

The term meme was coined by Richard Dawkins, a British evolutionary biologist, in 1976 in his book *The Selfish Gene* as a unit of cultural transmission. Memes are a cultural electronic product that satirizes current popular events, and can be used to criticize those in power. The success of a meme is measured by its “virality” and the mutations that are reproduced from it like a germ or a part of the genetic trend of digital societies. I am interested in analyzing these new forms of the language of the internet in the context of the construction of the wall between the US and Mexico. I examine popular memes in Mexico and the US from both sides of the border. I believe these “political haikus” work as an escape valve for the tensions generated in the culture wars that consume American politics, particularly in the era of Trump. The border is an “open wound” that was opened after the War of 1847 and resulted in Mexico losing half of its territory. Currently, the wall functions as a political membrane barring the “expelled citizens” of south of the border from the economic benefits of the North. Memes help to expunge the gravity of a two-thousand-mile concrete wall in a region that shares cultural traits, languages, and natural environment, a region that cannot be domesticated with symbolic monuments to hatred. Memes are rhetorical devices that convey the absurdity of a situation, and can be a form of social participation as in a recent popular meme that shows a colorful Trojan horse-size piñata on the edge of the border, a meme that infantilizes the State-funded project of a fence. The meme’s iconoclastography sets in motion a discussion of the real issues at hand—global economic disparities and the human planetary right to migrate.