The past is useless, of the future we have no knowledge: Acceleration phenomena and the Extension of the Present in Chilean advertising

El pasado no sirve, el futuro no lo conocemos. Aceleración y Presente Extendido en la publicidad chilena

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ABSTRACT

The aim of this investigation is to know and characterize the presence and the relation of the temporal phenomena of Acceleration and the Extended Present in the graphic advertising narrative published in Chile between 2008 and 2012. The theoretic proposal of this investigation suggests the existence of an interdependence relation and mutual implication between both phenomena. This link was identified and analyzed in the investigation process, carried out through a qualitative methodology of Contents Analysis and Narrative Study with a strong inspiration in the Grounded Theory. The main result of this work is the generation of a "conceptual map or theoretical-empirical model", aimed at showing the relation between both phenomena and its main dimensions. Although this tool is related to an advertising speech, it has in itself an enormous potential for studying time in another narratives or cultural artifacts.

RESUMEN

El objetivo de esta investigación es conocer y caracterizar la presencia y relación de los fenómenos temporales de la Aceleración y Presente Extendido en la narrativa publicitaria gráfica publicada en Chile entre los años 2008 y 2012. La propuesta teórica de la investigación plantea la existencia de una relación de interdependencia e implicancia entre ambos fenómenos. Esta relación fue identificada y analizada en el proceso de investigación mediante una metodología cualitativa de análisis de contenido y análisis narrativo, con fuerte inspiración en la teoría fundamentada. El resultado principal de esta investigación se centra en la generación de un "mapa conceptual o modelo teórico-empírico" que pretende dar cuenta de la relación de ambos fenómenos y sus dimensiones centrales. Si bien el mapa conceptual da cuenta de esta relación en el contexto del discurso publicitario, es posible afirmar su enorme potencialidad para el análisis temporal en otros discursos o artefactos culturales.

INTRODUCTION

The idea that there is no society without time, or time without society, gives an account of the central argument of this article. On the one hand, because it highlights the relevance of the temporal dimension in the organization of a society; and secondly, because it presents the time as a mechanism or a way for social analysis, to understand our society subjects and relationships that occur in it.

Time, as a constituent element of the social sphere, has been understood mainly from two angles: its social function, as a tool of organization and social integration (between individuals); and its subjective role, as a tool of individual-biographical integration (within each subject). Both forms have enabled the construction and development of the social and subjective sphere.

However, at present, the capacity of integration of time, both individual and social, is threatened by a huge fragmentation, which has given rise to new and different forms of integration in our current society: phenomena such as Acceleration and the Extension of the Present arise, giving insight into temporary structures that allow social and subjective integration.

The study presented seeks to characterize the presence and relationship of both phenomena in the social narratives, particularly advertising published in Chile between 2008 and 2012.

THEORETICAL PERSPECTIVE AND CONCEPTUALIZATIONS

TIME AS AN OBJECT OF SOCIOLOGY

Although there is not a theoretical or empirical field as sociology of time, the study of the temporal dimension has become increasingly important in the sociological discipline (Güell, 2011), despite the enormous dispersion and inconsistencies in the conceptualizations of the idea of time (Adam, 1990).

In general terms, it is possible to distinguish three large conceptualizations of the time. A first has relation with a view that embodies the objectivist-positivist tradition, where time is conceived as a linear, irreversible and objective flow (Adam, 1990; Güell, 2011); i.e., a resource of nature that subjects must adapt to (Güell & Yopo, 2013). A second conceptualization of time is developed from phenomenology and understand it as an operation of individual conscience and, therefore, as a constituent element of the subjective (Husserl, 2002). These conceptions of time were strongly impac-

ted with the movements of the theory of relativity, in which, from physical theories, time is a linear and objective fact. That is why a third conception of time understands it as contingent and emerging result that an observer performs, giving in to time understood as a flow of emergencies stemming from interaction. In this context, Mead (1999; 2002) considered the social interaction as a central axis from which time originates. That is why this is a construction of emergency generated as a result of unique, unrepeatable, and intermittent social events, discontinued from other events.

These three conceptualizations of time bring forward irreconcilable perspectives inherent to modernity, which reflects the complexity of the temporary phenomenon. This is directly related to what McTaggart (1927) stated regarding to the paradoxical nature of time, which he defined as an emerging structure that is made up of two different operations that coexist, but are irreducible and incompatible with each other. On the one hand, the objective time, called "b-series", which is "the time in the world" (Gell, 1996) and consists of the categorization of the before-after, generated through a chronology, by a sequence. An example of this is the case of dates in a calendar or clock hours. On the other hand, subjective time or "a-series", defined by the author as the time of the observer of the world, where all reality exists in an observer who can see itself in terms of past, present and future. This is a subjective time that the subject constitutes, so temporary claims relate to itself and are only real at times.

These two baseline operations – the "a-series" and then "b-series" - are the essence of time and, as Gell (1996) points out, are two operations or two types of time different and incompatible. However, they are simultaneous and both constitute the temporal dimension.

