले हवन अवरू आस-परोस और बाकि परिवार, हित-मित्र लोग के आशीर्वाद देयके माँग करेलन.

उदाहरण

"बिनती से बोलेलन . सुनो हो गौरव देवी.."

- **सुमिरन (देवी-देवता के गीत)**

सुमिरन सामूहिक रूप में (एक साथ मिलके) गाइ होला धार्मिक गीत ह जेकर से प्राकृतिक मानवीर भावना (प्यार अवरू भगवान/ईश्वर के प्रति प्यार) अभिव्यक्त होला.

भोजपुरी सुमिरन के खासियत ई ह कि एकर में खाली ई नय देखल जाला कि गाइ होला लोग के आवाज कैसन बा पर ऊ लोग के भावना कैसन बा, दिल से गावलनजा अवरू अपन संगे सुनेहोला लोग भी भक्ति

श्रद्धा के चरम सीमा तक पहुँचेलनजा जेतना सुमिरन के एहसास दिल में महसूस करबऽ, उतना आनंद मिलेला.

भोजपुरी सुमिरन में प्रमुख रूप से ई सब देखेके मिलेला :-

- i. गणेश जी के गीत
- ii. सुरुज देवता/बाबा के गीत
- iii. राम-सीता के गीत
- iv. सिव-पार्वती के गीत
- v. राधा-कृष्ण के गीत
- vi. देवी माई के गीत
- vii. महावीर स्वामी के गीत
- viii. धरती माई के गीत
- ix. तुलसी माई के गीत
- x. लक्ष्मी माई के गीत

संध्या

संध्या गीत से देवी-देवता के आवाहन (बुलावा) करल जाला. घर में सादी के पूरा होयला तक ऊ लोग के कृपा-आशीर्वाद के अनुरोध (माँग) करल जाला. ई गीत संगे ढोलक, झाल आदि कोनों संगीत यंत्र नय रहेला.

उदाहरण

(i) संझा देवी के गीत (लक्ष्मी माँ के आवाहन करेके भोजपुरी गीत जोन घर में धन-सम्पत्ति आनेलन)

धरती बँधाई

धरती बँधाई के बेरा में देवी/देवता के नेवता देवल जाला (आवाहन होला). उ लोग से बिनती करल जाला ताकि ऊ लोग सादी के घर में रहयनजा, ओकरा पवित्र करके ओकर में सुखद माहौल अनयनजा ताकि बुलावल सब मेहमान लोग खुसी-खुसी सादी के सब विधि-विधान के देखेके, ओकर में भाग लेयके आनंद उठययंजा अवरू दूल्हा-दुलहिन के अपन आशीर्वाद देके जययनजा. धरती माँ से अनुमति मांगल जाला ताकि उनकर पर (धरती पर) गीत-गवाई होय सकी काहेकि एकर बाद नाच भी होवेला.

धरती बँधाई के कुछ उदाहरण देखिलऽजा :-

ढोलक पूजा

ढोलक पूजा प्रतीकात्मक ह. एकर से ऊ सब वाद्य (खासकर ढोलक) के पूजल जाला, ओकर सम्मान करल जाला. ईही सब ढोलक से शुभ मौका में अंत ले सुखद माहौल पैदा करल जाला. ई विधि में दूल्हा या

दुलहिन के माँ भाग लेवलन. साथ में ढोलक बजाई होला पहिलका महिला भी रहेला. बाकि महिला लोग सहायता करेलनजा. प्रमुख ढोलक बजाई होला महिला के चावल, धान अवरू पैसा देवल जाला. तब दूल्हा या दुलहिन के माँ प्रतीकात्मक रूप से पहले ढोलक बाजावलन. तब सब शुरू होला.

ढोलक पूजा के उदाहरण :-

सुहाग

ई गीत भगवान अवरू देवी-देवता लोग खातिर गावल जाला, जहाँ सब के नाम लेके ऊ लोग के उपस्थिति खातिर आभार प्रकट करल जाला.

