

# Perfil Del Hombre Y La Cultura En Mexico

**Tzvi Medin**

**El Perfil Del Hombre Y la Cultura en México. Profile of Man and Culture in Mexico ... Translated by Peter G. Earle, Etc** Samuel Ramos,1963

*Understanding Octavio Paz* Jose Quiroga,1999 In this comprehensive examination of the work of Octavio Paz - winner of the 1990 Nobel Prize for Literature and Mexico's important literary and cultural figure - Jose Quiroga presents an analysis of Paz's writings in light of works by and about him. Combining broad erudition with scholarly attention to detail, Quiroga views Paz's work as an open narrative that explores the relationships between the poet, his readers and his time.

El perfil del hombre y la cultura en México Samuel Ramos,1986

**Caudillos culturales en la Revolución Mexicana** Enrique Krauze,1990 Estudio sobre los miembros de la llamada Generación de 1915, conocidos como los Siete Sabios, nacidos a la vida política e intelectual de México en medio de la tormenta revolucionaria. La exposición sobre la vida y el pensamiento de estos hombres traza un paisaje espiritual de aquellos años y señala los factores que impulsaron el pensamiento y la vida del país durante esa época.

**Estudios de estética ; Filosofía de la vida artística** Samuel Ramos,1985

**El perfil del hombre y la cultura en México** Samuel Ramos,1987

**Leopoldo Zea** Tzvi Medin,1983

**Profile of Man and Culture in Mexico** Samuel Ramos,2014-04-15 Profile of Man and Culture in Mexico, originally written in 1934, is addressed to the author's compatriots, but it speaks to people, wherever they are, who are interested in enriching their own lives and in elevating the cultural level of their countries. And it speaks with a peculiar timeliness to citizens of the United States who would understand their neighbors to the south. Samuel Ramos's avowed purpose is to assist in the spiritual reform of Mexico by developing a theory that might explain the real character of Mexican culture. His approach is not flattering to his fellow citizens. After an analysis of the historical forces that have molded the national psychology, Ramos concludes that the Mexican sense of inferiority is the basis for most of the Mexican's spiritual troubles and for the shortcomings of the Mexican culture. Ramos subscribes to neither of the two major opposing schools of thought as to what norms should direct the development of Mexican culture. He agrees neither with the nationalists, who urge a deliberate search for originality and isolation from universal culture, nor with the "Europeanizers," who advocate

abandonment of the life around them and a withdrawal into the modes of foreign cultures. Ramos thinks that Mexico's hope lies in a respect for the good in native elements and a careful selection of those foreign elements that are appropriate to Mexican life. Such a sensible choice of foreign elements will result not in imitation, but in assimilation. Combined with the nurturing of desirable native elements, it will result in an independent cultural unit, "a new branch grafted onto world culture." Ramos finds in Mexico no lack of intelligence or vitality: "It needs only to learn." And he believes that the future is Mexico's, that favorable destinies await a Mexico striving for the elevation of humanity, for the betterment of life, for the development of all the national capacities.

**El Perfil Del Hombre Y la Cultura en México. (Cuarta Edición.) [With a Portrait.].** Samuel Ramos, 1963

**Contemporary Mexico** James W. Wilkie, Michael C. Meyer, Monzon de Wilkie Edna, 2023-07-28 Contemporary Mexico: Insights from the IV International Congress of Mexican History brings together an interdisciplinary collection of papers presented at the 1973 Congress held in Santa Monica, California. This landmark volume delves into the complexities of 20th-century Mexican history through diverse perspectives, including anthropology, economics, political science, sociology, and more. The contributors aim to provide a nuanced and comprehensive view of Mexico's modern developments, offering new interpretations, reevaluations, and a synthesis of the latest research. From pre-Hispanic themes to land reform, political transitions, and cultural shifts, this work captures the evolving scholarly focus on Mexico's rich and multifaceted history, reflecting the growing maturity and internationalization of Mexican studies. The book also highlights the transformation of the Congresses themselves, charting their evolution from a focus on U.S.-Mexico comparative history to a specialized exploration of Mexican realities. Featuring insights from distinguished scholars, including analysis of social dynamics, leadership roles, and international relations, Contemporary Mexico stands as a critical resource for students, researchers, and anyone interested in the historical forces shaping modern Mexico. The volume not only underscores the importance of interdisciplinary collaboration but also points toward future directions for Mexican studies in a global context. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1976.

