
MEXICO
VALERIIA PIVEN

- MEXICO IS ONE OF THE THIRD LARGEST COUNTRY IN LATIN AMERICA
- MEXICO'S CAPITAL IS MEXICO CITY
- THE POPULATION IN MEXICO IS AROUND 129,619,536
- MEXICO OR THE UNITED MEXICAN STATES IS MADE UP OF 31 STATES

- SPOKEN BY MORE THAN 95% OF THE POPULATION, SPANISH IS THE OFFICIAL LANGUAGE OF MEXICO AND WAS INTRODUCED THROUGH CONQUEST AND COLONIZATION.

- IN 2020 MEXICO SUFFERED ITS WORST ECONOMIC CONTRACTION SINCE THE GREAT DEPRESSION. AGGREGATE OUTPUT SHRANK BY 8.5%. BETWEEN 2018 AND 2020 AT LEAST 3.8M PEOPLE FELL INTO POVERTY.

- SOMETIMES CRIMINALS CAN MAKE BUSINESSES TOO AFRAID TO DO BUSINESS, OR MAKE THEM PAY FOR "PROTECTION".



USA - Mexico relations

MEXICO REVOLUTION FUELS NORTHWARD MIGRATION

1910

THE TAMPICO SCANDAL FUELS ANTI-AMERICANISM

1914

US SOLDIERS PURSUE PANCHO VILLA

1916-1917*

TRUMAN`S VISIT TO MEXICO CITY

1947

THE “MEXICAN MIRACLE” CHANGED THE USA-MEXICO TRADE

1965

THE WAY FOR THE NORTH AMERICAN FREE TRADE AGREEMENT (NAFTA)

1986-1994

*THE FINAL ACT OF THE REVOLUTION WAS THE ADOPTION OF THE DEMOCRATIC CONSTITUTION ON FEBRUARY 8, 1917.



USA - Mexico relations

MEXICO AGAINST DRUG GANGS

2007-2009

‘MERIDA 2.0’ AGAINST DRUG VIOLENCE

2010

TRUMP CHANGED BORDER POLICY

2016

BIDEN TRYES TO RESET RELATIONS

2021-2022



Value Orientations

- MEXICO IS A HIGH-CONTEXT CULTURE
- HAS A HIGH POWER-DISTANCE
- MEXICO HAS A HIGH LEVEL OF INEQUALITY OF POWER AND WEALTH THAT IS ACCEPTED WITHIN THE CULTURE
- MEXICANS HAVE A COLLECTIVISTIC CULTURE

- MEXICO IS A LONG-TERM CULTURE IN WHICH THEY BELIEVE OLD TRADITIONS ARE IMPORTANT AND DON'T WANT TO CHANGE THEM SO DEAL CAUTIOUSLY WITH NEW THINGS
- MEXICO SCORES HIGH IN INDULGENCE AS THE PEOPLE THERE OFTEN SHOW THEIR FEELINGS AND DESIRES WHEN IT COMES TO THEIR HAPPINESS IN PUBLIC





- PEOPLE IN MEXICO TEND TO LIKE THE “OLD-FASHIONED” TRADITIONS AND WAYS AND ARE NOT COMFORTABLE WITH CHANGE

- FAMILY IS EVERYTHING IN MEXICAN CULTURE AND OFTEN THE NEEDS OF THAT FAMILIAL GROUP IS MORE IMPORTANT THAN THOSE OF AN INDIVIDUAL



- MASCULINITY

- MEN FROM MEXICO ARE HIGHLY KNOWN AND STEREOTYPED AS MACHOS AND OFTEN DEPICTED ON A SCALE OF THEIR MACHOISM

- IN MEXICO MEN HOLD A HIGHER POWER THAN WOMEN

Religious Beliefs



- **ROMAN CATHOLICISM** IS THE DOMINANT RELIGION IN MEXICO. AFTER THE CONQUEST BY THE SPANISH (16TH CENTURY), MEXICO'S INDIGENOUS PEOPLES READILY ACCEPTED CATHOLIC BELIEFS AND PRACTICES, BUT THEY DID SO ON THE BASIS OF THEIR PRE-HISPANIC RELIGIOUS BELIEFS.

