

1 Reading for May 16

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3 What's new? In Brazil, the beauty is considered a human right

4

5 The Brazilian Government supports half a million plastic surgery

6 each year.

7 In France, as in most countries of the world, anyone wishing to get a facelift

8 or liposuction will have to shell out several thousand euros. In that they do not

9 directly to a health problem, the plastic surgery operations are considered as

10 secondary and perceived as a luxury.

11 To the Brazil, rectify his physical appearance is a right that everyone should be entitled. Far

12 to be considered superfluous, the quest for beauty is even supported by the State, which supports close

13 half a million cosmetic procedures each year. What make the country the 2nd most

14 big consumer of surgery plastic worldwide.

15 To ensure this "right to beauty", the Brazilian health insurance cover the costs of

16 rhinoplasties, mammoplasty, transfers of grease etc. which, when they are carried out in the

17 public hospitals, cost nothing (or almost) patients.

18 A country where beauty is synonymous with success

19 This unique system is explained in part by the importance the Brazilian

20 appearance. "*Beauty is a factor in the employment market, to find a* .

21 *or a spouse, and to have a place in high society* " ", explains anthropologist

22 Alvaro Jarrin, author of " ". *The Biopolitics of Beauty - Cosmetic Citizenship and Affective Capital*

23 *in Brazil* l. Without fail to point out in passing that this reasoning applies especially to the

24 women.

25 The democratisation of beauty including finds its roots in the recent history of the Brazil. To the

26 beginning of the 1920s, a eugenicist wave disseminates the idea that beauty is " ". *one*

27 *measure of a nation's racial progress* ". In a country characterized by its ethnic diversity and its

28 miscegenation, the ideal of beauty more standardized - celebrating the Western features at the expense of

29 Afro and Native - American Community gaining ground.

30 A diktat whose disadvantaged classes are the first victims

31 In the 1950s, tells Tonic, the famous surgeon Brazilian Ivo Pitanguy - nicknamed "the Pope

32 plastic surgery" - « ». convinces the President Juscelino Kubitschek, the "right to be beautiful"

33 is as fundamental as other health concerns ". It will develop a

34 these demonstrant the potentially devastating psychological consequences of ugliness,

35 that the medical profession must according to him to answer.

36 In 1960, the surgeon opens then the first settlement allowing the poor to make

37 operate for free. But 'it's free, if you're the product', as the saying goes

38 popular. In Exchange for these low-cost interventions, the patients concerned are used implicitly

39 "guinea pigs" for surgeons in training, which train and lead on them various

40 experiments. "The right to beauty" so clearly has its downside, assure Alvaro

41 Jarrin.

42 If any surgical procedure has risks, low, middle-class Brazilians

43 not having the means to resort to private clinics, are more exposed. Because the Brazil,

44 that says "public" says "lack of means". Victims of a two-tier health system, the

45 patients with modest incomes go under the scalpel of surgeons often beginners, or

46 students who make their first speeches. "(They) become subjects .

experimentation, and a large number of them made me part of 47 their dissatisfaction about the

48 results achieved " " deplores the professor.

49 The Brazilian plastic surgeons are certainly among the most popular in the world, he added.

50 But the causes of their reputation would, much less certain:

51 "During an international conference in Brazil, an American surgeon with which I had .

52 had told me: "the Brazilian surgeons are pioneers. You know why? Because

53 that they have no barriers, institutional or legal development news

54 techniques. They can be as creative as they want." Translate: "there is very little of "

55 regulations protecting patients disadvantaged bad practices. In a country where

56 the appearance is directly related to citizenship, patients willing to become subjects

57 study on a promise of beauty. A default choice that can be

58 " terrible."

59

60 Culture: valiant Alain: "aggressive laughter is a French tradition"

61

62 Nothing new in the jibes of Twitter, says historian of laughter, for whom a funny vein

63 and nasty short of mazarinades to "Charlie Hebdo". If the France perceived as legitimate,

64 it is that she has long been the only way to oppose.

65

66 Specialist of the XIX^e century, Professor at the University Paris Ouest, valiant Alain led the

67 research on laughter in modern times.

68

69 Has long been criticized on television his sneer, his cynicism. Now, we see

70 the aggressiveness of humor on social networks become a new concern.

