

Discourse, gender, and power in the Mexican magazine *Cosmos Magazine*: 1912 to 1913.

Discurso, género y poder en la revista mexicana *Cosmos Magazine*: 1912 a 1913.



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Abstract.

This research focuses on the analysis of *Cosmos Magazine* from 1912 to 1913, to identify if there was a racist and discriminatory discourse. This magazine was a cultural publication with information about Mexico and the world. We review its contents such as: news, columns, advertising, articles, jokes, etc., in order to investigate through the discourse promoted, as well as the power of propagation of the publication. Therefore, we start from Van Dijk's studies, to understand how the discourse is manipulated in a racist way and with distorted information at convenience. We will also use what Van Dijk (2007) proposes about racist ideologies and discrimination of the "Others", with the help of emphasizing the positive of *Us* and the negative of *Them*, and de-emphasizing the positive of *Them*, and the negative of *Us*, applying it to different levels of discourse.

Keywords: Discourse. Gender. Discrimination. Racism.

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Resumen.

Esta investigación se centra en analizar la revista *Cosmos Magazine* de 1912 a 1913, para identificar si existió un discurso racista y de discriminación. Esta revista, fue una publicación cultural con información de la república mexicana y el mundo. Se revisan sus contenidos como: noticias, columnas, publicidad, artículos, chascarrillos, etc., de manera que se indagará a través del discurso que promovían, así como el poder de propagación de la publicación. Por ello, partimos de los estudios de Van Dijk, para entender cómo el discurso es manipulado de una manera racista y con información distorsionada a conveniencia. Igualmente se utilizará lo que Van Dijk (2007) propone acerca de las ideologías racistas y la discriminación de los "Otros", con la ayuda de enfatizar lo positivo del *Nosotros* y el negativo del *Ellos*, y el desenfatar lo positivo del *Ellos*, y lo negativo del *Nosotros*, aplicándolo a distintos niveles del discurso.

Palabras clave: Discurso. Género. Discriminación. Racismo

Introduction

This research analyzes the contents of *Cosmos Magazine* 1912 to 1913 to identify if there is a racist and discriminatory discourse, as well as to understand that it is a publication located in a revolutionary period, where the country faced a situation of instability, characterized by an unequal society, in which ideologies that promoted the abuse of power and the construction of stereotypes through discourse were imposed.

This cultural magazine was a monthly publication with illustrated information about the Mexican Republic and the world, mainly Europe, including notes on fashion, stories, music, poetry, sports, literature, diplomacy, agriculture, economy, recommendations for the home, women's, children's and men's sections. Directed by Manuel León Sánchez. In agreement with Torres (2019) "In the newspapers of the time it is possible to trace organizations and projects that are otherwise completely invisible, as little or nothing has been written about them" (p. 33). Although, little has been investigated about this publication, in the present research the different discourses imposed by the magazine towards society will be analyzed.

This will be achieved through a study of the contents it disseminated, ranging from: news, columns, advertising, articles, jokes, etc., in such a way that we will inquire about the different discourses imposed by the magazine towards society, so that it will be investigated

through the discourse they promoted, as well as the power of propagation of the publication for a profile of the Mexican citizenship, since almost all of them were in a difficult economic situation, and prosperity was only for a few, such as bankers, business owners, landowners, bourgeoisie, among others, because they were the ones who were the most important, On the contrary, the majority of the population belonging to the mining workers, laborers, artisans and others, faced difficulties to live with dignity, due to the abyss between the ways and conditions of life of the different sectors of society, as a consequence of the difference in income, ideas and behavioral patterns.

Therefore, we start from Van Dijk's studies, to understand how the discourse is manipulated in a racist way and with distorted information at convenience. We will also use what Van Dijk (2007) proposes about racist ideologies and discrimination of the "Others", with the help of emphasizing the positive of *Us* and the negative of *Them*, and de-emphasizing the positive of *Them* and the negative of *Us*, applying it to different levels of discourse.

In the Mexican case, since the conquest, colonization and the process of national formation, the racist discourse produced by the "State and the dominant classes" has been transmitted through various ideological instruments that have reproduced different formats to legitimize the exploitation, social inequalities and asymmetrical relations that have permeated Mexican society (p. 297). (p. 297).