THE VIRGIN OF GUADALUPE, FOR EXAMPLE, WAS ASSOCIATED WITH THE PAGAN GODDESS TONANTZIN.

AS A RESULT, MEXICAN FOLK CATHOLICISM IS FREQUENTLY DESCRIBED AS SYNCRETIC.

CATHOLIC BELIEFS PERVADE THE LIFE OF ORDINARY MEXICANS.

Rituals and Holy Places



- MEXICO'S MOST SIGNIFICANT RELIGIOUS RITUALS ARE DETERMINED BY THE CATHOLIC CALENDAR. **EASTER (SEMANA SANTA)** IS PERHAPS THE MOST IMPORTANT OF ALL.

- THE NATION'S PATRON SAINT, THE VIRGIN OF GUADALUPE, HAS HER SHRINE IN MEXICO CITY, NEAR THE HILL OF TEPEYAC, WHERE SHE FIRST APPEARED IN 1531. THE HUGE MODERN BASILICA THERE ATTRACTS HUNDREDS OF THOUSANDS OF PILGRIMS FROM ALL OVER THE COUNTRY EVERY YEAR.

First Mexico`s Totem

THIS IMAGE, WHICH BY THE MID-SEVENTEENTH CENTURY WAS THE PRIMARY INTERCESSOR BETWEEN GOD AND THE INHABITANTS OF CENTRAL MEXICO, HAD BEEN TAKEN AS A SIGN OF MEXICO'S SPIRITUAL AUTONOMY BY THE LATE EIGHTEENTH CENTURY, AND IT WAS RAISED AS THE STANDARD OF THE REBEL ARMIES AT INDEPENDENCE.