झूमर/झूमर

भोजपुरी झूमर या झूमर (गीत अवरू नाच) संगीत अवरू नृत्य के एगो जीवन्त, दमदार रूप ह. 'झूमर' शब्द 'झूम' से आइलबा जेकर मतलब ह हिलेके, झूमेके यानि संगीत के संगे-संगे अपन देह के हिलायके. भले ही ई सब गीत के बोल के अर्थ अलग-अलग रहेला पर जस्ति प्यार, मोहब्बत अवरू भावना रहेला जेकर से झूमर गीत में मगन से नाचे-गायके माहौल पैदा होला.

झूमर, गमत के खूबे प्रभावित करलेबा. झूमर के झलक गमत में मिलेला. पहले गमत खाली पुरुष लोग गावे पर आज महिला लोग भी एकर में भाग लेवलनजा.

झूमर सादी के अलावा अवरू बहुते पर्व-त्योहार में गावल जाला काहेके ई खुशी मनायके, मौज-मस्ती-धमाल के जीता-जागता रूप अवरू प्रकार ह.

झूमर गीत हमनी के दैनिक (रोज के) जीवन के धेर काम-काज जैसे खेत के काम, घर के काम, आदि... के एक तरह से विवरण भी ह जेकर से हमनी के अतीत (बितल दिन) अवरू वर्तमान (आज के) जीवन के चित्र देखेके मिलेला. अलग-अलग रंग के पारम्परिक लूगा (खासकर साड़ी) पहनके, महिला लोग खुसी खुसी झूमेसनजा, नाचेलनजा, ढोलक अवरू लोटा संगे ताल में ताल मिलाके थपरी बजावलनजा अवरू सुन्दर अंदाज़ में घेरा बनाके हिलेलनजा, चलेलनजा.

झूमर गीत अवरू नाच में धेर विषय आनल जाला; सब के अलग-अलग सुर-ताल ह. ई कार्यक्रम धेर घंटा ले चलेला.

मॉरिशस में आजकल बॉलीवुड गीत-संगीत के बोलबाला बा त ई चलते झूमर में भी ई सब के कुछ प्रभाव, एकर सुगंध मिलेला.

2.0	CHARACTERISTICS OF THE ELEMENT	
2.1	Associated tangible elements	<p>चावल, धान, हल्दी, घास, पान के पत्ता, तेल, सिंदूर अवरू बिंदी पूजा विधि में ईस्तमाल करल जाला।</p> <p>पिसल अदरक परोसल जाला ताकि गीत गाइ होला महिला लोग के आवाज मधूर होय, एक तरह से गला के गरम रखेके।</p> <p>पान के पत्ता खुशहाली आने खातिर देवल जाला खायके।</p> <p>संगीत वाद यंत्र :</p> <ul style="list-style-type: none"> • ढोलक – हमेसा से अवरू अभी ले गीत-गवाई के सबसे प्रमुख यंत्र ह. एकर अलावा, मॉरिशस के भोजपुरी लोक गीत संगीत में ऐसन धेर वाद यंत्र प्रयोग होला जैसे घर के बर्तन, कुदाल, आदि. • थाली; • लोटा; • चमच (दूगो चमच लेके, लोटा के ऊपरे बजावल जाला); • झांझ; घूंगरू; घंटा; मंजीरा; डाफ़, डफ़ली; • झाल (पित्तल के); • ढोल (ई खाली पुरुष लोग बजावेलनजा); • नाल (ई भी पुरुष लोग खातिर); • चिमता (ई जीभ नियन एगो लम्बा यंत्र ह जेकर संगे पित्तल के छोटा-छोटा टुकरा जूरल रहेला. ई पारम्परिक अंदाज से टक्कर लगला पर बाजेला); • हर्मोनीयम अवरू तबला भी बाजेला खासकर पुरुष लोग द्वारा, गमत गाइ बजी. <p>ई सब वाद यंत्र अवरू बाकि उपकरण मिलेके कठिनाई नय होला. ई सब जस्ति भारत में बनावल जाला अवरू मॉरिशस हौवजा से मंगावेला.</p>
2.2	Associated intangible elements	<ul style="list-style-type: none"> • रीति-रिवाज, पूजा विधि के जानकारी • गीत