Therefore, for purposes of this investigation, time will be understood as a social construction, a structure that creates two parallel realities: on the one hand, to create a subject (a-series); and, on the other hand, creates a world, a system (b-series). The created subject is a temporary subject which may be collective or individual, and the world or system created is a chronological sequence, a temporary system that makes possible the existence of subjects, their coordination and interaction, the sequence of roles and even the construction of its subjectivity.

TIME IN ADVANCED MODERNITY: ACCELERATION AND EXTENDED PRESENT

According to Koselleck (1993), time - and particularly with the relationship between the past, present and future in recent history and modernity - can be understood from the concept historie magistra vitae (HMV), which presents the radical temporary change that modernity implies. For the author, HMV has as a basis the union between past, present and future, in such a way that the past serves as experience to know and predict the future; historie as a school, as an instructive statement that is built from past experiences and that helps to know how to act in the future. However, the author points out that this scheme was destroyed with modernity, breaking the past-present-future continuity that HMV took into account.

Thus arises the concept of History, where the past ceases to shed light on the present. The big breaking point then, establishes that from History you can only learn history, losing its informative and exemplary feature, limiting its role to teach what has happened in the past, without effects on the future.

It is in this sense Rosa (2011) points out that modernity is a change in the temporal structure of society. The author adds that, initially, in modern times the future was the center of the temporary structure. An open future that had as a basis the idea of progress.

In this regard, Nowotny (1990; 1992) points out that around this prosperous future the present was built, which was understood as a space to improve and achieve the ideals of the future. However, Nowotny adds that with the passing of modernity and entering late modernity, expectations of the future become empty and begin to be repetitive. The author is categorical in this regard, noting that the idea of progress itself is aging. Thereupon, the open future wanes by the threat of catastrophe (Rosa, 2011). This is what Beck (1998) has called a society of risk and uncertainty, which is marked by a huge fragmentation and diversification. For this reason, the present takes advantage and in this context two phenomena arise: the Acceleration and the Extended Present, which give a new temporary structure.

Acceleration is a phenomenon linked to the shortage of time and the speed of the temporal processes. Although it does not have a "clear workable definition " (Rosa, 2011, p. 14), its existence is widely recognized in modern times as a constituent element of it

(Leccardi, 2007). Rosa (2011), who has been one of the major theorists of the Acceleration, conceives it as a process, an effect of modernity in our society that it is possible to distinguish in three different types: the Technological Acceleration; the Acceleration of Social Change, i.e., of the society; and the Acceleration of the Pace of Life. For the author, it is the social acceleration that generates an increase in mistrust of past experiences and future expectations. Consequently, everything important is in the now, in the present moment. With regard to the acceleration, Nassehi (2008) presents a view different from Rosa, by stating that the acceleration is not only a social effect, but also a cause, a tool that the subject uses to deal with the complexity of today's world.

Either way, it is possible to assert the relevance that this phenomenon has acquired today. Hence that theoretical expressions and/or movements that promote a slowdown in the rhythm of life exist (Slow movement), in order to avoid a relationship with time that becomes "increasingly difficult and dysfunctional" (Honore, 2005, p.18), given the constant Acceleration.

Helga Nowotny (1990) refers to the Extended Present and indicates that before the collapse of the idea of progress, the future is replaced by the present, which is understood as a constant emergency marked by novelty and immediacy.

Concerning the above, Herman Lübbe (2008) refers to "the contraction of the present ", alluding to that in the Extension of the Present inevitably loses the space of thought and reflection proper of the present time, since it becomes a precarious time unable to anticipate or serve to build a future.

ACCELERATION AND EXTENDED PRESENT: PROPOSAL OF A RELATIONSHIP AND DEFINITION

The Acceleration and the Extended Present are two phenomena that have been theoretically developed independently. However, on this occasion, a theoretical proposal that conceived them as essentially interconnected and intrinsically interlinked is presented, in a two-way causal relationship of mutual dependence. This proposal has its origin and inspiration in the analyzed theoretically by McTaggart (1927) and his conception of time under the relationship of the series a-b.

For purposes of this article, the Acceleration is understood, from the b-series, as an increase in possible activities in a given period of time. At the same

time, the Acceleration can be understood as a decrease in the time of delay in the performance of an activity. In both cases, this phenomenon is interpreted as the increase of the speed per unit of time and has, as an effect, the shortening of distances between an event and another, the intensification of the rhythms of life and, therefore, an increase in the capabilities of the subject at the present time. Hence, Acceleration is based on the intensification of simultaneity (as the only way to cope with the enormous complexity of modernity), and is in contrast to the sequencing timing or the ability to postpone an event based on a goal of tomorrow (as proposed by, for example, the Catholic religion with sacrifice in pursuit of an eternal afterlife).