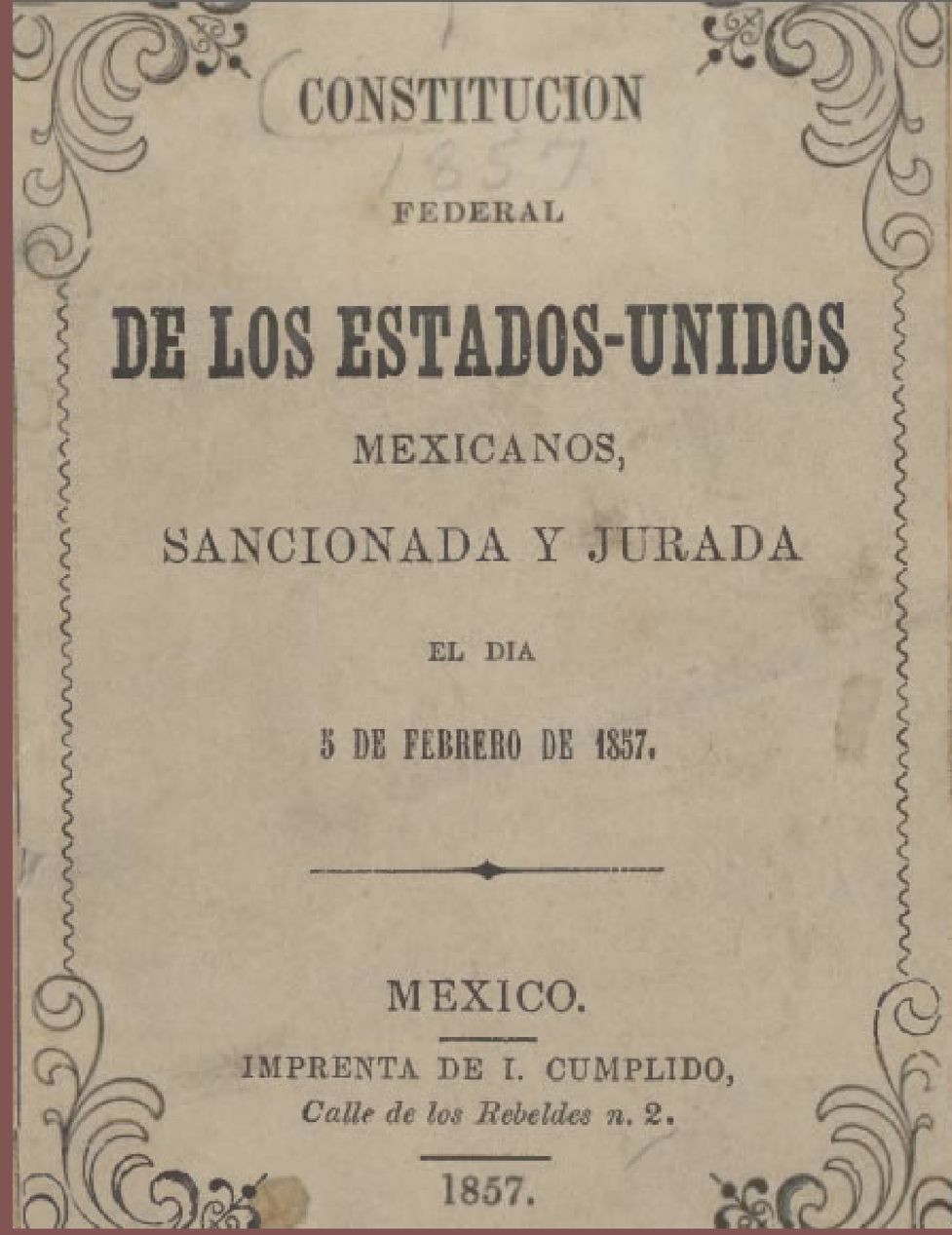
The Virgin of Guadalupe

Second Mexico`s Totem

DURING THE RELIGIOUS WARS OF THE MID-NINETEENTH CENTURY, AND AGAIN IN THE CONFRONTATIONS BETWEEN CHURCH AND STATE OF THE 1920S AND 1930S, FOR THE LIBERALS OF THE GENERATION OF THE REFORMA, THE 1857 CONSTITUTION BECAME A NATIONAL TOTEM THAT WAS SET AGAINST THE RELIGIOUS IMAGERY OF CONSERVATIVE NATIONALISTS.

DURING THE WAR AGAINST THE FRENCH, MEXICAN PATRIOTS WORE PIECES OF THE CONSTITUTION AROUND THEIR NECKS, LIKE A SCAPULAR.




CONSTITUCION

FEDERAL

DE LOS ESTADOS-UNIDOS

MEXICANOS,

SANCIONADA Y JURADA

EL DIA

5 DE FEBRERO DE 1857.

MEXICO.

IMPRENTA DE I. CUMPLIDO,

Calle de los Rebeldes n. 2.

1857.

The 1857 constitution

Third Mexico`s Totem

DEATH EMERGED AS A NATIONAL TOTEM IN THE AFTERMATH OF THE MEXICAN REVOLUTION.

A GENERATION OF REVOLUTIONARY INTELLECTUALS TOOK UP THESE VERY SAME IMAGES - OF AZTEC SACRIFICE, OF THE AZTEC SKULL RACK, AND OF LIFE AND DEATH AS A WHIMSICAL COUPLE - AND FOUND IN THEM, AND IN THEIR RITUAL ELABORATION DURING THE DAYS OF THE DEAD, A SOURCE OF PRIDE AND A BLUEPRINT FOR MEXICO'S MODERNIST REVOLUTION.

FOR THE ARTISTS OF THE 1920S, THE SYMBOLIC VALENCE OF THE MEXICAN'S INTIMACY WITH DEATH WAS ANTITHETICAL TO THE VIOLENCE OF COLONIALISM, IMPERIALISM, AND CAPITALIST EXPLOITATION.



Death
(*The Aztec skull rack*)

REPRESENTATIONS AND RITUALS OF DEATH PLAY A PROMINENT ROLE IN POPULAR CULTURE, ART, AND RELIGION.

IT HAS BEEN SUGGESTED THAT THIS IS RELATED TO PRE-COLUMBIAN INDIGENOUS BELIEFS. SUCH RITUALS ARE MOST VIGOROUSLY EXPRESSED IN THE FESTIVITIES OF THE DAYS OF THE DEAD, 1 AND 2 NOVEMBER.