In this way, the magazine is an opportunity to analyze the written press of a society that has been marked for years by the struggle for power and the continuous search for reforms and social justice, leading it to a civil war for the control of the country, as a result, the magazine is an example of what was happening with society, understanding the ideological sources that were used to structure a racist and discriminatory discourse, for this reason, we will find a grammatical, rhetorical and global format analysis, focusing on the representations and practices, taking into account what Van Dijk (2009) assures of the genres of discourse and power, which range from discourses that have a pragmatic directive

function, persuasive discourses, prescriptive discourses, to their different types of narratives, as well as their levels and dimensions.

This will allow understanding the situation and the social context of that time, especially with the treatment of women, the indigenous, the popular classes and the contrasts with the elite, showing the reality of a manipulation to build stereotypes and impose ideologies, which result in discrimination, as it is a complex system of domination.

Culture, power and racist discourse.

We will start from Geertz's (2003) assumption that culture is "an ordered system of meanings and symbols in whose terms social interpretation takes place" (p. 133). They are the ways in which human beings assume and adapt to the circumstances of their environment, make them their own in order to subsequently create their own. In a certain way, as a source of identity, it can be said that culture strengthens the solidarity and increases the self-esteem that are built in each era, it is even accurate that culture is dynamic and changes over time, influenced by internal and external factors throughout all communities, for this reason, around 1912 and 1913, a culture had already been forged, characterized by instability, injustice, inequality and domination.

This culture was the product of liberalism as the triumphant ideology in the second half of the 19th century, since it legitimized the prevailing regime; this rationalist, individualistic and homogenizing vision coexisted with a religious society, of corporatist tradition, stratified and with many social and racial prejudices. It was thus that the cultural currents originating in Europe were altered as they adapted to the Mexican reality (Kuntz and Speckman, 2019, p. 526).

Ideology is intimately related to the idea of power, traditionally it has been argued that it is a "belief system" that allows people to adopt various aptitudes regarding their behavior. Ferguson (2004), conceives it as a "discursive reserve" that is evoked in a set of possibilities, which allow the construction of meanings represented in social reality.

In the territory of ideology, the legitimization of images and messages is of vital importance; legitimization is a procedure by which an audience (viewers, readers, etc.) is won over to the content and form of a media message. However, the media can naturalize the way the world is represented, that is where ideological purposes can appear (p. 29).

In this context, the press, newspapers and magazines, contributed to represent reality, newspapers began to focus not only on news, but also on reports; technology promoted the printing of a greater number of copies, the spectacular news, the red note, prints and photographs attracted new readers. In the years prior to 1900, the newspapers with the greatest presence had a circulation of 10,000 copies; by 1907, newspapers such as *El Imparcial* printed 125,000 copies. Most newspapers and magazines circulated in Mexico City, followed by Jalisco, Michoacán, Veracruz, Chihuahua and Coahuila (Kuntz and Speckman, 2019, p. 531).

Now, as of 1912, Francisco I. Madero was the president of Mexico, some time after leading the Mexican Revolution that overthrew Porfirio Díaz. However, Madero was overthrown and assassinated in a coup d'état in February 1913. Martínez (2009) states that the country faced a situation of instability, mainly in the economic and political sphere, given the constant political challenges, the lack of solid support and the continuous opposition that made it difficult for both Madero and Victoriano Huerta to implement their policies and maintain stability.

Regarding women; from an early age they began their relationships, there were cases in which from the age of ten they were already united in marriage, while men were usually older than them, in a society where elopements or abductions of couples were common. During this process, cultural conceptions about the role of women in the family and the community were transformed; they spent most of their time in the domestic sphere, only abandoning this activity to work, shop or join the Mexican Revolution directly (Gonzalbo, 2006).