*Mexican Masculinities* Robert McKee Irwin,

**Primitivism and Identity in Latin America** Erik Camayd-Freixas, José Eduardo González, 2022-01-11 Although primitivism has received renewed attention in recent years, studies linking it with Latin America have been rare. This volume examines primitivism and its implications for contemporary debates on Latin American culture, literature, and arts, showing how Latin American subjects employ a Western construct to return the gaze of the outside world and redefine themselves in relation to

modernity. Examining such subjects as Julio Cortázar and Frida Kahlo and such topics as folk art and cinema, the volume brings together for the first time the views of scholars who are currently engaging the task of cultural studies from the standpoint of primitivism. These varied contributions include analyses of Latin American art in relation to social issues, popular culture, and official cultural policy; essays in cultural criticism touching on ethnic identity, racial politics, women's issues, and conflictive modernity; and analytical studies of primitivism's impact on narrative theory and practice, film, theater, and poetry. This collection contributes offers a new perspective on a variety of significant debates in Latin American cultural studies and shows that the term primitive does not apply to these cultures as much as to our understanding of them.

CONTENTS Paradise Subverted: The Invention of the Mexican Character / Roger Bartra Between Sade and the Savage: Octavio Paz's Aztecs / Amaryll Chanady Under the Shadow of God: Roots of Primitivism in Early Colonial Mexico / Delia Annunziata Cosentino Of Alebrijes and Ocumichos: Some Myths about Folk Art and Mexican Identity / Eli Bartra Primitive Borders: Cultural Identity and Ethnic Cleansing in the Dominican Republic / Fernando Valerio-Holguín Dialectics of Archaism and Modernity: Technique and Primitivism in Angel Rama's Transculturación narrativa en América Latina / José Eduardo González Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cortázar's Axolotl as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; Rómulo Gallegos's Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: Future's Memory; Native Peoples' Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicolás Echevarría's Cabeza de Vaca / Luis Fernando Restrepo Subliminal Body: Shamanism, Ancient Theater, and Ethnodrama / Gabriel Weisz Primitivist Construction of Identity in the Work of Frida Kahlo / Wendy B. Faris Mi andina y dulce Rita: Women, Indigenism, and the Avant-Garde in César Vallejo / Tace Megan Hedrick

**Animation in Mexico, 2006 to 2022** David S. Dalton, 2025-04-01 Answering a call to view Mexican film through the lens of commercial cinema, *Animation in Mexico, 2006 to 2022* is the first book-length study of the country's animated cinema in the twenty-first century. As such, the volume sheds light on one of the country's most strategically important and lucrative genres, subjecting it to sustained intellectual analysis for the first time. Building on earlier film history, David S. Dalton identifies two major periods, during which the focus shifted from success at the national box office to internationalization and streaming. In eight original essays, contributors use an array of theoretical and disciplinary approaches to interrogate how this popular genre interfaces with Mexican politics and society more broadly, from Huevocartoon to *Coco* and beyond. The book will appeal to students, scholars, and fans of Mexican film by situating animation within broader currents in the field and the industry.

**Carlos Fuentes, Mexico, and Modernity** Maarten Van Delden, 1998 In *Carlos Fuentes, Mexico, and Modernity*, Maarten van Delden argues that there is a fundamental paradox at the heart of Fuentes's vision of Mexico and in his role as

novelist and critic in putting forth that vision. This paradox hinges on the tension between national identity and modernity. A significant internal conflict emerges in Fuentes's work from his attempt to stake out two different positions for himself, as experimental novelist and as politically engaged and responsible intellectual. Drawing from the fiction, literary essays, and political journalism, van Delden places these tensions in Fuentes's work in relation to the larger debates about modernity and postmodernity in Latin America. He concludes that Fuentes is fundamentally a modernist writer, in spite of the fact that he occasionally gravitates toward the postmodernist position in literature and politics. Van Delden's thorough command of the subject matter, his innovative and sometimes iconoclastic conclusions, and his clear and engaging writing style make this study more than just an interpretation of Fuentes's work. *Carlos Fuentes, Mexico, and Modernity* offers nothing less than a comprehensive analysis of Fuentes's work. *Carlos Fuentes, Mexico, and Modernity* offers nothing less than a comprehensive analysis of Fuentes's intellectual development in the context of modern Mexican political and cultural life.