ON THIS OCCASION, MEXICANS ARRANGE ALTARS FOR THE DEAD IN THEIR HOMES WITH FOOD, BEVERAGES, AND OTHER OBJECTS (SUCH AS SKULLS MADE OF SUGAR OR CHOCOLATE) TO WELCOME THEM ON THEIR RETURN TO EARTH. MANY MEXICANS ALSO VISIT CHURCH YARDS AND GRAVES WITH LARGE ORANGE FLOWERS.



Death and the Afterlife

Can Death be a national symbol?

MEXICAN ATTITUDES TOWARD DEATH ARE GENERALLY UNDERSTOOD AS PECULIARLY POWERFUL INSTANCES OF CULTURAL HYBRIDITY OR "MESTIZAJE", AN AREA OF LIFE IN WHICH INDIGENOUS AND POPULAR CULTURE HAS ENVELOPED AND TRANSFORMED THE CULTURE OF THE COLONIZER. IN THIS RESPECT, DEATH OCCUPIES A UNIQUE POSITION IN THE WORLD.













Mexicans have developed a particular sense of uniqueness, which is expressed in the popular saying "Como México no hay dos"
(Mexico is second to none).
This sense is also expressed in numerous elements of popular culture
such as **food and music.**

MEXICAN FOOD

MEXICAN CUISINE IS A REGIONAL FOODWAY THAT EVOLVED FROM CONTACT BETWEEN MEAT-EATING SPANISH COLONIALS AND THE VEGETARIAN INDIGENOUS POPULATION WHO ATE PRIMARILY MAIZE, BEANS, CHILLIES AND SQUASH.

WHILE GENERATIONS OF MEXICANS OF SPANISH DESCENT CONTINUED TO EAT EUROPEAN COOKING, THE LOCAL POPULATION ADDED MEAT TO THEIR DIETS AND NEW DISHES EMERGED. MAIZE WAS AT THE CORE OF THE CUISINE AND INDIGENOUS COOKS MADE TORTILLAS, A ROUND, FLAT BREAD, FROM MAIZE.





THE FOOD SPREAD ACROSS THE USA THROUGH ECONOMIC DEVELOPMENT AND MIGRATION.

MEXICAN FOOD APPEARED EUROPE IN THE 1980S (PARIS).

MEXICAN CUISINE BECAME MORE WIDELY CONSUMED IN THE 20TH CENTURY AS A RESULT OF INDUSTRIALISED FOOD TECHNOLOGY, SOPHISTICATED DISTRIBUTION METHODS, MIGRATORY PATTERNS, AND CULTURAL CHANGES.











Figure 3.4. People eating tacos during the fiesta of the Virgin of Guadalupe, c. 1952. Nacho López. Col. SINAFO-INAH. Inventory number 374177. Courtesy of the Instituto Nacional de Antropología e Historia, Mexico.

MUSIC





IN MEXICAN CULTURE, MUSIC IS A CRUCIAL COMPONENT OF IDENTITY AND EXPRESSION. MANY CULTURAL GROUPS CAN EXPRESS THEIR VALUES AND IDEALS THROUGH THE VARIED AND DISTINCTIVE GENRES OF MEXICAN MUSIC.

MEXICAN TRIBAL MUSIC, WHICH WAS PRACTISED PRIOR TO THE ARRIVAL OF SPANISH CRUSADERS, IS LINKED TO THE ORIGINS OF MUSIC IN MEXICO. MEXICAN ETHNIC MUSIC STARTED TO EMERGE IN THE MIDDLE OF THE SIXTEENTH CENTURY AFTER CENTURIES OF SPANISH DOMINANCE.

THE NAME OF MEXICAN MUSIC GENRES: SON, CORRIDO, RANCHERA, MARIACHI, AND BANDA



Pedro Infante



Frida Kahlo



Andrés Manuel López Obrador

TO UNDERSTAND MEXICO BETTER, YOU NEED TO WATCH THE MOVIE "COCO`S SECRET".

THE CREATORS OF THE CARTOON WERE LIVING IN MEXICO FOR 8 YEARS TO UNDERSTAND THE LOCAL CULTURE BETTER. THE CARTOON IS FULL OF UNIQUE MEXICAN SYMBOLS AND LOCAL CAMEOS.



THANK YOU!



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