The construction of a stereotype of women in Mexico came mainly from educators, writers, priests and politicians; An example of this is the physiocrat Tadeo Ortiz de Ayala,

when he gave Iturbide a report on the empire, he suggested that female education should be more complete, without including the "correction of passions" and the "cultivation of the sciences proper to a woman", adding that they should be enemies of the coquetry that characterized Mexican women; for his part, José María Luis Mora, in 1836, expressed the following opinion:

The beautiful sex in Mexico in the upper classes, if it is not a finished and perfect model of all the domestic virtues, it is certainly not a model of vice, it is undoubtedly one of the elements that spills all kinds of attractions on Mexican society, its sweet, soft, restrained and attractive manners, the elegance of its clothes, the taste in the choice of its ornaments, the gallantry of its waist and the beauty of its forms, give a considerable interest to all public and private concurrences (Staples, 2005, p. 322).

Historically there has been an arbitrary relationship of domination of men over women, in this case, the body and its movements, are subject to a social construction fabrication and symbolic attributions that have been treated as "conventional" and almost "natural" (Bourdieu, 2012, p. 24).

In this context, the rules of the "physical order and social order" assign and teach to exclude women from certain tasks considered more noble, granting them inferior tasks, teaching them how to behave with their bodies (crestfallen, always with submissive postures before men), assigning them painful, low and petty tasks; taking advantage of biological differences, which permeate the basis of social differences (p. 38).

In this androcentric position, marriage of convenience was the norm and almost always developed under the authority of parents: the love and consent of the spouses was not the basis of their union. In the 19th and early 20th centuries, in elite families, people married out of interest, not love. It was about preserving property, defending the honor of the lineage and preserving a privileged status. It was even coined the phrase: "marriages for love, cause many sorrows" (Lipovetsky, 2020, p. 59).

The head of the family, had the commitment to monitor the behavior of the family, inside and outside the home, the family honor had to be defended. In relation to the Catholic

religion, it played a very important role, since it sought to reinsert itself with power in the post-revolutionary society. *Cosmos Magazine* identified itself as a strictly Catholic magazine, therefore, on occasions it had to dissociate itself from other beliefs: "COSMOS is and will always be Catholic" (*Cosmos Magazine*, 1912, p. 1402).

Violence was a very frequent component in family relationships, so that abuse, blows, and fights between men and women were normalized, and not only in the physical aspect, but also in the emotional and psychological mistreatment. That is, they were considered largely legitimate when the wife did not fulfill certain duties, so it was correct from the husband's and society's point of view. According to Gonzalbo (2006) "Maltreatment, especially in the form of wife beating, is a social problem that has been present throughout the twentieth century" (p. 356).

Women's lives were no more than pure animal life, and in order not to be completely overwhelmed they had to shelter their imagination and their feelings in continuous exercise (*Cosmos Magazine*, 1913, p. 1156).

Racist discourse is a construct of human culture and thought, a form of behavior and, therefore, a completely historical phenomenon. Certainly racism has changed over time, taken more strength, being an important part within society, therefore Geulen (2007) comments that racism joins the fundamental maxims of our thought, transforms itself into them or instrumentalizes them, we are in a situation to understand its power of action and effectively limit its force of conviction. Throughout the 20th century, the magazine consolidated this construction of racist ideas and thoughts represented in articles, stories, phrases and jokes that discriminate on economic, racial, social and gender grounds.

You are of humble birth, you are poor, of no talent, of no beauty (*Cosmos Magazine*, 1913).

The Poor, the Rich and the Mosquito (*Cosmos Magazine*, 1913, p. 1140)

The farther he moves away from economy, the closer he gets to poverty (*Cosmos Magazine*, 1913, p. 1117).

The Negro race constitutes a real danger to the New World (*Cosmos Magazine*, 1912, p. 711).

However, this injustice is not born with us, but is acquired over time, since the learning process of racist attitudes and behaviors has specific origins (Van Dijk, 2007). Consequently, people learn to discriminate racially from their family and friends, by different means that go from home, and within society, in this case, although the magazine functioned as a means of communication to be aware of what was happening in the country and the world, it also functioned as a means to replicate a racist discourse and consolidated a population with unequal ideals.

Through the discourse, certain discursive variants can be identified that allude to an unequal society, thus authors can do so by selecting specific topics, the size or color of the title, the use of photographs or caricatures, through gestures by choosing certain lexical elements or metaphors, through arguments and fallacies (Van Dijk, 2009, p. 25). Thus, columnists such as *La Marquesa Rosalinda*, are evident in using the theme of *Feminine Elegance* to address fashion in women and children, specifically on how they should dress and behave to be accepted in the community, as well as belonging to middle class, upper class or elite groups, therefore, racist practices transgress the norms of equality and equity in society.

