

# The Role of The Chronotope within Advertising Narrative

## Abstract

The chronotope can be defined as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (Bakhtin 1994) and as the “indissoluble combination of [...] two elements”: plot and story (Holquist 1994). This paper advances the notion of the *advertising chronotope* and investigates its role within advertising narratives using interpretative analysis of contemporary print and ambient advertising. The chronotope is employed as ‘zoom’ and ‘wide-angle’ lenses to yield insights into the role and significance of the advertising chronotope. This article proposes literary criticism as a source of insight into advertising strategy by revealing the representational and artistic significance of the chronotope within advertising narrative and points out the potential of the chronotope as a tool for ‘a broader social and historical analysis’.

**Key Words:** advertising chronotope, Mikhail Bakhtin, ambient advertising, print advertising, space and time.

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The concept of the ‘chronotope’ has been applied to literary analysis by the twentieth century philosopher and writer Mikhail Bakhtin (1895-1975). In his work, *Forms of Time and of the Chronotope in the Novel*, Bakhtin (1994) notes that he borrows the term ‘chronotope’ from Einstein’s Theory of Relativity (p. 84). Mikhail Holquist (1994) indicates however that Bakhtin’s first encounter with this term took place in the summer 1925, in a lecture on the chronotope in biology by the leader of the Leningrad’s school of psychologists and scientists, Aleksey Ukhtomsky (p. 153). The term ‘chronotope’ has been employed by Bakhtin as a constitutive category of literature as well as a determinant of genre and image of man in literature.

For Bakhtin, time and space exist only when a change happens. The state between “what was” and “what is” constitutes an event which constructs change. Therefore, time and space, which is created with this movement between what was and what is, encapsulates value (Holquist 1994, p. 154). For this reason, there is no time or space without value. Bakhtin adopts and uses the term ‘chronotope’ to show the relation between the four elements of time, space, the value of time and the value of space. According to Bakhtin, time and its value and space and its value are co-created, which therefore means there is no time or space without value.

The concept of the ‘chronotope’, although used by Bakhtin (1994) for literary criticism, has been applied to the analysis of many other texts: films (Cuevas 2006; Chanan 2000; Deltcheva and Vlasov 1997), paintings (Best 1994), short stories (Falconer 1998), cybertexts (Barrett n.d.), shopping mall (Maclaran and Stevens 1998) and popular culture (Hoy 1992). Yet, the use of the chronotope for analyzing advertising has received scant attention among researchers (Brown 1989; Brown, Stevens, and Maclaran 1999) and some important aspects of the chronotope seem to be overlooked by them. This study argues that the ‘chronotope’ can be a useful category in advertising. It examines the artistic and historic significance of the advertising chronotope, its ability to “materialize” (Bakhtin 1994, p. 250) and give body to an event within advertising narrative. Therefore, the advertising chronotope can be viewed as an artistic tool, useful for advertising strategy. Yet, how exactly does the chronotope ‘materialize’ events within advertising narrative? What are the functions of the advertising chronotope? In order to answer these questions, this study uses the chronotope as a ‘zoom’ and ‘wide-angle’ lenses for

conducting chronotopic analysis of a concrete advertisements as well as for conducting historical and social analysis of advertising.

### **The Bakhtinian Concept ‘Chronotope’**

Bakhtin (1994) gives the name ‘chronotope’ to “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (p. 84). The chronotope plays the role of the “organizational centre” in a narrative. It is the “place where the knots of narrative are tied and untied” (p. 250). Bakhtin (1994) describes the chronotope in the following way,

Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope (p. 84).

The key notions necessary for our understanding of the ‘chronotope’ concept are a story, in which events unfold in their chronological order (Holquist 1994, p. 113) and a plot, the sequence of the “same” events which are “arranged and connected according to the orderly sequence in which they were presented in the work” (Tomashevsky 1965, p. 67). These are precisely the notions that Holquist (1994) brings up when defining the chronotope as “the total matrix that is comprised by both the story and the plot of any particular narrative” (p. 113). Therefore, in order to reveal the advertising chronotope within an advertising narrative it is important to conceive the story and the plot of this narrative. In advertising as well as in the novel, the sequence of events (plot) unfolds in space (which can be either actual space or/and cognitive space) in a particular way (story). In order that the event has meaning it must happen against the background of everything else: “nothing can be perceived except against the perspective of something else” (Holquist 1994, p. 22).

It should be noted that the chronotope, as suggested by Holquist (1994), “must be treated “bifocally” [...]: invoking it in any particular case, one must be careful to discriminate between its use as a lens for close-up work and its ability to serve as an optic for seeing at a distance” (p. 113). For example the analysis conducted by Best (1994), Cuevas (2006) and Hoy (1992) use the chronotope as a ‘zoom lens’ for investigating the ‘intra-textual world’ while the analyses of Brawn (1998) and Maclaran and Stevens (1998) examine the relation of narrative of ‘extra-textual world’ (Holquist 1994, p. 112).