71 You think? What is due this ferocity?

72 Laughter is not meaner than before. The french laugh is characterized, since very long time, by

73 its aggressiveness. It is a national tradition: think of the mazarinades [*pamphlets against the*]

74 [*cardinal Mazarin*] . Or to laugh at the French Revolution: it was of unprecedented violence - so well

75 Madame de Staël said, in essence, it was better to let the laughter to the aristocracy because

76 popular laughter was too mean.

77 It's a commonplace abroad from the XVIII^e century: the French are a vain people,

78 mocking and JABs. I could also, to convince you, align the sexist jokes on the

79 women in the nineteenth^e century, invading the press of the time with an overwhelming monotony.

80 Flaubert quips also on women, and his irony is neither thin nor liberating... In short, there is nothing

81 very new. What explains that the laugh on social networks for very violent is

82 simply that it is not regulated by the presence of the other. Laugh in front of the other needed

83 naturally of limits.

84 Do you want to say what a laugh to show, in this traditional, except that suddenly everything

85 the world enters the show?

86 Yes, that's the big difference. The problem of social networks is the interference between space

87 private, in which one is authorized with special friends to say absolute, horrors and space

88 public. It is obvious that the co-presence of physical people who laugh creates an obligation

89 affinity, remote communication disorder this collusion. What strikes me in
90 social networks, it's the fact that people are unaware of the violence of a
91 remote communication. On the other hand, laughter that is out there is not of a special
nature.
92 Besides, the idea that there may be very significant changes in the mechanisms of
laughter and
aggressive scope is an intellectual absurdity. Very often, as soon as 93 that we're trying to
say
94 something smart on a news phenomenon, we try to give it a consistency
95 history, comparing a 'before' and 'after'. Should we get in debates
96 intellectuals, to disconnect the judgment, which is legitimate, the historical fact that,
most of the
97 time, is fragile and questionable.
98
99
100 Can you go back on the specificity of the french, particularly aggressive laugh?
101 A the difference in English-speaking countries, in France, the aggression through
laughter is perceived as legitimate.
102 The reasons are historical: laughter has long been the only way to oppose. In the
XIX^e century,
103 censorship was rampant and the cartoonist intended mission is to mean what we
could not say
104 elsewhere.
105 On the other hand, to the United States, which is a democracy from the outset, the
laughter is overall nice,
106 it is used to strengthen the social bond. There are of course of American humorcain
very wicked but it only y
107 has a valuation of wickedness as if it were a political virtue. In France, there is a
108 art and a hero of wickedness. This difference is also related to the fact that the France
is a
109 Catholic country. The Protestant Reformation replaced the authority of the Church
religious sentiment
110 intimate and the right to debate. We don't have that culture: laughter was, by default, a
way
111 of protest and debate. That is also why the french laugh is very anticlerical.
112 The religious institution with a temporal power and preventing the laugh, has
increased tenfold in the violence of
113 this one. If you want to go, if not to a God, at least in its representatives, must be
114 energy! In my view, there is something structural violence of the french laugh and the
115 anti-clerical tradition.

116

117 The question that arises is that of the democratization of a very old vein, grace
118 social networking...

119 Yes. As long as it was Voltaire, Flaubert, or even protesting students, it was good!

120 In the past, there was a kind of distribution of roles and genres: popular laughter
could be

121 romp passively to the show, theatre, song, then cinema. But the laughter

122 interaction (wit, humor and social satire) was socially more high-end.

123 Today, "brother-in-law" laughter is more visible. With the transformation of media,
we are witnessing in the

124 massification of the production of the comic.

125

126 But is it to say that he shouldn't pass judgment on laughter, find it too bad,

127 too coarse, too vulgar - even tasteless?

128 The bottom of laughter, it is to laugh. It is in this light that he should be judged. When
we say: "what ."

129 as such drawing of *Charlie Hebdo* is good or not? ', there is no sense: if he makes laugh,
it meets

130 its role. Laughter is an organic function that is obtained either scrambling to play,

131 at the great apes, but saying something.

132 I strive constantly to remember that laughter is a physical pleasure with a dimension

133 physiological one tends to forget. In a comedy show, two hundred to three hundred

134 people come, serious and well-dressed, and begin to shake their guts: it's

135 obscene! I do not know other shows, except for peep shows, where people come for a
136 organic enjoyment.

137 Then, of course, we can examine the words and content that are used to cause the

138 laugh. And on these contents, it is perfectly legitimate to have a point of view. All
discourse, which

means something raises the question of its values. But say for example 139 that cannot be
140 laugh at some things, or that such things aren't funny, it didn't make sense.