At the same time, the Extension of the Present is conceived, for the purposes of this article, as a temporary phenomenon that consists of an extension or extension of the present moment, which is characterized by two elements: the summation of the present, according to which the "now" is the only time with validity (everything happens in present); and the fragmentation of the present, which implies the existence of multiple simultaneous present moments coexisting in reduced periods of validity.

In relation to the Extension of the Present, it is possible to distinguish an obsolete past; a present marked by the novelty and the increase of possibilities; and a dissolved future. That means that the present is the only time with validity.

SOCIAL NARRATIVES AS TEMPORARY PHENOMENA: THE NARRATIVE OF ADVERTISING

Speeches or social narratives are understood as a social construct that seek to give direction, coherence and subjective reference (Güell, 2009), understanding that they are stories, images, speeches, discourses, rituals and conversations, or forms that come to give coherence and direction to events experienced, to play a role essential for life in society and to individuals belonging to it. For Selbin (2010), narratives or stories allow us to understand, create and lead the world, thus - according to Polleta (2006) – who we are is intrinsically inseparable from the stories that we tell.

An important and fundamental aspect of narratives is its temporal dimension. Sommers (1992) says that one of the central dimensions of the stories is that of temporality-sequence-place, according to which narrations are conceived as constellations of relationships embedded in time and space (Sommers, 1992; Polleta, 2006). In this way, it is possible to affirm that narrations are large manufacturers of temporalities. However, there are some authors who go further and refer to the temporality of the narrations as the substantial element of them, allowing the meaning and sense of the stories. Brian Roberts (2004) deals with this issue when he says that the stories always contain conceptions of time that account for individuals and social groups, since the notions of time are what incorporate meaning, the succession and reinterpretation of events. Therefore, it is possible to identify authors who intend to understand narratives as temporal pieces that generate changes in temporality. Güell (2009) refers to that when he says that narrations "are elaborations about the symbolic meaning of the passage of time that contribute to articulate the individual biographies with the social order" (p. 20). Brockmeier (2000), in turn, refers to two different times: a time that operates chronologically and pointing to sequence; and one that is highly complex, sophisticated and refers to the construction of meaning by individuals.

For purposes of this article, the stories are conceived as historical social constructions that allow us to understand, create and constitute the world and its temporality, since they have the function of creating and defining identities, comprehend strange phenomena and become the source of ideologies and social change. The stories, as temporary constructions, are governed by a certain chronology or sequence; however, its ability to build the past, explain the present and imagine the future is essential, since they reflect its character of historicity and are the source of individual and collective consciousness.

ADVERTISING NARRATIVE AS A TEMPORAL STRUCTURE

While narratives are constructions of various formats, it is possible to claim an increase in the relevance of media stories, which responds to the prominence of social media (Silverstone, 2004, in Martinez & Aguado, 2006). This is essential to understand our society and to identify the role of advertising stories that build much of this media coverage. Antonio Caro (2010) refers to a

certain omnipotence of the advertising story, and adds - quoting Leo Spitzer (1949) – that considering it with resentment or condescension is the same as condemning oneself to not understand anything of our time.

But the relevance of ad narration is not only determined by the mediatization of society and its omnipresence. Fontaine (2001) refers to the cultural weight that it has acquired because of its guidance to dictate behavioral patterns, forms of relationship, scales of values and aspirations of society. That is to say, its importance is determined by its social narrative function and is not limited to its informative or consumption function. In fact, and in accordance with the United Nations Program for Development (UNDP, 2002), consumption and, hence, advertising, today have a leading role in the cultural life of Chileans, maintaining a direct relationship with the collective imagination, since they influence where and how Chileans are represented in their daily lives. In that sense, the advertising story, in different formats, is not only quantitatively significant (Chaffee, 1970; Gunter, 1080; Hawkins, 1982; Kubey, 1990, cited in Martinez & Aguado, 2006), as proven with the advertising investment that was generated in Chile during the year 2012, which reached 674.932 million Chilean pesos (Chilean Association of Advertising Agencies [ACHAP], 2013). It is also qualitatively significant, so advertising is transformed into a substantial element of the social construction (Martinez & Aguado, 2006), generating meanings, delivering perceptions of reality and conceptions of social phenomena that come to create social representations, social relations, and subjectivity.

In this context, it is interesting to reference the temporality of advertising discourse, which is derived from the object that advertising narrative deals about, namely consumption. For Baudillard (2009), consumption as object of the advertising narrative installs a temporality that is based on the obsolescence of the brand or product, which generates an imposing need to "catch up" knowledge, i.e., update to achieve validity.

This cultural recycling (generated by the constant need to "update knowledge") and the consequent obsolescence (or loss of validity) of objects, is the fundamental guide or time tension of advertising narrative, which is installed as a narrative about an object of consumption that has a determined time and a delimited sense of significance. Novelty is fundamental in the temporality of publicity narrative, as it is what allows the permanence of consumable items, as opposed to its obsolescence.