## **Chronotope of ‘Intra-Textual’ and ‘Extra-Textual’ Worlds**

In his article, *The Immigrant Experience in Jonas Mekas’s Diary Films: A Chronotopic Analysis of Lost, Lost, Lost*, Efrén Cuevas (2006) looks at the narrative of film through the experience of time and space by Jonas Mekas. Mekas is the creator of a film wherein he records a diary and shares his experience of being a Lithuanian immigrant in America. Cuevas (2006) demonstrates how the experience of the immigrant Mekas is expressed through the temporal and spatial axes of the film. His analysis is valuable for this study because it can help develop a chronotopic approach to advertising analysis.

Cuevas (2006) perceives the street as one of the film’s chronotopes. He thinks that the chronotope of the street resembles the chronotope of the road as described by Bakhtin (1994) in his book *The Dialogic Imagination*. These chronotopes share the same characteristics: random encounters, intersection of people of “all social classes, estates, religions, nationalities, ages” and the “collapse of social distances” (Bakhtin 1994, p. 243). Cuevas (2006) defines the chronotope of the street as “a place where people may stay or pass through but where no one establishes a home. It is a place with no owner, where no roots can grow [...]” (p. 61).

In the article *The Chronotope and the Generation of Meaning in Novels and Paintings*, Janice Best (1994) contrasts the writings of Flaubert with the paintings of a French painter, Édouard Manet (1862–1863). The distinction between public and private are questioned in Flaubert’s novels as well as in Manet’s paintings. Best (1994) observes the spatial and temporal dimensions of Manet’s paintings: *Boating* and *Argneteuil, les Canotiers*. The author comments, “Manet places his subjects against a background of fluidity [...]” (p. 294). Best underlines the inconsistency of the details in the painting,

[...] the angle of the hat worn by the woman, or the cord which appears to be the reflection of a smoke stack in the water, but which could also be a part of the rigging of the boat – question the possibility that these objects, as they are represented, could logically co-exist within the same pictorial space (ibid).

Here, the temporal dimension is represented by the movement of water and smoke. The spatial dimension is represented by the space occupied by the characters of the painting. This space is ambiguous. It “allows the dissolution of social distinctions, facilitates

confusion between public and private [...]” (Best 1994, p. 296). Manet creates the time/space matrix within the painting by depicting stability and flux.

Hoy (1992) considers youth as the chronotope of popular culture. She provides a chronotopic analysis of *The Face* magazine,

[The] permanent existence in a vacuum of youth-time resembles a kind of generic whole which Bakhtin in his studies on the novel refers to as the chronotope (space-time: according to Bakhtin every entry into the sphere of meaning is accomplished only through the gates of the chronotope). In the novel, the chronotope can take a variety of forms-Bakhtin mentions chronotopes of the road, the threshold, the castle, the family idyll. The Face figures an eternal chronotope of youth, of youth adventure, the folkloric conception of the idealized beginning, youth idyll with its magic costumes and accoutrements-cosmetics, fashionable clothes, pop music, certain brands of cigarettes, and so on. The youth idyll presented by The Face is a characteristic of folkloric time charted against the back-ground of the reader's own, contemporary perception of time (Hoy 1992, p. 779).

As one can see, for Hoy (1992) youth-time in *The Face* magazine resembles the chronotope. But there is an inconsistency between Hoy's view of the chronotope and the Bakhtinian perception, which, as Hoy herself notes, is the intersection of both space and time dimensions. For this reason, according to Bakhtin, youth by its conventional meaning cannot be the chronotope. Hoy understandably exaggerates the importance of time by downgrading the factor of space because Bakhtin (1994) himself underlines the dominant role of time in the chronotope (p. 86). Following the Bakhtinian analysis of Greek Romance, one can see that Bakhtin (1994) defines the chronotope of Greek romances as “*an alien world* in adventure time” (my emphasis, p. 102). What Hoy (1992) has omitted in her study is the dimension of space or, to be more precise, the description of “youth idyll with its magic costumes and accoutrements-cosmetics, fashionable clothes, pop music, certain brands of cigarettes” should have been identified as things that are organized by *The Face* in a particular discourse of youth-space. One can argue that the reason for such an error in interpreting youth as the chronotope is that today's person defines his or her image according to time. The idealization of youth is often reflected in present-day literature, TV shows, films and advertising. Bakhtin (1994) asserts that the chronotope “[...] determines to a significant degree the image of man in literature [...]” (p. 85). The image of a contemporary man in *The Face* magazine might be determined by youth, but youth cannot be the chronotope of entire popular culture because popular culture cannot be reduced to the case of one particular magazine.

One should remember that the chronotope does not exist in ‘itself’ but it is always the chronotope of something or someone, for example the chronotope of the road, the chronotope of a story, or the chronotope of Bakhtin’s life. Holquist (1994) explains,

Like the utterance, chronotope is not a term that can be invoked “in general”. It must be a chronotope *of someone for someone about someone*. It is ineluctably tied to *someone who is in a situation* (Holquist 1994, p. 151).