		<ul style="list-style-type: none"> • वाद यंत्र अवरू बाकि उपकरण बजाइके तकनीकी जानकारी • नाच/नृत्य के जानकारी • कहानी, किस्सा, मिथक अवरू बीतल समय के अनुभव
2.3	Language(s) Register(s) Speech level(s) involved	भोजपुरी भासा/जेकर में दूसर भासा बोली के संपर्क में होयला पर क्रियोली, फ्रांसिसी, अँग्रेजी, शब्द भी जूरजालनजा झूमर संगे.
2.4	Perceived origin गीत-गवाई के स्रोत (शुरुआत) मॉरिशस से ही ह जब उन्नीसवीं शताब्दी में भारत के उत्तर प्रान्त से हजारन के संख्या में भारतीय आप्रवासी मॉरिशस में कदम रखलनजा.	
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.	गीत-गवाई के पदाधिकारी (ओकर संगे जूरल लोग) अवरू कलाकार लोग प्रमुख रूप से भोजपुरी बोले होला समाज के ऊ सब महिला लोग हवनजा जिनकार में गायिका, संगीतकार (ढोलक, झाल, आदि... बजाई होली), नाचेहोली (नर्तकी) अवरू बाकि अन्य कलाकार. हमेसा से ई सब कलाकार लोग अलग अलग ऊमीर के हवनजा यानि वयस्क लोग (दादी, नानी लोग) से नवजवान लोग. गीत-गवाई के कलाकार लोग अलग-अलग स्तर के हवनजा (सामान्य, थोड़ा बहुत जानकार अवरू पूरा जानकार कलाकार).
3.2	Other participants (e.g., holders/ custodians) भोजपुरी नय जाने-बोले होला कलाकार लोग; ऊ सब आम प्रतिभागी (भाग लेय होला) लोग जेलोग सादी अवरू बाकि पर्व-उत्सव के मौका में आवेलनजा ; भोजपुरी स्पीकिंग यूनियन.	
3.3	Customary practices governing access to the element or to aspects of it गीत-गवाई सादी-ब्याह के समारोह से जूरल ह जेकर खूद अपन रीति-रिवाज अवरू लोक विधि ह. जोन-जोन परिवार में ई सब पर्व, समारोह होला, ओलोग वे सब के संचालन करेलनजा.	
3.4	Modes of transmission	सादी-ब्याह के समारोह अवरू आम जनता के सामने जब ई होला त बुजुर्ग बरजन लोग से इ नवजवान लोग सीखेलनजा देख-देख के, सुन-सुन के. एगो पीढ़ी से दूसर पीढ़ी ले ई याद