On the other hand, and in relation to the temporality of the advertising story, it should be noted that advertising, determined by the object of consumption, gives an account of a "double management" of times. That is, it identifies the provider's or brand's time and, at the same time, the time of the object or product (for example; a "new product, a brand that has always been with you"). Both time frames can be aligned or differentiated, thus presenting the ambivalence and temporal fragmentation inherent to advertising narrative, and therefore, its enormous complexity as an object of study. This is essential to understand the relevance of this article, as the temporality of advertising narrative and hence, its analysis, gives an account of a phenomenon of temporality in our contemporary society. A vision of advertising as an artifact that represents the world and its temporality is proposed, and, at the same time, seeing it as being able to contribute in the creation of this world and its temporality. Advertising is then understood as a cause and effect of the social sphere, meaning it contains a social complexity, which emphasizes and puts into context some elements, reporting on trends that express the particularities of our current society.

Without limiting the foregoing, it is necessary to add that even though the advertising narrative has a huge role in our current society, heavily mediated and determined by consumption, it has not been possible yet to really weigh the existence of this narrative in relation to other stories, and thus it becomes necessary to inquire into its relationship with the social sphere, in order to understand its strength as a symptom, cause and effect of the social sphere. This, since the advertising narrative coexists with multiple cultural artifacts that are elements of construction and social representation. However, it is necessary to add that there is little research about this last distinction.

PROPOSED INITIAL CONCEPTUAL MAP

After the conceptualization of the core elements of this article, an initial conceptual map is proposed, aiming to realize the (simplified) theoretical relationships addressed, which serves as a guide for understanding, as it conceptualizes the question about the presence, characterization and relationship of Acceleration and the Extended Present in the graphic advertising discourse.

Figure 1. Initial Conceptual Map
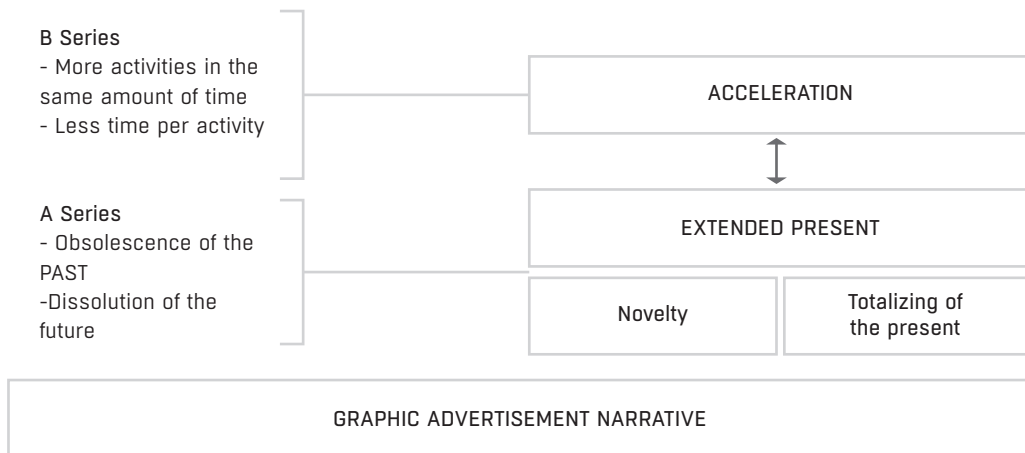
Source: *Own elaboration.*

METHODOLOGICAL FRAMEWORK
METHODOLOGICAL STRATEGY

The methodological process of this research is strongly marked by the empirical deficits of the object of study. Therefore, the methodological work was a process that required certain crafts and creativity for its realization. Part of that process was carried out by the team belonging to the research "Time and Advertising" from the Fondecyt # 1110402 project, led by Pedro Güell Villanueva, coordinated by this author. The research "Time and Advertising" of said project was intended to analyze the time or temporary structures present in the advertising discourse, from a general and historical perspective, for which it analyzed advertising pieces published in Chile since 1980 until the year 2012.

In general terms, this article gives account of a research based on a qualitative study methodology, because it aims to investigate the semantic content and the relationship of consciousness inside of the narrative. Additionally it has an exploratory character, since it seeks to know and interpret, i.e., to analyze the presence and relationship of two little investigated phenomena in these contexts and discourses, generating an empirical precedent in history and hypothesis of the matter in Chile.

Hence, the object of study is the advertising narrative; and the unit of analysis, graphical advertising posted in the media in Chile. This was due to the resources and capabilities of the researcher and reliance in access to quality graphic advertising material. In this context, it is recognized the value of the image as research material, given its enormous symbolic value. It is how Belting (2007) puts it when saying that it is "the result of a personal or collective symbolization" (p. 14).

Sampling design consisted of two large phases that allowed the construction of the final sample for the investigation of this article.

In a first phase, while constructing the material for review, we defined some basic criteria, such as selection of the chronological time that will be discussed (2008-2012); and selection of the four newspapers with the largest national circulation (Diego Portales University [UDP], 2010; Fucatel, 2006), namely: El Mercurio (EM), La Tercera (LT), La Cuarta (LC) and Las Últimas Noticias (LUN). In relation to them, a system of selection of the days, weeks and months that would be included in the final sample for each of the five years was generated. A randomized control trial for the construction of the material was used in this phase. Finally, a list of 25 editions of newspapers was generated, distributed randomly in the months, weeks and days of dates to review.

