



Tigers, ostrich and other commodities

[illegible]

TIGGES, OSTENHARDT AND CHENODOTIS | 225



WILSON AND FLETCHER 109

are isauthentic, since they are not made from wild native species, and involve spurious imitations by supposedly decedent consumers, who expect feathers from native (or better yet, indigenous) birds.

In this way, popular notions of authenticity and Indulgence (McCaughy 2011) intertwine with the preference in domestic and international markets for Indigenous art/crafts and those made from native species, particularly those that are rare, valuable, prestigious, and/or threatened. What is native here in *Rendileira* (Southern from Amazonian bird) is not native elsewhere, which may be Tolpato, São Paulo, or even downtown Porto Velho, what is exotic here (feathers from chickens, which were introduced with colonization) elsewhere becomes spurious, since chickens are not native birds which are generally not linked to Indigenous art or crafts.

[illegible]

So Indigenous people are only allowed to utilise the bodies of animals within their territories and for uses considered traditional, and objects produced with parts of animal bodies cannot be made into merchandise. Note that Brazil's Environmental Crimes Law criminalises the acts of those who acquire, keep, hold in captivity or deposit wild animals or products corresponding thereto, but does not say anything about donations, presents, or gift giving. Kaxiana



Figure 8.1 the oxidation of the blood over time virtually hide the white of the original tiles. A metallic or slightly rusty small emanates, mingling with that of burnt hair. Dead dogs are just one of dozens of types of meat on display, including mainly large game such as wild pigs (*sabi hutan*), large fruit bats (*kedelai* or *pacul*), fowls and rice snakes (*ular piton*, *ular pitul*). There are also small game such as frogs (*kadok*), white-tailed rats (*tikus*), small bats (*kecil pacul*), squirrels (*tupai*), and birds that are sold in larger quantities. Certain pos-

tested entities (species) such as *Mus mus* (mouse) (wild or pet) dwarf (bald) (ano), deep-pig (browns) and *marmosops* (small) are used in the market. *Rezer* lists that the regularly used social media to showcase her products, generating hundreds of views. Highly connected and influential on Facebook, she posts pictures of her products and her customers. She also posts multi-crops with musical effects and other options that appear in the feed—in which we see her cutting meat while telling stories about her neighborhood, her life, and her needs. These videos are at the heart of a virtual dance that is a part of her business. *Rezer* is a woman who is constantly navigating through randomness and very different personal worlds in which the trades, engages in humanization actions, plays in church, dances in a samba club, goes to the beach, or participates in political activities. Although this is not only a part of her business, it is also a part of her life. Her posts and saleswomen, they represent the image that *Rezer* wants of herself, as do many other young women and men in small cities and towns who devote an average of five to six hours a day filming what they do. Taking selfies (selfies with a self and 'selfies' genre) (Bennett 2008: 29) and a sometimes with a little bit of the 'selfie' genre (Bennett 2008: 29) and a sometimes with a little bit of the 'selfie' genre (Bennett 2008: 29) and a sometimes with a little bit of the 'selfie' genre (Bennett 2008: 29).



Figure 8.2
Traditional market
of Pinzanguluan,
Manado (photograph
by the author, January
2005).
Credit: Nicolas Besson

Fig. 9.2
Endemic
of *Phragmites*,
Brazil (colony)
in a river
channel
near Brasília, Brazil



Regulating wet markets in China during the Covid-19 pandemic

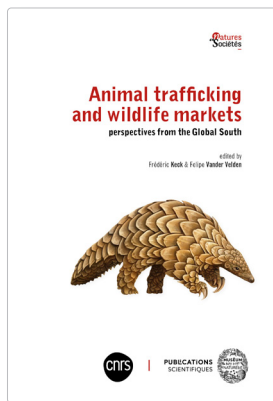
Erik-Martin Wenzel & Hans-Martin Wegmann

The Covid-19 pandemic, caused by a coronavirus emerging from bat reservoirs in south China, has raised global attention on China's "wet markets." This term designates markets at the heart of cities where wild and domestic animals are sold alive, thus increasing risks of transmission of zoonotic pathogens. We have conducted an investigation on how Covid-19 has changed the regulation of markets and its perception by product consumers in China, after two decades of regulation to control highly pathogenic avian influenza viruses and SARS-coronavirus. One of the most surprising facts in the literature on "wet markets" is that Chinese consumers have maintained a demand for freshness and proximity that drives them to these markets rather than to supermarkets. In this chapter, we will recapitulate the effects of previous health crises to understand the Covid-19 pandemic in a long-term perspective, and we will describe how retailers have differentiated their activities as a reply to this tension between a strengthened regulation of zoonotic risks and an increasing demand for freshness. We will also show that this regulation is not a simple barrier to trade, but a market mechanism that increases the uncertainty and the probability of infection.

Regulating wetmarkets after health crises in Asia

Wet markets in Singapore, Hong Kong and mainland China

REGULATING NET MARKETS IN CHINA DURING THE COVID-19 PANDEMIC 743



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Animal trafficking and wildlife markets

sous la direction de Frédéric Keck & Felipe Vander Velden

LE LIVRE

Cet ouvrage examine des cas de marchés d'animaux et de trafic d'espèces sauvages en Asie, en Afrique et en Amérique du Sud, souvent qualifiées de « Sud global », par opposition à l'Europe et à l'Amérique du Nord, définies comme le « Nord global ». Il vise notamment à comprendre pourquoi, au-delà des normes internationales de protection de la biodiversité, la circulation des animaux et de leurs parties corporelles est perçue comme scandaleuse, alors que des mouvements similaires dans le Nord global sont présentés comme conformes à ces normes. La notion de trafic, qui désignait à l'origine le déplacement ordinaire de biens tels que des œuvres d'art ou des véhicules, en est venue à désigner le commerce illégal du fait de la tentative moderne de réglementer les échanges selon une conception contemporaine qui « purifie » les objets et les sujets, la nature et la culture. Or, les relations entre humains et animaux sont bien plus riches et ambivalentes qu'une simple dichotomie entre légal et illégal ne le laisse supposer. L'enquête ethnographique menée par les auteurs réunis ici sur les innombrables mouvements d'animaux à travers des mains humaines illustre ces différentes significations du « trafic d'animaux ». Cet ouvrage rassemble des enquêtes basées sur des travaux de terrain ethnographiques et des archives historiques afin d'examiner les transformations récentes des marchés d'animaux sauvages à travers le monde, notamment l'utilisation d'internet et des réseaux sociaux pour diffuser des images d'animaux, de leurs parties et des marchés où ils sont vendus. Il contribue à l'anthropologie du trafic d'espèces sauvages par l'étude ethnographique de ces marchés. Par « marchés d'animaux », nous entendons les lieux où les humains appréhendent les animaux à la fois comme êtres vivants et comme marchandises, générant ainsi des tensions par la capture et parfois la mise à mort d'animaux pour les transformer en objets de valeur.

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