		करला से, बार-बार गैयला से, बारीकि से (ध्यान लगाके) निमन से देखला से अवरू हर हला दोहरैला से पहुँचैला. 2013 से, औपचारिक रूप से, नियमित ढंग से एकर फैलाव खातिर एगो गीत-गवाई के स्कूल स्थापित करल बाते.
3.5	Concerned organizations	मॉरिशसीय सरकार के तत्त्वावधान में काम करेहोला कला एवं संस्कृति मंत्रालय (मिनिस्ट्री ऑफ आर्ट्स एंड कल्चर), नॅशनल हेरिटेज फंड, भोजपुरी स्पीकिंग यूनिशन, आप्रवासी घाट ट्रस्ट फंड अवरू बाकि धेर शिक्षा अवरू सामाजिक-सांस्कृतिक संस्थान.
4.0	STATE OF THE ELEMENT: VIABILITY	
4.1	Threats to the enactment	गीत-गवाई, अपन पारम्परिक रूप में बदलते जात बा, भले ही अपन मूल से जूरल बा खासकर सादी के रीति-रिवाज, विधि-विधान में. भोजपुरी भासा जोन अभिव्यक्ति के, जोन सम्पर्क के माध्यम ह, एगो ऐसन पराव पर बा जहाँ ओकरा धेर चुनौती के सामना परऽता करेके खासकर जब धेर नवजवान लोग अँग्रेजी, फ्रांसिसी अवरू क्रियोली जैसन भासा के अपन संपर्क के माध्यम बनैले हवनजा. फिर भी, भोजपुरी स्पीकिंग यूनिशन के गठन से, टीवी के भोजपुरी चैनल के अईला से, प्राथमिक स्कूल अवरू ऊँच शिक्षा संस्थान में भोजपुरी के पढ़ाई अवरू शोध कार्य से, भोजपुरी के विकास, प्रचार-प्रसार अवरू विस्तार होतबा. आप्रवास से, दुनिया के दूसर देस में जहाँ ऐसन प्रथा, रीति-रिवाज अवरू विधि-विधान होयला पर सुरक्षित नय बा, ऊ सब जगह में एकर मिटे के डर बा. पर मॉरिशस में ई बात बा कि भोजपुरी समाज के अलावा दूसर लोग के एकर में शामिल होयला एगो बहुत सकारात्मक बात ह. एकर फैलाव अवरू अभ्यास, प्रदर्शन एकर सुरक्षा के आधार ह.
4.2	Threats to the transmission	टेलीविजन, रेडियो, इंटरनेट अवरू मीडिया के कारोबार के संगे कमर्शियल बॉलीवुड के गीत-संगीत के गीत-गवाई के फैलाव अवरू संचार-प्रचार में निमन अवरू बुरा प्रभाव परतबा. नकारात्मक प्रभाव ई बा कि ई सकी जनता के आगे सामूहिक कार्यक्रम के आधार पर, मॉरिशस के गीत-गवाई के स्थान लेय. दूसर दृष्टि से देखल जाई त एकर मिलन से, एक साथ मिलके प्रस्तुति से जस्ति लोग, खासकर नवजवान लोग खातिर जस्ति रोचक माध्यम बने. एक साथ मिलके, समाज में लोग से मिलके, ऊ लोग से आधुनिक ढंग से जानकारी जमा करके, ऊ लोग से बात-चित बरकरार रखला से काम सकी आगे बरहे. आधुनिकता के संगे पारम्परिक लोक रीति-रिवाज जोड़के एकरा सकी जीवन्त रखाई ताकि आगे के आय होला पीढ़ी लोग स्थानीय समुदाई के सम्पर्क में रहके उ सब से सकी जूरल रहे.