141 Right now, we're going toward a censorship of laughter - but is not laughter to censor,
it's

142 what is said. For example, all professional humorists agree on the fact that

143 Dieudonné was very funny. It is the content of what he says is more than
questionable, but this

144 is not a reason to challenge him his talent.

145

146 , It is said that you can not laugh the same things as before. It's true, but we laugh
others

147 things, which were banned before. Laughter is always transgressive, so he needs
limits
148 imposed by society, and these are obviously moving. But then, so that there is
149 laughter, the comedian must play with these limits, try to go as far as possible, and he
takes his
150 risks. It cannot be otherwise.
151
152 Is there a laugh on the left and a right laugh? A critique of right and another of
153 left?
154 In a regime authoritarian, the inside is the one who is against the authority, so it is
perceived as being
155 "on the right side. But as soon as prevailing logic of freedom, the inside is very often
that
156 don't like freedom and who cares.
157 , For example, during the Revolution, the laughter is more royalist, counter-
revolutionary. There are in France
158 a background of very reactionary satire. As for the real revolutionaries, they don't like
humor:
159 they are not here for fun, but to make the revolution! Where the relationship, yet
complex
160 Besides, the far left and laughter. The right conservative and Catholic, she also likes
161 little laughter, but for other reasons. Firstly, because the anticlerical laughter is of
course
162 hated - even if it is paradoxically bathed in Catholic culture. Then, because laughter
and
163 religion are competing. In my opinion, there are only two cultural practices that
164 cause this feeling of letting and distance from the real which is, according to some
165 anthropologists, the main specificity of the human species: it is, on the one hand, the
belief
166 nun, on the other hand, there is laughter. Culture of laughter and the religious culture
develop to produce
167 the same effect and find themselves in competition. Some religions find ways
168 terms, ways to make room for laughter anyway: the Carnival for Christianity, the
169 cult of Dionysus in the culture Greek...
170
171 And how to interpret the omnipresence of comedians on television channels and
172 radio?
173 You just go back to the economic dimension of the issue. Because laughter is
consubstantial

174 not only urban but also trading companies. This is true in antiquity: to
175 Athens, we laugh a lot, little Sparta. What for? Because the principle of commercial
exchange,
176 is to substitute the negotiating situation of power. Laughter accompanies this
substitution,
177 it's there to signify that commercial exchange has Pacific.
178 Modern laughter is born in the Italy of the Renaissance with the trading cities, and
then it is
179 developed by following this great Groove that brings North Italy up to the Rhine and to
England
180 in the areas of trade - in all these places, where there are markets, where there is
world,
181 the merrier. There is a link between trade, capitalism and laughter.
182
183 Getting back to your question, notice that there is no advertising without laughing, no
media
184 without laughing... But it is an old story. Even newspapers expressed serious, in the
nineteenth^e century,
had jokes or humorous stories in "one". Of 185 , English humor
186 XVIII^e century was born with the first newspapers in circulation. If there is a
historical reality
187 Basic, is that laughter is an instrument at the service of the consumerist behavior. For
188 continue to consume, the individual must feel happy and peaceful. Laughter is today
189 the most powerful cultural industry.
190
191 (And you, what makes you laugh?) What was the reason for your last laugh? Do you
think
192 that we can laugh at everything?)
193
194 Bonus: The rebirth of the cajun in Louisiana: in-class and online
195
196 From Baton Rouge to Lafayette via the App Store and social networks, a group
197 Louisiana activists fighting to preserve the language of their ancestors: the cajun or
french of
198 Louisiana.
199 To understand his French grandparents, Luke Romero uses his iPhone. Born in a
200 installed in Louisiana since the XVIII family^e century, this computer of thirty-three
years is
201 the author of the application LearnCajun: a lexicon of 90 words of cajun french and
their