Girls should be taught the following: to trust in themselves, to be independent, to cook, to make good bread, to make shirts, not to wear false hair, not to paint themselves or use rice powder, to wear comfortable shoes with wide heels, to wash and iron, to make dresses, to look only at one for a husband, to realize that one peso has one hundred centavos, and that many centavos make many pesos, to darn stockings and to glue buttons, to say yes or no as Christ teaches us, and to say it with the heart as well as with the lips, to wear cheap clothes and not to be ashamed of it, to prefer the good reputation of her boyfriends to her money, to have the house arranged and everything in its place, to understand that the more the cats are subordinated to the means at their disposal, the more they save; not to deal with young people of bad reputation and bad education; not to go out every day to the balcony and never to the doors of the street, not to get along easily with the servants (*Cosmos Magazine*, 1913, p. 1117). 1117)

In addition, racism interprets a problem that is not only social, but goes from the particular with identity to the universal, a doctrine imposed by humanity, which imposes an ideology through discourse, in this case, society considered women as the weaker sex, where regardless of the bond, it was seen as the man's obligation to support his wife and children, becoming the dominant figure. Ruiz (2024) states that "Discourse can become a form of verbal discrimination, since it is very likely to manifest, a reproduction of ethnic prejudices, thus contributing to the installation of racism that causes inequity and inequality" (pp. 392 and 393). In view of this, it is demonstrated in the discourse handled by the magazine that a large part of the women accepted subordination and household chores, reproducing themselves before society, where the role of the consort was reduced to making the husband happy.

Cosmos Magazine was a scenario of collective imaginaries, from where people could recognize and represent themselves, since, with its content, it sought to impact on the self-perception and stereotyping of beauty, which is linked to emotions, pain, contempt, desire to be "normal" etc. Which leads to leaning towards the projection of a "whiteness" as the idealization of the "perfect" and the complacency of the masculine.

The elite and the hegemonic discourse.

The dominant elites are not usually discriminated against, they are the bases of power because of their preferential access to public discourse, according to Van Djik (2009), "Elites, are literally the group(s) in society that have "the most to say" and thus also have a "preferential access to the minds of the general public" (p. 187). So, they are the ones who establish values, goals and concerns in common for a domain of society, dabbling in the publication *Cosmos Magazine*, it was located that it is a magazine written, edited and edited by people belonging to the ruling elite, who had at their disposal various means to achieve their goals, people like: *La Marquesa Rosalinda*, who to write her columns it was necessary for her to travel and be aware of fashion, Manuel Muzquiz Blanco who for his foreign notes

it was essential for him to travel to find news, A. de Mirabal who wrote Spanish anecdotes, up to the director Manuel León Sánchez who got all the support to publish books, besides being the editor in chief of the magazine.

In this sense, these elites have a prominent role in the reproduction of the system of racism, as they are the ones who control the public discourse, inspiring others to socially negative discourses and practices, Torres (2019) argues that the elites represented a role of high culture derived from the copying and assimilation of foreign models, that is, placing themselves in the post Porfiriato context where the majority of the population happened to be foreigners.

The elite is reflected in the way the magazine assumes different facts about the way of living, specifically in the sections it handles, ranging from: national festivities, concerts, recitals, haute couture, even international ones where they deal with celebrations of other countries and colonies. Likewise, there is a section entitled *Crónica extranjera*, which reports on events and policies of foreign countries, so that there is a pattern in which such information frequently addressed Europe and regularly Spanish information, rarely talking about any other country, on the contrary, it contains limited information about the United States, and if it is the case, the written press takes the opportunity to express itself in a negative or derogatory way:

Surely the Americans must be easily manageable citizens since their leaders have the luxury of dedicating themselves to wanting to govern all countries except their own (*Cosmos Magazine*, 1913).