4.3	<p>Availability of associated tangible elements and resources</p> <p>जोन वाद यंत्र बजावल जाला जैसे घरेलू उपकरण अवरू आम जीवन में ईस्तमाल करे होला बाकि सामान, ई सब मिलते रहेला. जैसे बा थाली, लोटा, आदि...ई सब में जस्ति भारत में बनेला अवरू मॉरिशस में आनल जाला.</p>
4.4	<p>Viability of associated tangible and intangible elements</p> <p>गीत-गवाई अवरू ओकर संगे जूरल मूर्त तत्व हमेसा से मॉरिशस में रहल अवरू अभी ले बा. मानव जीवन के एगो बहुत महत्वपूर्ण पारिवारिक अवरू सामाजिक जिम्मेदारी ह सादी-ब्याह. ऐसन में, गीत-गवाई अवरू ओकर सब मूर्त, अमूर्त तत्व के अस्तित्व सुरक्षित बा. एगो जीवन्त शक्ति के रूप में ई उभरल बा; एकर संगे एकर सामाजिक अवरू मनोवैज्ञानिक आधार जूरल बा जेकर से समाज में हमेसा नयापन अवरू खुशयाली मिलते रही.</p> <p>गीत-गवाई पूरा हाव-भाव, जोश अवरू स्फूर्ति से गावल जाला; एकर से सरल जीवन के खुशयाली, सादगी अवरू एकता के अमर संदेश जूरल ह.</p>
4.5	<p>Safeguarding measures in place</p> <p>सहज रूप में गीत-गवाई एगो विनीत (सुन्दर) जीवन्त प्रदर्शन के कला ह जोन एकर संवाहिका (धारण करे होला/होली), एकर में भाग लेय होला/होली लोग के जीवन में गढ़ गईल बा, एगो बहुत गहरा स्थान बना लेईल बा.</p> <p>एकर पदाधिकारी अवरी प्रस्तुत करे होला लोग एकर से हमेसा से जूरल हवनजा, एकरा दूसर पीढ़ी तक ले जात हवनजा. ओकर आरंभ से जोन सामाजिक अवरू सांस्कृतिक बदलाव होईल बा, ई से नवा नवा औपचारिक अवरू अनौपचारिक टोली सामने आईल हवनजा अवरू ई सब से गीत-गवाई के सुरक्षा अवरू निरन्तरता (भविष्य में फैलाव) होयके पूरा संभावना बा.</p> <p>परिवार के स्तर पर, गीत-गवाई सब हिन्दू सादी के प्रमुख तत्व ह जेकर से एकर अस्तित्व अवरू व्यवहार्यता (ध्यान देय के कारण) बरकरार बा. झूमर नियन एकर प्रकार के प्रस्तुत करला से एकरा आम जनता के भीरी आनल गईल बा ताकि जस्ति से जस्ति लोग एकर में खुसी से भाग लेय सकयनजा, एकर मजा अवरू आनंद उठाय सकयनजा.</p> <p>आज मॉरिशस के नवगो जिला में धेर औपचारिक अवरू</p>