In the second phase, construction of the final sample took place (from the material that would be reviewed), with two different criteria used to select the advertising pieces. The first criterion, intentional or theoretical, was intended to identify material with temporary content. This criterion is taken as a direct reference to

what was done by Güell (2012), where the author built working definitions for the temporal analysis through research about subjective times (in-depth interviews). On that occasion, Güell developed two types of temporary categories: in relation to the agent (subject) and in relation to the temporary tools used by the subject. In these last four types are distinguished: chronological (for example, calendar), grammar (for example, tenses), metaphorical (e.g. characterizations of the time: "calm days") and, finally, the narrative tools (for example, temporary markers: "in a beginning"). This work was a direct reference to the construction of the intended criteria. However, in a supplementary way, a second "security" criterion was adopted, intended to ensure the heterogeneity of the material that would be reviewed, for which a random selection criterion was applied.

The final sample, which consists of 401 graphic advertising pieces dating from the year 2008 to 2012, was obtained through the two indicated phases.

DATA ANALYSIS STRATEGY

Three conceptual frameworks with their respective techniques, which were complemented and enabled an adequate analysis of the object and the study material, were used for data analysis. Firstly, the qualitative content analysis, which involved a work by categories (inductive and deductive) and over which theoretical conceptualizations of higher level were reworked, to allow establishing relationships and inferences both in texts and images (Cáceres, 2003). A second technique was implemented from the Grounded Theory, that led the theoretical construction based on empirical data and established a logical order that made possible the distinction between levels and relationships of temporal phenomena (Strauss & Corbin, 1994; Sandoval, 1997). Finally, we used a narrative analysis, which allowed generating an interpretative gaze of the material through inquiry into relations of meaning and linguistic associations of meaning (Bernasconi, 2011). This strategy of analysis has been widely used in recent decades, giving rise to what some call the "narrative turn" of the social sciences.

METHODOLOGY: A CIRCULAR PROCESS

Finally, and generally, it is essential to realize the circularity of the investigative process done, where the theoretical construct was generated in constant feed-

back with empirical data. Such is the case, for example, of the operational definitions of Acceleration and Extended Present detailed in this article, as well as the constituent elements of the intentional selection of the sample, which were refined as the material was analyzed. In this way, a proper process of operational definition of the phenomenon to be analyzed was ensured, as the selection of material and analysis, through the virtuous feedback of the theory and the empirical material. What is presented in this article corresponds to final definitions after this feedback process.

MAIN RESULTS
PRESENCE AND CHARACTERIZATION OF THE EXTENDED PRESENT PHENOMENON
The present as the predominant moment

The analyzed advertising discourse is quite homogeneous in terms of their temporary orientation; the majority (76% of the total sample) is oriented to the present moment. The present, thus, is a time of validity that is self-contained, a time with self-referral that does not need to refer to another moment to achieve its sense and meaning.

The present as a totalized temporary structure

The centrality and preponderance of "present" time in the advertising discourse makes the "now" to be constituted as the "grand" time (almost exclusively) for the construction of meaning of advertising narrative. Therefore, the phenomenon known as totalizing of the present, which essentially consists in the absence of the stream sequence, removing the before and after as axis of temporal sense, and the present moment as a total absolute, which becomes unique and exclusive. I.e., everything possible and everything of value occurs in the now. An example of this can be seen in Figure 2, where there is a total absence of the category before and after and, therefore, the only thing that matters is the now.

Novelty as the central axis of the totalized present

"For Claro, surprise is an everyday thing". This phrase was extracted from one of the pieces of the sample. In it, it is established that "surprise" or novelty is what gives value to the brand or product. Even more, novelty, as a unique and exceptional item, is what

Figure 2. La Tercera

Source: Newspaper La Tercera. Year: 2010

allows the totalizing of the present, as it is built from the annulment of the past (what was before is no longer valid) and, at the same time, the elimination of the future, the only novelty may occur in the now and then, what happens tomorrow will depend on the current surprise. That is why constant novelty allows the present to keep its validity and not become obsolete. This is a dimension totaled only insofar as it keeps the ability to surprise.

Totalizing of the present and novelty: towards temporal fragmentation

The totalizing of the present, built by the centrality of novelty, as discussed recently, gives rise to a phenomenon widely developed in the examined narrative and which is central in the advertising discourse, namely: the fragmentation of time. Novelty as an everyday something requires the existence of multiple novelties and, therefore, multiple presents that are simultaneous, since they coexist and are valid. This concurrency, then, is what becomes the centerpiece of the fragmentation of time, since it is the factor that allows the existence of

multiple presents that occur at the same time, giving rise to a multiplicity of alternatives or possible temporary structures.