It is important to point out that the magazine is not explicitly clear as to whom it is addressed; the discourse it handles allows us to deduce that the target of the publication is the middle class and the elite of society, which represented: "modernity and progress", the new, trends, social and political events, in which the popular classes did not participate, either because of the economic issue or exclusivity. In particular, thanks to the discourse that the magazine lets us see, it was not only addressed to the so-called "progressive" sectors, since it also had the mission to indoctrinate:

We must also look at our surroundings, striving to possess good, comfortable and well-appointed homes (*Cosmos Magazine*, 1913).

If we live in pleasant and beautiful conditions, we will be better off than if we live in ugly or ill-kept dwellings (*Cosmos Magazine*, 1912).

Likewise, a hegemonic discourse can indirectly influence tastes, desires, etc., and lead them to action (Van der Rohe, 1912). And lead them to action (Van Dijk, 2009). Consequently, the oratory of these powerful journalists ends up indirectly influencing other discourses, many of the published articles become racist, emphasizing "the poor", women as the weak gender and notably the popular classes, thus creating prejudices or stereotypes that lead to an ideology, which was possibly reproduced to create new racist conversations or texts.

A rich man lived opposite a poor man; he saw him every day from the window how poor he was: he said to himself: "What have I to do with him?" (*Cosmos Magazine*, 1912).

Yes, fragile like all, woman like all (*Cosmos Magazine*, 1913, p. 739).

Stereotyping of women in society

Stereotypes of beauty have existed and changed over time, they have transcended and transformed depending on the time and context. Therefore, these standards refer to a conventional image, a preconceived idea or a popular concept that a group of people establishes to categorize others according to their physical appearance. The existence of an ideal of "perfection" generates pressure on the general population, as creates misperceptions about how people should look in society (Méndez and Rico, 2018). It should be noted that women have been seen as an object that has to compulsorily comply with what society dictates in order to belong, otherwise, ideas of discrimination are manifested.

In a matter of novelties, it is a magazine that prioritizes for this topic, especially women's fashion, from the youngest children to gentlemen; it portrays standards of seduction, patterns and clothing, in this way it is known that society wanted to be aware of

the new trends in order to belong, there were many types of articles in which women had to adapt to the archetype of beauty and femininity dictated by the publication:

The elegant woman should strive to have a melodious and sweet voice that accompanies the distinction of her manners and complements the power of her charms (*Cosmos Magazine*, 1912, p. 1344).

A woman without a hint of coquetry diminishes all her attractions, however many they may be (*Cosmos Magazine*, 1912, p. 496).

Let us begin this chronicle today, my good readers, by saying something about the new models of hats. This matter is of great interest because the hat is the seal of elegance, the note of distinction, the form of good taste that most often decides the success in the female toilette (*Cosmos Magazine*, 1913, p. 619).

Fashion, since its birth, demands a hypertrophic remodeling, it is inseparable from extreme artificialization, therefore, the signs of fashion are perceived as decorative representations, which lead to the deployment of an artificial theater that expresses a denial of nature; it strives to remodel the body and this becomes a kind of fiction: magic of appearances, playful luxuries, ostentatious spectacle, attractive superficiality. All this allows transcending the defects of the natural body and rivaling with bodily beauty (Lipovetsky, 2020, p. 218).

In turn, this magazine can be seen as a means to instill stereotypes in women, according to Hernandez (2006) "As a sociocultural construction, behind gender there are symbols, ideology (supported by a material order) that seeks to establish a social order: once the patriarchy is established, it seeks to perpetuate male domination through the most diverse objective and subjective mechanisms" (para. 16). Hence, the woman lived at the disposal of her husband, pleasing the man in all aspects, from her appearance to her behavior.

On the other hand, there were beauty standards to which all women in society had to adapt, since they were set by the time and the context in which they lived, related to positive attributes, symmetry or even the concept of perfection. Beauty standards refer to the conventional image, preconceived idea or popular concept established by a group of

people that categorizes people mainly based on their physical appearance (García and Hernández, 2022, p. 44). Hence, the magazine promoted stereotypes through a discourse disguised as basic advice for being a good woman, wife or mother in society:

She who is pretty would like her beauty to be unalterable, and she who lacks this gift would make the greatest sacrifices to acquire it (*Cosmos Magazine*, 1912, p. 492 to 496)

Stand on tiptoe and walk as quickly as possible around the room, raising your knees when you can (*Cosmos Magazine*, 1913).