		<p>अनौपचारिक (छोटा, बड़ा मान्यता होला नय होला) गीत-गवाई के टोली बनते जातबा. ई सब टोली लोग के पैसा देके सादी-ब्याह के संगे-संगे धेर तरह के समारोह, उत्सव या पर्व में भाग लेयके बुलावल जाला.</p> <p>मॉरिशस के हर गाँव, सहर में कमती-से-कमती एगो गीत-गवाई के मण्डली मिली जेलोग एकरा एगो व्यवसाय (काम) के रूप में प्रदर्शन करेलनजा, कार्यक्रम देवलनजा. नवजवान लोग के गीत-गवाई सिखाय होला टोली बा जैसे पेचित राफ्रे के गीत-गवाई स्कूल अवरू माहेबर्ग के देसी प्रेम ग्रूप. ई लोग बड़ा अनुभवी गिटारीन लोग के संगे नवजवान लोग के ई लोक गीत के महत्त्व बतावलनजा अवरू गायके, नाचेके सिखावलनजा.</p> <p>कयगो वेबसाइट के माध्यम से वो भोजपुरी गीत-गवाई अवरू बाकि गीत के प्रचार-प्रसार होला (भोजपुरी स्पीकिंग यूनियन वेबसाइट भी बा). एकर से युवा पीढ़ी जस्ति ई लोक परम्परा संगे सकेलनजा जुड़े.</p> <p>गीत-गवाई के आधार भासा भोजपुरी के मॉरिशस में हर तरह से प्रोत्साहित अवरू प्रचार-प्रसार करल जात बा. भोजपुरी स्पीकिंग यूनियन बा, शिक्षा मंत्रालय (स्कूल अवरू यूनिवर्सिटी में भोजपुरी के पढ़ाई 2012 से) बा, मॉरिशस ब्रॉडकॉस्टिंग कॉर्पोरेशन के भोजपुरी के अपन चैनल बा जेकर में 2012 से भोजपुरी पर हर प्रकार के कार्यक्रम प्रस्तुत करल जाला (गीत-गवाई अवरू झूमर जस्ति). आजकल, महात्मा गाँधी संस्थान में, यूनिवर्सिटी ऑफ मॉरिशस में भोजपुरी भासा अवरू एकर लोक संस्कृति पर अनेक स्तर के कॉर्स बा. प्राथमिक स्कूल में भोजपुरी पढ़ावल जाला. माध्यमिक स्कूल (प्रोफ. बासदेव बिसुनदोयाल कॉलेज, फ़्लाक) में भी भोजपुरी पढ़ावल जाला.</p> <p>1976 में मॉरिशस के सरकार महात्मा गाँधी संस्थान के स्थापना करलक. ई संस्थान में एगो भोजपुरी लोक संस्कृति</p>
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		<p>विभाग बा जेकर से गीत-गवाई नियन हर भोजपुरी तत्त्व पर शोध काम होला.</p> <p>2014 से भोजपुरी स्पीकिंग यूनियन देने से पेचित राफ्रे में एगो गीत-गवाई के स्कूल खड़ा करल गईल बा. हियाँ तीन महिना के अंदर-अंदर गीत-गवाई सीखे होला के संख्या 15 से 300 होगल बा. ई सब अपने आप में बतावेला कि गीत-गवाई अवरू ओकर से जूरल हर तत्त्व पर रूचि बा, एकर भविष्य बा.</p> <p>ए.जी.टी.एफ़ जोन के काम ह मॉरिशस में आप्रवासी बंधुआ मजदूर लोग पर शोध कार्य करेके, एकर अलावा भोजपुरी भासा अवरू संस्कृति के संगे अमूर्त सांस्कृतिक विरासत पर खोज संरक्षण, प्रचार अवरू प्रसार के काम करेके जिम्मेदारी बा.