The phenomenon of temporary fragmentation appeared constantly in the sample. An example is the coexistence of multiple advertising pieces (even of one brand) in the interior of an edition of a newspaper, where each one of them presents a unique temporality: a simultaneous present (Figure 3).

The Extension of the Present and its relationship to yesterday: the obsolescence of the past

The phrase "The Auge waiting lists are over" (Figure 4) gives an account of the centrality of the present, determining a past that lacks validity and is not a reference for temporal meaning of the piece. It is as if you would say that what has happened before has no relevance; thus, "Don Hector today feels his heart stronger than ever".

The obsolescence of the past is a phenomenon that occurs by the negative effect time has on objects and events, causing wear, old age, and, therefore, obsolescence. The passage of time leads to loss of validity in things and gives, by consequence, centrality to the present. That is why the past cannot remain as a reference, except through its denial or absence.

The Extension of the Present and its relation with tomorrow: the dissolution of the future

As outlined in the conceptual framework, modernity installs the separation of time past-present-future, so that the latter becomes unpredictable or becomes present through novelty. That disconnection past-present-future is fundamental in understanding the disconnection with the tomorrow and its subsequent dissolution: as the future cannot be met, it dissolves and loses relevance. This inability to predict the tomorrow is what cancels the "sequencing rationality" of actions inherent in modern capitalism (i.e. actions at present are determined by their effects in the future, by its sequence), as it is not possible by rational means to find a way to predict or control the uncertain future that gives sequential sense or postponement to the present. All that is left is the possibility of an expressive action focused on the present because we have no control of the future.

We can see an example of this in Figure 5, presenting an advertising piece that installs this unpredictable and dissolved future in a substantial way. In

Figure 3. Items belonging to the brands and labels: Paris - Nectar / Unimarc / Ripley.

FSource: Newspaper La Tercera, May 21, 2011 edition.

Figure 5. Capital AFP.

Figure 4. Fonasa / Government of Chile.

Source: Newspaper Las Últimas Noticias. Year 2011

Source: Newspaper El Mercurio. Year 2011

this case, the brand makes a call for action by means of a resource that is fairly common in the advertising narrative; namely, the "infantilization of the audience", centralized in the now. This, since the announcer, AFP Capital, invites the audience to live focused on the present, with the logic that the future cannot be controlled and one only has the possibility of obtaining pleasure in the present, living the now, without considering the uncertain tomorrow. But then something very interesting occurs. The advertising piece resorts to a "magic solution" in which the brand and its products are able to overcome this reality's uncertain future and its consequent "expressive action" centered in the present; by means of its "magical powers", the brand can control the future in a rational manner. In this we see an "infantilization" of the subject called to live in the present that holds an uncertain future, and the uncertainty is dissolved by the intervention of a third party that "takes over".

Other temporary structures that coexist in the advertising narrative

Finally, it is possible to point out that even though the Extension of the Present is found in a leading form in the advertising narrative, it was possible to identify another type of temporary structures that coexist, but not with the same potency. Such is the case of the past as a value and reference of significance, where the past and tradition are construction references of validity and temporal sense. In this speech, birthdays and anniversaries serve as a seal of quality and guarantees. Another example relates to the future, where the advertising pieces build their temporal sense around the tomorrow and, therefore, the present is structured for the sake of a better future. This type of piece makes references to different concepts, such as - for example - the idea of recycling and/or the Green Seal.

PRESENCE AND CHARACTERIZATION OF ACCELERATION IN THE ADVERTISING NARRATIVE
Acceleration as a condition of existence

Acceleration is, broadly speaking, a phenomenon that tends to the reduction of chronological time and, consequently, to an increase in the capacity of the subject, since it can carry out more actions at a given time. It is a phenomenon referred to the duration and shortening of time. This phenomenon is actually present in the advertising narrative (an example

Figure 6. Presec.

Source: Newspaper La Cuarta. Year 2009.

in Figure 6), and it was possible to identify it mainly associated with the category of retail, particularly in the advertising pieces displaying offers or promotions that have a limited time.

Acceleration as a rupture of rationality

Grammatical structure and language rules are a form of rationality in the world, allowing order from a causal logic relationship. Grammar constructs a hierar-

Figure 7. KIA.

Source: Newspaper La Cuarta. Year 2010

Figure 8. Mini.

Source: Newspaper El Mercurio. Year 2010

chical and causally ordered world, based on the rational world. This is because it has as a basis a sequential structure, where there are elements that defer others, and in this way the world has sense: through structure and grammatical order the world acquires meaning. In this structured world, the present relates to and is directly connected to the future through a causal relationship. Hence the temporality that arises from grammar connect the "before" with the "after".

However, when grammar rules are broken as can be seen in Figure 7, it breaks with the rationality and logical structure of the before-after and an immediacy that involves a "pure" present (only present) is installed. Grammatical rationality dissolves because there is not a relationship of sequentially or cause-effect, but only a moment of instantaneity.