**Freud's Mexico** Ruben Gallo, 2015-08-21 Freud's Mexican disciples, Mexican books, Mexican antiquities, and Mexican dreams. *Freud's Mexico* is a completely unexpected contribution to Freud studies. Here, Rubén Gallo reveals Freud's previously undisclosed connections to a culture and a psychoanalytic tradition not often associated with him. This book bears detailed testimony to Freud's relationship to a country he never set foot in, but inhabited imaginatively on many levels. In the Mexico of the 1920s and 1930s, Freud made an impact not only among psychiatrists but also in literary, artistic, and political circles. Gallo writes about a "motley crew" of Freud's readers who devised some of the most original, elaborate, and influential applications of psychoanalytic theory anywhere in the world. After describing Mexico's Freud, Gallo offers an imaginative reconstruction of Freud's Mexico: Freud owned a treatise on criminal law by a Mexican judge who put defendants—including Trotsky's assassin—on the psychoanalyst's couch; he acquired Mexican pieces as part of his celebrated collection of antiquities; he recorded dreams of a Mexico that was fraught with danger; and he belonged to a secret society that conducted its affairs in Spanish.

**Mexico Unmanned** Samanta Ordóñez, 2021-12-01 Iconic images of machismo in Mexico's classic cinema affirm the national film industry's historical alignment with the patriarchal ideology intrinsic to the post-revolutionary state's political culture. Filmmakers gradually turned away from the cultural nationalism of *mexicanidad*, but has the underlying gender paradigm been similarly abandoned? Films made in the past two decades clearly reflect transformations instituted by a neoliberal regime of cultural politics, yet significant elements of macho mythology continue to be rearticulated. *Mexico Unmanned* examines these structural continuities in recent commercial and auteur films directed by Alfonso Cuarón, Carlos Cuarón, Carlos Reygadas, Amat Escalante, and Julio Hernández Córdón, among others. Informed by cinema's role in Mexico's modern/colonial gender system, Samanta Ordóñez draws out recurrent patterns of signification that reproduce racialized categories of masculinity and bolster a larger network of social hierarchies. In so doing, Ordóñez dialogues with current

intersectional gender theory, fresh scholarship on violence in the neoliberal state, and the latest research on Mexican cinema.

**Portrait of a Young Painter** Mary Kay Vaughan, 2015-02-16 In *Portrait of a Young Painter*, the distinguished historian Mary Kay Vaughan adopts a biographical approach to understanding the culture surrounding the Mexico City youth rebellion of the 1960s by chronicling the life of painter Pepe Zúñiga.

**Situated Lives** Louise Lamphere, Helena Ragone, Patricia Zavella, 2014-04-08 *Situated Lives* brings together the most important recent feminist and critical research that situates gender in relationship to the historical and material circumstances where gender, race, class and sexual orientation intersect and shape everyday interaction. Contributors include: Barbara Babcock, Jean Comaroff, Sarah Franklin, Faye Ginsburg, Matthew Gutmann, Faye V. Harrison, Louise Lamphere, Ellen Lewin, Jos'e Lim'on, Iris Lopez, Emily Martin, Mary Moran, Kirin Narayan, Aihwa Ong, Devon G. Pe~na, Beatriz Pesquera, Helena Ragon'e, Rayna Rapp, Judith Rollins, Leslie Salzinger, Denise Segura, Carol Stack, Ann Stoler, Donald D. Stull, Brett Williams, Patricia Zavella.

**Intoxicated Identities** Tim Mitchell, 2013-07-04 In *Intoxicated Identities*, Tim Mitchell provides a novel and well-grounded framework for understanding subjective drinking experiences from the Aztecs to the present day in areas as diverse as Chiapas, Chihuahua, Oaxaca, Mexico City, Texas and California. Power drinking plays a crucial role in Mexican religion, politics, fine arts and ritual spousal abuse. Mexico ranks number one in deaths from cirrhosis, and Mexican Americans are twice as likely to be arrested for drunken driving as blacks or whites. With methods and concepts derived from an extraordinary range of disciplines, Mitchell explains how Mexican culture reinforces heavy drinking. He analyzes supply (nationalistic marketing strategies) but emphasizes demand (psychocultural motivations unique to Mexico). He chronicles the joys and sorrows of a *borrachera*, or drinking binge, and explores this altered state of consciousness on its own terms, not from any temperance or anti-alcohol perspective.

*The Role of History in Latin American Philosophy* Arleen Salles, Elizabeth Millán, 2012-02-01 This book brings the history of Latin American philosophy to an English-speaking audience through the prominent voices of Mauricio Beuchot, Horacio Cerutti-Guldberg, María Luisa Femenías, Jorge J. E. Gracia, Oscar R. Martí, León Olivé, Carlos Pereda, and Eduardo Rabossi. They argue that Spanish is not a philosophically irrelevant language and that there are original positions to be found in the work of Latin American philosophers. Part I of the book looks at why the history of philosophy has not developed in Latin America. A range of theoretical issues are explored, each focusing on specific problems that have hindered the development of a solid history. Part II details the complex task of writing a history of philosophy for a region still haunted by the specter of colonialism.

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