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Sommario/riassunto	<p>“They stuff the skin of the slain bear with hay; and after celebrating their victory with songs of mockery and insult, after spitting on and kicking it, they set it up on its hind legs, and then, for a considerable time, they bestow on it all the veneration due to a guardian god”. James G. Frazer, <i>The Golden Bough</i> (1923: 489) The Ostiaks, Siberian bear hunters, used to treat the remains of their prey with the utmost consideration. This did not prevent them from projecting an equally sincere aggression on these prey. Contradictions of primitive man? Testimonies of a bygone era? Maybe not. Masked by rhetorical news, protected by rhetorical news. rituals, this ambivalence still seems to guide our rituals today. relations with “non-human beings”. We find traces of them in the spaces natural, where the spectacle of predation, differently commented, excites hunters and non-hunters. She haunts artists' studios and museum halls, where the death of the animal is both mourned and celebrated. She visits our gardens and houses without sparing the plant world, from houseplants to Christmas trees. As a backdrop, the “Comedy of innocence” psychological and social device allowing, by means of a stereotypical behaviour, cracking down</p>

on one side, and being to make the other person feel guilty. «Ils remplissent de foin la peau de l'ours et après avoir célébré leur victoire avec des chants de raillerie et d'insulte, après lui avoir craché dessus et l'avoir repoussé à coups de pied, ils dressent l'animal sur ses pattes arrière et alors, pendant un temps considérable, ils lui accordent toute la vénération due à un dieu protecteur.» James G. Frazer, *Le rameau d'or* (1923: 489) Les Ostiaks, chasseurs d'ours sibériens, traitaient la dépouille de leurs proies avec la plus grande considération. Cela ne les empêchait pas de projeter sur ces proies une agressivité tout aussi sincère. Contradictions de l'homme primitif? Témoignages d'une époque révolue? Peut-être pas. Masquée par des...
