

International Journal of Ethnic and Social Studies (IJESS)

VOLUME II, NUMBER 1

JUNE 2013

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Abstracts:

Shihan de Silva Jayasuriya

Sri Lanka's encounter with the Portuguese, which lasted for about 150 years (1505-1658), has left strong impressions on its socio-culture. The most vibrant Portuguese impact has been on popular music. This paper explores the dynamics of the popular genres known as *Kaffrinha* and *Baila*, previously explored by Ariyaratne's survey (1999). The paper also contextualises *chorus Baila* songs (simply known as *Baila* today). Western influences on *Baila* and *Kaffrinha* are identified by Abeywickrama (2006), with Sheeran (2002) suggesting that *Baila* is an Afro-Iberian form of popular music. Although a forgotten imperial past is remembered through the musical flows to popular culture, this paper argues that *Baila* music provides a new post-colonial identity. Archival sources, manuscripts, print culture and fieldwork into oral traditions of Sri Lankan popular music are incorporated in identifying *Baila* as a new genre of music, a post-colonial innovation.

Keywords: *Baila*, *Kaffrinha*, post-colonial identity, cultural history, popular music

Francesca Bremner

This article analyses the shifting fault lines of identity forged in the blood and sweat of everyday life under the different regimes of surveillance foregrounded in the civil war of Sri Lanka. This article explores the manner in which displacement, return, and the aftermath of the war, realigns networks into new webs of reciprocity, in which exchange, including prestige and respect, circulate differently, in the shadow of state and non-state actors. In the shadow of state and non-state actors, the spatial practices, networks and identities surrounding caste are transformed and recast.

The concept of caste is used not as a 'primordial' or pre-modern entity but as a lived social formation which assumes different trajectories at different historical moments. Illustrated here is the manner in which ascribed identities are embedded in networks that engage spatial structures, narratives of self and actualised practices, in the same manner as achieved identities, as for instance, social class.

Keywords: spatial practices, surveillance, caste, inversion, brokerage

Nethra Samarawickrema

This paper is concerned with the post-colonial construction of space in the Galle Fort of southern Sri Lanka, a former colonial city and World Heritage site. Seeking to gain a view of the Fort from the perspectives of local residents, it focuses on the spatial histories of one of its many social groups: Muslim women who grew up in the city between the 1930s and 1970s. It shows how these Muslim women creatively used and adapted the Fort's built-environment to navigate forms of seclusion and social boundaries, between genders, imposed even within their homes by 'screens'. It explores how the Fort's structure and spatial layout, in turn, shape their gendered social and spatial relations. The article briefly considers these women's spatial uses and narratives about the Fort in relation to processes of gentrification, heritage management and tourist development that are restructuring the Fort's built-environment to produce 'colonial chic'. Contemporary discourses on the Fort's heritage have become over-determined by colonial histories told from European perspectives, neglecting the local social histories of Fort residents. In contrast, this paper represents the Muslim women residents who are adapting the Fort's spaces to expand possibilities for mobility as post-colonial persons re-inscribing its colonial built-environment with local meanings.

Keywords: Galle Fort, Muslim women, spatial practices, post-colonial space, World Heritage, gentrification, local social histories