</p> <p>साथ में, ई सांस्कृतिक विरासत के अनेक प्रकार के बचाके रखे खातिर जोन ठोस काम होईल बा, ई में बा –</p> <ul style="list-style-type: none"> • सांस्कृतिक कार्यक्रम के तैयारी और प्रस्तुति • राष्ट्रीय स्तर पर कार्यक्रम और त्यौहार • ऑडियो-वीडियो प्रोग्राम • नाटक प्रतियोगिता • सी.डी – डी.वि.डी • बी.एच.यू (BHU) /एन.एच.एफ़ (NHF)/ ए.जी.टी.एफ़ (AGTF) /यू.ओ.एम (UOM)/ एम.जी.आय (MGI)/आर.टी.आय (RTI) अवरू एम.बी.आय (MBI) देने से आयोजित राष्ट्रीय प्रतियोगिता <p>MAC देने से एगो सूची तैयार करल गईल बा जेकर में कलाकार, टोली (गीत-गवाई के टोली भी) के नाम दर्ज बा. ऐसे समय-समय पर ई सब लोग के राष्ट्रीय स्तर पर आयोजित कार्यक्रम में भाग लेयके मौका देवल जाला अवरू ऊ लोग के काम खातिर पैसा भी देवल जाला. भोजपुरी कलाकार लोग के अपन सी.डी, डी.वि.डी बनाई खातिर आर्थिक सुविधा</p>
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		<p>देवल जाला.</p> <p>सरकार देने से समय-समय पर भोजपुरी कलाकार लोग के राष्ट्रीय सम्मान देवल जाला जैसे स्वर्गीय सोना नोयन जेकरा प्यार से सब कोय 'गमत किन्ना' बोलेलनजा, बसंत सीपोल, रविता सालिक पीताम्बर, ज्ञान मोहिपतलाल. ई तरह से नवजवान लोग एलोग के मिसाल मान के एलोग नियन भोजपुरी लोक गीत अवरू परम्परा के आगे ले जायके प्रोत्साहित होयन सऽ.</p>
5.0	DATA GATHERING AND INVENTORYING	
5.1	Consent from and involvement of the community/group in data gathering and inventorying	<p>सब जानकारी इकट्ठा करे में और उ सब के सूची बनाय में आम जनता अवरू धेर सामाजिक टोली के योगदान मिलल बा. हर इलाका में पूछ-ताछ अवरू जानकारी इकट्ठा करल गइल बा और सब सम्बन्ध रखेहोला प्रतिभागी लोगके योगदान ई प्रक्रिया के खासियत रहल.</p>
5.2	Restrictions, if any, on use of inventoried data	None
5.3	Resource persons(s): name and status or affiliation	<p>Individuals</p> <p>Practitioners/ Bearers/ Performers</p> <p>Mrs Dhundevi Poonith (practitioner & director of Geet-Gawai School)</p> <p>Mrs SangeetaLangur</p> <p>Mr S. Juggessur</p> <p>Mrs Sheela Ramasamy</p> <p>Mrs S. Dhani</p> <p>Mr R. Dookarrun</p> <p>Mr T. Ramdany</p> <p>Mr D. Poorun</p> <p>Mr M. Kaully</p> <p>Mrs D. Lobogun</p> <p>Mr C. Jeebodhun</p> <p>Mrs Kiran Bhugwon</p> <p>Mrs Mantee Moorakhan</p> <p>Mrs Leela Devi Sookun</p> <p>Mrs Teeuntee Bundhoo</p> <p>Mrs Santo Phoochand</p> <p>Mrs Leegonee Bibrawtee</p> <p>Mrs Damumtee Bholah</p> <p>Mrs Leewantee Lochun</p>