Skinny arms can never be within the canons of beauty (*Cosmos Magazine*, 1913).

Even within his discourse, one can find discrimination to people who did not fit within the established canons of beauty, making it a negative discourse that can confirm prejudices of beauty stereotypes:

-On different occasions it represents women in a negative way, by way of punishment for their appearance or attitudes.

-It emphasizes the actions she should do to belong to the preconceived standard of beauty of the time.

-The magazine occupies many of its pages to grab the attention of women, so that they are its main consumer, leading them into a spiral of indoctrination.

-Slander, comparisons and racism to highlight how a woman, wife or mother should be.

The sweetest dream of every German young lady is to see her name published as a promised wife (*Cosmos Magazine*, 1912, p. 1345).

Some little girls have bulging hips that make them look older. Naturally this is something they do not like (*Cosmos Magazine*, 1913).

The most flattering way for five-year-olds to wear their hair is to let it hang down over their shoulders, fastened only by a velvet elastic or a ribbon to match the dress (*Cosmos Magazine*, 1912, p. 247).

Elegance in children reveals the good taste of mothers (*Cosmos Magazine*, 1912, p. 245).

As a result, there is a society where stereotypes of beauty influence the way they develop, how they behave and how they relate, thus being discourses that revolve around aesthetics and correctness. Stereotypes are successful when they become naturalized, so that people adopt them as part of their lives and their interaction with others, since they are manifested as unconscious beliefs shared by society (García and Hernández, 2022).

Feminine vs. masculine in *Cosmos Magazine*

There is a rivalry within the monthly publication, since there is a preference for highlighting all that is masculine, alluding to what is correct, while the feminine is evidenced by being a discourse of stereotypes, little is said about women outside of being wives, mothers and the functions they have to fulfill before the community. Gender is a category used to analyze, represent and symbolize sexual differences in a given society (García and Hernández, 2022, p. 43). From the gender perspective, meanings linked to social relations and identity processes that are structured around anatomical and physiological differences become evident.

Being male or female is the result of a psychological, social and cultural process that gives meaning to the masculine and feminine. These meanings include rules, obligations, characteristics, behaviors, prohibitions, expectations and values, which are transmitted and reinforced in people as part of the identity process to learn to be men or women (Rocha Sánchez and Díaz Loving, 2011). It can be inferred that human beings learn to differentiate what corresponds to their gender through the repetition of daily practices and behaviors during their childhood, whether masculine or feminine, in such a way that various gender biases are assimilated and reinforced.

They could...! What a man won't do, the fairer sex will do (*Cosmos Magazine*, 1913, p. 996).

There is a priority within several articles to highlight artists, poets, politicians, bullfighters, etc., women are relegated to a secondary role, represented in terms of their traditional roles

as wives and mothers, in contrast to men who are not only portrayed in images, phrases, illustrations, among others, but are highlighted with textual priority, this bias not only minimizes the visibility of women in the magazine, but also perpetuates gender stereotypes that limit their role and autonomy in society:

The distinguished Catalan poet, glory of the intelligentsia, Limousin and one of the true and most solid glories of Spain, don Angel Guimerá (*Cosmos Magazine*, 1913, p. 929)

Pepe del Rivero, the most expert and the most intelligent for the technical direction of a season (*Cosmos Magazine*, 1913).

As for women, on the one hand, their description is almost null, in most cases they are shown in the photograph accompanied by their name and the headline, in few occasions they are described. Therefore, Van Dijk (2009) postulates that manipulation is illegitimate in a democratic society because it re(produces) or can reproduce inequality: it benefits the influential groups and speakers and harms the speakers and groups with less power. On the other hand, when the lady is approached it is to indoctrinate her to follow the rules that society imposes: rules of behavior, health, beauty, education, domestic, fashion, among others.