Acceleration: two levels of operation

The phenomenon of Acceleration could be distinguished in two functioning levels: the Acceleration of the experience that occurs at a systemic level; and the Acceleration of the subject as a condition of its existence. In the first, the Acceleration is a systemic, social and cultural status, part of contemporary life. It is understood as a premise of today life, and according to this

Figure 9. Dijon.

Source: Newspaper Las Últimas Noticias. Year 2011

reality brands and products have proposals that allow shortening times and ensuring Acceleration. This type of acceleration was identified in the advertising narrative strongly associated with technological advances.

On the other hand, there is the Acceleration that refers to the subject, where it is possible to refer to an assumed hyper-acceleration of the subject as a condition of its existence. This means that advertising narrative constitutes a subject that acts, reflects and relates in an accelerated manner as a mechanism to address the multiple alternative present. An example is illustrated in Figure 8.

In both cases, Acceleration is a phenomenon that presumes the idea of time as a resource, an asset. This is because time allows us to encompass more alternatives among the possibilities offered by society, becoming a stimulus of supply and, therefore, for the assessment of various brands and products.

RELATIONSHIP BETWEEN THE PHENOMENA OF THE EXTENDED PRESENT AND ACCELERATION: IMMEDIACY

The "theoretical" idea of a relationship of mutual dependence between both phenomena was identified in the analyzed advertising narrative. Since the Extension of the Present is given inasmuch as that the present is the only moment of consciousness, Acceleration becomes an imperative, as it is the only way in which we are able to cover this present moment. In the same sense, but in the case of Acceleration, it is a phenomenon that occurs only to the extent that sequentially is not a possible way and, therefore, the present time is the only valid (and fragmented) time.

The review of the sample gives an account of this deep relationship, and is the origin of a category of analysis that allows understanding and a deepening in this bi-directionality and mutual implication; namely, the immediacy, through which is possible to understand the link of this constant present of simultaneous fragments that becomes accelerated.

Immediate is that which does not require mediation; meaning that it occurs directly without the intervention of any subject or object. It follows that immediacy is a world of simultaneous experiences, an instant world built from the "expressive" or from a rationality that is not based on sequence or postponement, as there is no rationality that serves as a mediator, but rather the facts and events occur smoothly and simultaneously. This implies an extension of simultaneous opportunities, and is a world that can only be experienced, not rationalized: a progression of experiences.

This immediate world, multiple and simultaneous, is at odds with what is rationalized and built not by the experience, but from the experience, understanding that the experience is a "life lesson" that is processed through language, that gives order and sense when dissecting it and rebuilding it with a structure or rationalized elaboration that gives it a sequence, direction and meaning.

The category of immediacy can be distinguished in two levels: the immediacy refers to the shortage of time, and to the absence of waiting.

Immediacy referring to the shortage of time

This sense of immediacy considers time as a scarce resource (and therefore valuable), and has as a result and requirement Acceleration, understood as the decrease of time by unity of action. Multiple simultaneous alternatives install immediacy (and its experience from "expression") as a valid existence form, since sequences or postponement is not viable. There's no time for that.

It is especially interesting that through this sense of immediacy a particular subject type is created and set up: a hyper-accelerated subject. An example in Figure 9.

Immediacy referring to the absence of waiting

In this kind of immediacy, the subject and its relation with time become power stations, since the Extension of the Present and its imperative of Immediacy (and Acceleration due to the simultaneity), ascribe in the subject the obligation to live in the now. This brings as a consequence or effect an accelerated social system and, at the same time, a hyper-accelerated subject that generates Acceleration as a solution. At any rate, this conception of an accelerated present only occurs inasmuch as the wait is removed and the present becomes an instant moment.

The immediacy is then a social consequence of the existence of multiple alternatives, immediacy as social initiative, i.e., as the constitution, institution and creation of an accelerated subject necessary to live in a society of various alternatives (in an attempt to avoid simultaneity). Both senses of immediacy install the phenomena of Acceleration and the Extension of the Present in the advertising discourse analyzed.

DISCUSSION AND CONCLUSIONS
A TOOL FOR ANALYSIS

Finally, and in conclusion, it is possible to give account of the characterization and relationship of the phenomena analyzed by the main result of this article, a tool that aims to be a synthesis of the recent analysis. This tool is the "empirical theoretical model" (Figure 10), constituted as a conceptual map that aims to give an account of the analysis, with a basis on the proposal in the theoretical framework and the results found in graphic advertising pieces, complementing the initial vision. It aims to be a starting point for research, a tool for hypotheses construction in temporary studies that deals with the relationship of interdependence and mutual implication of the phenomena of Acceleration and Extended Present.

Possible analytical paths that emerge here are those related to social integration, in the context of a society temporarily fragmented, with a strong presence of the phenomena of Acceleration and Extended Present. It also opens possibilities of analysis regarding to construction mechanisms of individuals' subjectivity, in this fragmented context with multiple and simultaneous possible alternatives.

