All social discourse changes according to socio-historical factors, and visual discourse is no exception. The media generate a form of social discourse that has constant feedback from other social agents, such as disciplinary knowledge, policies, economic forms, and associations, among others. This constant feedback from society causes certain aspects of the discourse on maternity to change while others remain the same. Some of the main changes and permanent aspects over the last fifty years are the following:

The solid permanence of the nuclear family model based on a long-term link of idealized love. This link which shapes the family was formerly a link between the parents, but has now changed direction and become a link between the figure of the mother and the child. The nuclear family is no longer based on romantic love that leads to marriage but rather on idealized love between the father(s)/mother(s) and their progeny.

The figure of the mother continues to be strongly linked to nature, to the naturalistic aspect of biological reproduction, based on the relationship established between mother and child. This contemplates a role of self-denying, self-sacrificing maternity which is, however, comforting and fulfilling and can, today, be filled by people of both sexes; that is, the expectation of maternity is of an allegorical figure or role that can be filled by any person, independently of his or her sex.

This model of nuclear family based on aestheticized love between mother and children has continued to offer, in addition, social values such stability, security, protection, and affection. The achievement of these values has to do with a rigid adherence to the *life cycle* as it exists in our societies (Konvalinka 2014) leading, in many cases, to a delay in the moment of maternity, in order to fit this form of heterodesignated maternity.

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