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HISTORY OF PUBLISHING IN MEXICO: PUBLICATIONS AND THE CREATION OF NEWSPAPERS

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Abstract: The following article will briefly review the history of publishing in Mexico, specifically the publications and creation of newspapers in the late nineteenth and early twentieth centuries, as well as some of the most important magazines of the time.

Keywords: publications, newspapers, magazines, nineteenth and twentieth centuries, mexican literature.

INTRODUCTION

Nowadays it is very easy to go into a bookstore and find a thousand and one books on every subject you can think of, from fantasy to the most fascinating scientific data, but what is behind all this and how does this process begin? These are very interesting questions, which is why this paper will take a historiographic look at the history of publishing in Mexico and its publications.

METHODOLOGY

To begin with, the history of the edition is an important topic, because in this way a selection is made, the interests that people had at that time are known, through the newspaper or magazine of interest, one is aware of what is happening in their community and in the rest of the country. In addition, the evolution from its beginnings to the present and how it has developed over time is known. It takes into account the history, daily life and the advances that took place in those years, also the thinking of the great illustrators who sought to improve the country with their writings and make people more cultured, also to know how the authors were received at that time.

In pre-Hispanic cultures, their way of transmitting knowledge was oral and also through writing, although to a lesser extent, through the codices. With the help of this we can know how people lived at that time and how this writing process began, however, it was not until approximately in the sixteenth century.

The Mexican printing press has been used since its beginnings for ecclesiastical purposes because it was a way to evangelize the indigenous peoples since novenas and some books of the lives of the saints were printed, it was also part of a bureaucratic matter, which drove the process and the cultural evolution of our country “[when] typographers such as Juan Pablos, Antonio de Espinosa or Pedro Ocharte. They and their successors were responsible for creating works in indigenous languages, books on medicine, botany [...] pliegos de cordel, and all kinds of documentation for the colonial administration” (Garone, n.d.).

In 1800, after the beginning of the struggle to be able to proclaim themselves as free and leave aside this colonialism in the country, the national identity is questioned: now what are we? Thanks to this questioning, different positions emerge, seeking to create a cultured nation with diverse ideals, based on the new values that are proposed and the influence coming from abroad. “In this nationalist interest [...] During the nineteenth century, books, the press and magazines were a space of expression and exercise for Mexican writers with the intention of not only increasing Mexican literature” Martínez Leal (2012;123) In the center of Mexico City and its surroundings began to open establishments where books could be obtained, more people were interested in reading either because they really felt like it or because they wanted to be updated on what was happening in the country after the War of Independence.

The bookstores also had a very important boom, since they were where literary novelties could be found. The bookstore of Mariano Galván Rivero, which began, “From 1826 to 1841 [...] printed very varied and important works, such as the *Biblia de Vencé*, whose translation from French was made in Mexico; *El Periquillo Sarniento*; the *Colección eclesiástica mexicana*, and the *Guía de la Ciudad de México* among others.” Martínez Leal (2012; 127) This boom in

bookstores began with the ilustrados and with the government that was interested in bringing culture closer to the entire population. This project was headed by José Joaquín de Lizardi (1776- 1827), who established the Sociedad Pública de Lectura, where people could read as many books and newspapers as they wanted, they only had to pay a modest sum to have access. "The attendees paid three pesos a month and within the premises they could borrow one newspaper at a time and no companions were allowed to accompany the readers, since it was considered that they would read for free" Martínez Leal (2012;132). The main idea was to offer people from a less affluent class the opportunity to become an enlightened person, but there was discontent in the population because not everyone agreed that there was a charge and much less that other people could not have access.

In the decade of the thirties, the newspaper became popular due to its low cost, great sales and also its wide diffusion. The entire population wanted to have access to it, as it became a necessity to keep up to date with daily events. Some of the most relevant newspapers were *El Ateneo Mexicano*, *El Siglo xix* and *El Monitor Republicano*, which spread the liberal ideas of Francisco Zarco (1829-1869), Guillermo Prieto (1818-1897) and Andrés Quintana Roo (1787-1851). Journalism was one of the direct lines to describe the events occurring in the city.

The government became a dictatorship and many of the intellectuals decided to join him and seek an alliance, but it did not work because of the censorship that existed at that time and they were persecuted by the authorities, imprisoned and banished in 1890. Three years later, Díaz's fourth reelection came, the newspapers had less freedom, the critical commentary disappeared from the newspapers and the opposition continued to be persecuted. Ten years later, the newspaper *Regeneración* was founded by the brothers Jesús and

Ricardo Flores Magón, which was in charge of spreading an extremely radical ideology that had problems with the government of Díaz and later with that of Francisco I. Madero and Venustiano Carranza.

After the Revolution, the majority of the population still lagged behind in literacy, so the government took the initiative and began to create different institutions to combat this backwardness. Likewise, there were other publishing houses that started in the private sphere: Alcancía (1932), Fábula (1993) Editorial Polis (1937), Jus (1941), Editorial Stylo (1942) and Nuevo mundo (1944), to mention a few; these are mostly characterized by discretion and their traditional look in the editions.

In addition to the publishing houses there are several magazines that marked an important precedent in the era "Revista Nueva (1919), *México Moderno* (1920-1923), *El Maestro* (1921-1923), *La Falange* (1922), *Irradiador* (1923), *Horizonte* (1926-1927), *Antena* (1924), *La Pajarita de Papel* (1924-1925), *Forma* (1926-1927), *Ulises* (1927-1928), *Contemporáneos* (1928-1931). These are some of the publications that mark this era." Jalife (2013;11). From the magazines and newspapers were extracted the cultural supplements, where one could find chronicles of daily life, of the trips made by the writers and some writings in installments that later completed a novel.

A clear example of this was the newspaper *El Universal*, which was born on October 1, 1916 at the initiative of the engineer Félix Fulgencio Palavicini (1881-1952); a year later its supplement *El Universal Ilustrado* was founded. Hadatty (2016) in *Prensa y Literatura para la revolución* "El Universal Ilustrado [is] represented in this way in front of a quartered Mexico, assaulted by horror, the uncontrollable violence of bullets and war." (pg. 16-17) this new project consists of publishing new and unpublished Mexican narratives, giving them a rapid and greater dissemination, at low cost.

The novel *Los de abajo*, written by Jalisco-born Mariano Azuela (1873-1952) was published in installments in the newspaper “El paso del Norte” between October and December 1915 and later in 1916 as a book, but it did not become very popular until 1925, when *El Universal Ilustrado* published it again in installments with the subtitle “Cuadros y escenas de la Revolución actual” (Pictures and scenes of the current Revolution). For this second version, Azuela made some modifications, added different details of the characters, scenes and transformed the structure.

CONCLUSIONS

The social circumstances after the Revolution permeated the course of the publishing houses, these institutions had to respond to the intellectual needs of the population, so the publications are very important because they have shown the thinking of the enlightened, also a bit of history and the various developments that were occurring in society in a clear and concise manner, in addition to showing what was happening behind the war and how society lived at that time.

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