202 pronunciation, recorded by his grandparents and his friends. "Not nice": *bad boy* ;
203 "scoundrel": *mischievous* ; "Smokehouse": *smoke house* .
204 The free service launched on the App Store 1^{ER} last March, has been downloaded
over 6,000 times.
205 Some users have proposed new words; others have sent their own
206 records. "I created this application for two reasons," said Luke Romero, who has
207 grew up in St. Martinville, Southeast of Lafayette. "Preserve the culture of my
ancestors and make .
208 accessible their language to the greatest number. »
209 Spoken in Louisiana since the arrival of Acadian francophone, driven from the Canada
by the
210 British in 1755, the cajun (also called people or cadjin) was practically gone.
211 Long banned in schools, deemed outdated and rude, the cajun was associated with
the image of the
212 redneck. This french dialect which mixes Spanish, English, Native American
influences and
213 Africa is experiencing a renaissance since the end of the 1960s.
214 Cajun to University courses
215 This 'ethnic and linguistic pride movement' accelerated with the establishment, in
1998, a
216 programme of ' Cajun French Studies "at the State University of Louisiana in Baton
Rouge-
217 a first in the United States. Forty-seven students from Louisiana, of Georgia, of
218 California and North Dakota today follow these teachings. No control of the
219 "standard french" is required. The program includes language and culture courses
and
220 an immersion stay of five days in Arnaudville, northeast of Lafayette. At the end of the
half,
221 students lead a research project: they film their interview with a cajun speaker,
222 participate in the documentation of the language and enrich the library of oral history
of their
223 University.
224 Students take these courses "for their personal benefit more than for their career",
acknowledges
225 Cathy Luquette, who oversees the program for 2015. The Louisiana french remains a
226 vernacular. However, it is estimated that between 150 000 and 200,000 people speak
the dialect
227 in Louisiana. On the Facebook group "Cajun French Virtual Table française", created
in 2015, they »»»

228 are 30,000 to Exchange regular childhood memories, vocabulary words and tips
229 reading.
230
231 The linguist and Professor of french, Amanda LaFleur, author of a collection of
expressions
232 cadiennes and co-author of a cajun dictionary is at the origin of the program of the
State University
233 of Louisiana. Now retired, she continues to advocate for the development of the
french
234 Louisiana in 'the family of the great francophonie'.
235 France-America: How did you build your program of ' Cajun French .
236 " Studies"?

237 Amanda LaFleur: I preferred a communicative approach. The Louisiana french is
238 traditionally oral; it is therefore essential that students are in contact with the
speakers.
239 I ask each to choose a sponsor to talk to the cajun in their
240 community. I give my students the basic elements; They then specify the
characteristics
241 regional with this tutor. "Mommy, what does that mean? How you say it, cushy? »
242 A how the Louisiana french vary from one region to another?
243 The dialect spoken in Lafayette is not the same as that spoken in Lake Charles. The
vocabulary and
244 grammar differ. Alligator says "caiman" in the Mississippi delta, and "cocodri" (or)
245 "cocodril") in other areas of the State. In the parishes of Evangeline and Avoyelles to
the
246 Center of the State and in the parish of Lafourche, you use what linguists call the
"who "
247 ' non-anime ": we use 'who' instead of 'what. ' My mother was not asking "what this .
248 you want to eat tonight? ', but ' that what you want to eat tonight? ».

249 You have participated in the drafting of a dictionary of the french Louisiana in 2009. On
250 what basis do you have transcribed the cajun, which is essentially oral?
251 There is no Academy cadjinne, which would regulate the language on the principle of
the Academy
252 French. In the anglophone tradition, usage and literature awarded the evolutions of
the
253 language. The dictionaries published each year represent a de facto authority. For
our
254 dictionary, we transcribed the cajun using spelling and phonetics of the french
255 standard. In the case of words borrowed from foreign or native languages, we used

256 a spelling phonetically close to that of the french. The word 'chaoui' (raccoon in)
257 choctaw language) is written with "ch" as in french. Same thing for the word
"bayuk", which
258 became 'bayou '. In the case of verbal structures, French grammar applies the
259 more often possible. One writes 'I go, you go' (and not 'I'm going, you're going to') but
has preserved the
260 "s" of the standard french in the first and the second person singular.
261 The Louisiana french is part of the oral tradition. It is today a literature
262 cajun?
263 The publication of the collections *Let not the potato* (Revon Reed, 1976) and *Cries on
the bayou* (John)
264 Arceneaux, 1980) marked the rebirth of the Cajun literature. The poet Kirby ham was
265 the first Louisiana recognized by the French Academy: he received in 2014 the price
Henri of
266 Régnier support literary creation. Include Zachary Richard, David Cheramie and
267 Deborah Clifton. Editions Tintamarre, created by Dana Kress at the Centenary College
(in)
268 Shreveport, Louisiana) publish texts of the XIX^e century as well as contemporary
authors.
269 The reissue of old books to finance the dissemination of young Louisiana authors!