		<p>Mrs Gungadoss Leelawtee Mrs Mooruth Mrs Bidwantee Chummun Mrs Leelawtee Rekha Mrs Ramessur Chandralekha Mrs Ramessur Tezwantee Mrs Leela Boodhun Mr P. Mohiputlall MSK Mrs ManickKamlawtee Mrs VidwanteJahul Mr Hurry Vishnoo Mr A. Bissessur Mrs G. Ramyad Mr Sowumbur Mrs SuchitaRamdin Mr RamdissRamtohul Mrs Rambha Ramtohul Mrs Purnima Fookeerah& Group Mr D. Bhugul Mr J. Ramchurn Mr B. Soopaul Mr Bachoolntish Mr S. Peerthy Mrs K. Guness Mrs Y. Ramcharan D. Seewtohul J. Dookhit Mr J. Pillay SaritaBoodhoo Mrs G. Gujadhur Mrs S. Nunkoo Mrs L. Gangadine Mrs HawanteeLochun Mrs R. Lelantee Mr T. Balchand Mr V. Dilchand Mr O. Gowkaran Mr R. Suntoo Mrs N. Seewoonarain Mr J. Dawasingh Mr S. Seeparsad DoushanSewtohul RajendraPothegadoo Suresh Doolly</p>
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	<p>ChundrudeoJeebudhun DooakrunVishnuLuchoomun(Vishnu Luchoomun Music Group) Ravi Sharma Heeralall Ravi Boodhram(Karma Music Entertainment) SubeedhaHookun (BaiganBagi) DhurmaoteeChammoo SooreeaprakashGunputh D. Vijesh Show Rajendracoomar Nabob K.S.kSursargam Karaoke Musical Group NunkooSangeeta ShivsagarsinghNarainRockstar Musical Group VeenaPrem RamrajRamessur Neha Devi Gunputh IswarJeeneea Dr Tayab (Taraj Group) MoonirajBohosee MahemMoneeram Suteekshan Shram Mungroo Jaysatyanarain Dookhit Abhimanyu Hurrypaul Siduth Gungaram Lalinee Kowlessur Prakash Choonya Kamla Guness Satyawan Peerty Mr. Swaraj Motah Mrs Bagmanee Boodhun Mr Preetum Dussoye Mrs Lalita Gujadhur Mrs Sureedha Hookum Mr Dhanraj Aukhaj Mrs Soocheetah KhoonKhoon Mr Rameshware Santokee Mrs Yogewshwaree Ramcharan Mrs Vijay Laxmee Coussy Mrs SateeamIssen Gunputh Mr DwarkaKoosalArun Mr Sunil Kumar Ramtohol Mr LiwanGopee Mr HewanRamlowat (Gunjan Sound) Mr Mudhoo Neeraj Gupta Mr Kishore Tacoory</p>
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	<p>Mr GorabhyeMosaheb Dostana Group Ms Lutchmee Devi Beekun Mr Jhoolunsingh Ramchurn Mr Coomar Guburdhan Mr Dwijendranath Bhugul Mr Sanjiv Sharma Chummun(Bhojpuri Boys) Mr Ahmad Nazil (Nazal) Rosunally Mr AnandParsadLuchmun, Indian Folk Music Academy ,(Young people - Classical Music + HaldiGeet, Ramayana) Mrs Munka Soodam Jamootee Ramlochun Soobamah Nullatamby Revtee Domah Sonmut Ramchand Saroj Koreeman Sobha Persand Kiran Reegae Satish Ramchurn Iswar Ganga Hemant Ramtohal Indranee Ranjeet Ramlochun Jamoontee Boolorun Meghiawoty Premila Padaruth-Barrun Coosmawtee Beedassy Bidessee Sookraneer Uma Bundhoo Vidya Ketto Sarita Hoolass Heywantee Lochun Umawtee Genauty N. Geerdharry Sookun Deomaty Dorlery Guttea Luchmee Sungkur Mungroo Nandita Raganandun Vijayluchmee Rampersad Mulloo Seeta Devi Anita Sukalu Champa Lagooni Sunite Deepaul</p>
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		<p>Radhika Bholah Vijesh Gunputh Kunal Heereelall H. Hurrypool Geeta Gajadhur</p> <p>Scholars S. Boodhoo S. Ramdin P. Ramhota J. Guinness A. Bissessur A.J. Chojoo G. Ramyead U.N. Gungoo Ahimanyu Unnuth Prahalad Ramsurrun Madhukar Bhagat</p> <p><u>Institutions</u> The National Heritage Fund (NHF) The Mahatma Gandhi Institute (MGI): Department of Bhojpuri, Folklore and Oral Traditions/ Rabindranath Tagore Institute (RTI) The Aapravasi Ghat Trust Fund (AGTF) The Mauritius Broadcasting Corporation (MBC) The Bhojpuri Speaking Union (BSU)</p> <p>NGOs Mauritius Bhojpuri Institute (MBI)</p>
5.4	Date and place of data gathering	<p>Nouvelle France, La Flora, Grand Bois, Bois Chéri, Rivière du Poste, New Grove, Rivière des Anguilles, Chemin Grenier. - 2007-2009 Port-Louis, Plaine Magnien, Mare D’Australia, Mahebourg, Petit-Raffray, Belle Village-2015</p>
5.5	Date of entering data into an inventory	<p>Entered for the first time in 2011 Updated and approved by the government in 2013 Updated in 2015</p>
5.6	The inventory entry compiled by	<p>University of Mauritius Maintained and Updated by National Heritage Fund</p>

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Filmography

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

TV shows

Bhojpuri Bahaar – Harinarain Mohabeer

Chingaari

Bhojpuri Gammat

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

1. Mrs Menka Soodam (Rani), *Geet Gawai Bhojpuri* . Baja Baje Studio , La Salette Rd, Grand Baie
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3. Ravin Sowumbur, *Eh Langaro*, Baja Baje Studio, La Salette Rd, Grand Baie
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Archives

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

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, narratives, audio and videotape recordings of tales, myths, personal experiences, music and song. These collections reflect aspects of the arts and traditions of occupational, regional and ethnic groups, the spiritual and community life of individuals and groups in Mauritius.

- Mauritius Broadcasting Corporation (MBC)

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