Whatever path is taken, the empirical theoretical model is intended to be a tool that helps the temporal interpretation of a narrative (particularly advertising, but not exclusively). This becomes relevant to what Virilio (1997) pointed out about speed as a "mediator" of reality, because temporality analysis is strongly marked by the phenomena of Acceleration and the Extension of the present.

THE STUDY OF TIME IN ADVERTISING NARRATIVE

Finally, it is clear that time is a dimension that transverses all of our actions and reflections as subjects, and that our life in society is anchored in temporary structures that give sense and direction. This becomes essential and is what gives special importance to the knowledge and, obviously, to the investigation of time, as it is a way to understand ourselves as a society and as subjects in it. However, this temporary relevance does not highlight the complexity of the study of time and its transfer to the empirical sphere. Although there is still a discipline field of sociology of time, it is possible to affirm that time dimension has a high develop-

Figure 10. Empirical-Theoretical Model
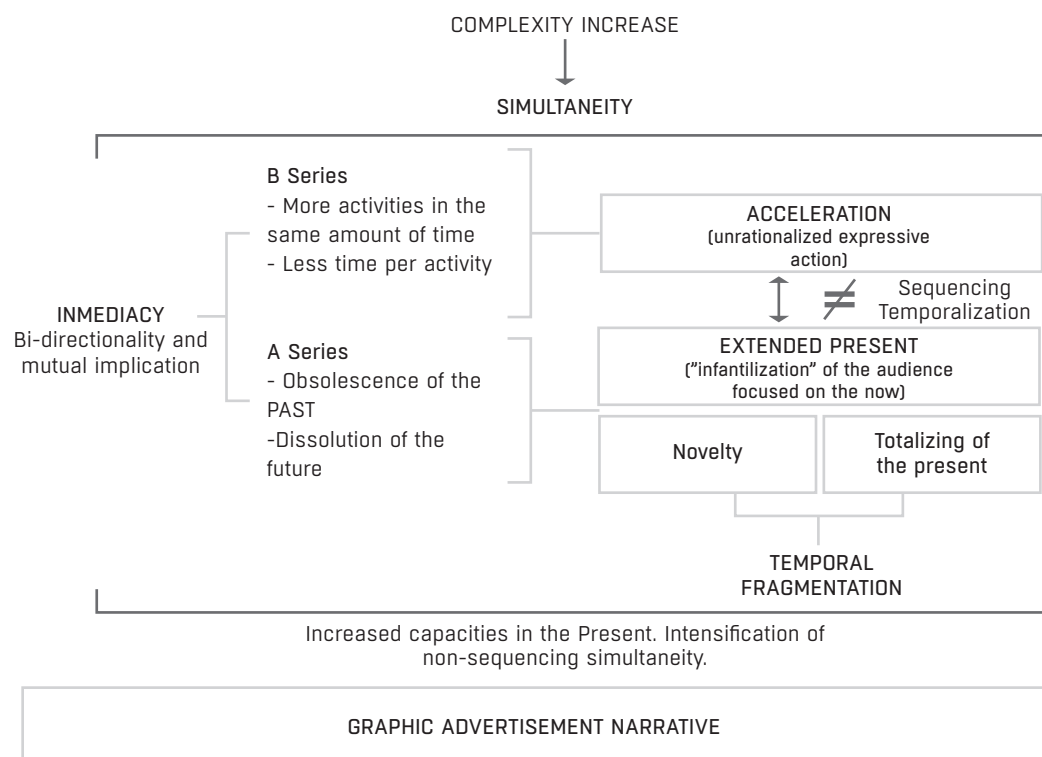
Source: Own elaboration.

ment in its conceptualization and theory production. Nonetheless, it is relevant to express a certain deficit in temporal empirical study, particularly in our country. This situation revealed the importance of generating a work incorporating temporal studies that were performed in other methodological ways, or in other contexts, but which were fundamental for the creation and definition of instruments and principles in this article. In that sense, it is necessary to strengthen the empirical development of studies on time in Chile, as to systematize methods and tools for the investigation of a dimension that is essential in our society.

On the other hand, and in relation to the study of social stories or narratives, it is striking the force of these as sources of information about society and forms of construction of subjectivity. Especially its temporal dimension, where the sense of narrative is built, as previously noted. In this context, a central element of research for this article was having enor-

mous plasticity and inherent richness in the advertisement discourse, which turned out to be an excellent way to study time since there are multiple temporary symbols and signs that account for the phenomena associated with this dimension. Somehow, time is easily shown in advertising and, in particular, in its graphic dimension.

However, and as noted at the beginning of this article, the results of this research have been considered and put into context with the role of advertising narrative in our society, particularly regarding to the object of study of this article (graphic advertising pieces). It is understood that the advertising narrative coexists with other multiple narratives that have different temporal structures and concepts of different subjects. It will be necessary to inquire about the weight of the advertising narrative as a cause and consequence of the social sphere and its coexistence with other cultural artifacts, to contextualize the findings of this article

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