It should be noted that within the canons that the magazine handled at the time, it was fatal to them the freedom towards women, this in reference to all aspects of their lives, if we appeal to an example, beauty was the most demanding, in addition to the way they dressed and behaved. This is the case of clothing, in which the search for freedom through fashion began, but society itself limited them:

The same writer very amusingly makes illusion to the marked tendencies that lately have been noticed aimed at "masculinizing" the feminine costume, which is naturally ridiculous (*Cosmos Magazine*, 1913, p. 753).

On the other hand, there were articles that talked about feminism, although although the subject was approached in a belittling way, in such a way that a social movement that seeks

equal rights and opportunities between men and women was seen as an opportunity for debauchery and revelation. The magazine's discourse not only minimizes the importance of women, but also ridicules and discredits feminism and efforts for equal rights:

In England, feminism has developed in an alarming way. The women there do not confine themselves as in other countries to smashing hearts; the beautiful little Englishwomen smash everything." (Cosmos Magazine, 1913, p. 915)

These publications sought to discredit both feminism and the little power they had access to, taking into account that they were very limited in terms of freedom. Cosmos Magazine (1912) reinforced the idea that, at the most, they could read, but they were forbidden to write, because this sinful art could allow them to communicate illicitly with "boyfriends" and "gallants". While it is true Gonzalbo (2006) mentions that "Women, not only young women, but also mature women, regardless of whether they were single, orphans or widows or whether they were part of a family, were one of the groups that suffered most from this type of attacks and humiliations" (p. 85).

To women first for the home, then for the salons (*Cosmos Magazine*, 1913, p. 1117).

The composite woman takes the husband from another door (*Cosmos Magazine*, 1913, p. 819).

Man marries to be happy at home, not to please and entertain others (*Cosmos Magazine*, 1913, p. 1117).

Particularly, the society emits a really serious problem, the sense of belonging is null for many, the fear of not belonging to social groups, to lose status and ignorance, result in the fact that this problem is still very present. It so happens that the spouse was constantly exposed to physical and psychological violence, mostly by her husband, but also by society. Gonzalbo (2006) states that "Old women say that when a woman gets married, she should know that husbands hit" (p. 320). The promotion of gender stereotypes and discrimination

that emerges from this publication highlights an ongoing struggle for equality and freedom for women.

A husband is giving a sovereign beating to his wife (*Cosmos Magazine*, 1913, p. 904)

You are not well-groomed; you are not economical... (*Cosmos Magazine*, 1912, p.469).

Conclusions

Culture influences how people adapt their environment and construct their identity, providing a source of solidarity and self-esteem, given that the position of women was strongly influenced by cultural and religious norms that limited their role to the domestic sphere and subordination within the family. The influence of the Catholic religion, which permeated magazine publications and the culture of early 20th century Mexico, marked by political and social instability, profoundly influenced lives, restricting their role and accepting gender violence as part of the social order.

The dominant and racist discourse reveals how certain publications and figures perpetuate an unequal and discriminatory vision of society, in terms of fashion and beauty imposes a model of behavior and appearance that excludes those who do not conform to the predominant standards of class and gender, highlighting how these issues are a reflection of social problems and deeply influence individual and collective identity. This contributes to the perpetuation of systems of oppression and the consolidation of social hierarchies, affecting the opportunities and rights of women and various marginalized groups.

Through its pages, *Cosmos Magazine* reflected the tensions and contradictions of its time, showing how elites used the media to maintain their control over public discourse. By focusing its contents on exclusivity and elitism, by perpetuating negative stereotypes about the underprivileged classes, the magazine exerts an indirect control over social ideas and behaviors, this demonstrates how the elites use their influence to maintain a system of oppression and exclusion, affecting the way inequalities in society are perceived and dealt with.

For its part, within fashion and guidelines on female behavior, the publication reinforces stereotypes and creates a normative vision that conditions social acceptance and preserves gender hierarchies, as well as contributes to the perpetuation of a patriarchal ideology, and not only reinforces discrimination and prejudice, but also indoctrinates women in behaviors and values.

This unequal representation contributes to the preservation of a social structure that subjugates women and restricts their ability to participate fully in society, thus reflecting the broader problems of discrimination and exclusion that persist. In this way, the magazine not only documented the culture of its time, but also played an active role in the formation and consolidation of a stratified and unequal society.

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