Therefore, the chronotope of *The Face* magazine can be defined *by Hoy* as *youth-time in youth-space*, although any other ‘observer’ may perceive the chronotope of *The Face* in different way.

Stephen Brown’s analysis of the advertisement for *Moët and Chandon* champagne is an exemplar of the use of the chronotope as ‘a fundamental tool for a broader social and historical analysis’. Brown (1998) studies the relation between the advertisement and its times, the chronotope of ‘extra-textual world’, rather than the chronotope of ‘intra-textual world’,

If we ask ourselves about its position or setting in time and space, the answer is far from clear. It is a contemporary advert that refers us back, stylistically at least, to the dog days of the late nineteenth century, an era that has much in common with our own decadent postmodern times [...]. In terms of content, we are catapulted back some 250 years to the establishment of the company and, more, to the point, to the indeterminate, archaic, prehistorical past of the ancient world, or, rather, to the ancient world as we imagined it to be [...]. Our spatial coordinates are equally imprecise, since this is an advertisement for a manufacture of French champagne, which appeared in British magazines, employing the techniques of a Czech artist [...] (Brown 1998, p. 140).

And earlier,

[...] the copy is also an allusion to the manifold sex scandals that occurred at around about the time of Moët’s advertising campaign (p. 138).

From these passages it becomes obvious that Brown (1998) analyses the advertisement for *Moët and Chandon* champagne in relation to historical time. He examines the traces of the events that happened in different times and spaces, he finds out the traces of different centuries and artistic influences.

Another case of applying the chronotope as ‘an optic for seeing at a distance’ is the chronotopic analysis of Powerscourt Townhouse Centre in Dublin conducted by Maclaran and Stevens (1998). The authors claim that the Powerscourt gains its utopian effect by “distancing itself from the present” (p. 175). “It conveys the impression [...] of entering and leaving time in a spatio-temporal haze where the centuries are confused”

(Maclaran and Stevens 1998, p. 178). It can be seen that the time/space matrix of the Powerscourt is studied, in the same way as the advertisement for *Moët and Chandon* champagne, in relation to historical time.

As it has been demonstrated the chronotope has been used as a ‘wide-angle lens’ for analysing advertising narrative. This study carries out analysis of the print and ambient advertising using the chronotope as a ‘zoom lens’ and explores the function of the chronotope within advertising narrative, the chronotope of ‘intra-textual’ world. It also discusses the relation of the chronotope of advertising narrative to ‘extra-textual world’ using a ‘wide-angle lens’. The present study shows how the interconnectedness of space and time can serve as one of possible strategic choices in the attempt of advertising practitioners to reinforce the influence of advertising message because the chronotope, according to Bakhtin, has artistic and representative power in narrative.

### **Interpretative Analysis: Chronotope of ‘Intra-Textual’ World of Ambient Advertising**

Ambient advertising refers to advertisements embedded in ‘public’ space such as bus stops, cafes, public toilets, shops, transportation vehicles, store floors, park benches, telephones, buildings, gas pumps, and elevator walls among other types of spaces. Hackley (2001) describes ambient advertising as “inserted into localized situations such as on bus tickets, shopping trolleys, steps in tube stations, beer mats, litter bins and petrol pump nozzles” (p. 114). This description is reminiscent of experiential marketing which is explained by Klein (2000) as advertising which penetrates everyday life and space:

sticker ads on pieces of fruit promoting *ABC* sitcoms, *Levi*’s ads in public washrooms, corporate logos on boxes of *Girl Guide* cookies, ads for pop albums on takeout food containers, and ads for *Batman* movies projected on sidewalks or into the night sky” (p. 12).

Similarities between ambient and experiential marketing are explainable as ambient advertising is “a close relative of experiential marketing” (Moor 2003, p. 45-46). In this study ambient advertising is conceived as advertisements which are “placed in everyday spaces rather than conventional advertising media” (Moor 2003, p. 45-46).

Advertising agencies manipulate the chronotopes of ‘public’ space to their advantage as they use these places and their characteristics as the medium of their campaigns.

Advertising companies turn the chronotopes of ‘public’ space into advertising chronotopes. The role of these chronotopes is to give body to the entire advertising message. Bakhtin (1994) asserts that “[...] the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins” (p. 250).

The events within advertising narrative can become ‘materialized’ within the chronotope. This Bakhtinian understanding of ‘event’ is constructed through the long forgotten aspect of the Russian word event (*sobytie*). Holquist (1994) brings the readers’ attention to the etymology of the word *sobytie*,

In Russian, “event” is a word having both a root and a stem; it is formed from the word for being – *bytie* (бытие) – with the addition of the prefix implying sharedness, “so-,co-, (or, as we should say in English, “co-” as in co-operate or co-habit), giving *sobytie*, event as co-being. “Being” for Bakhtin then is not just an event, but an event that is shared. Being is a simultaneity; it is always *co-being* (p. 25).

The meaning of an event is explained by Holquist (1994) by drawing a parallel with the Einstein’s explanation of event,

For Einstein there is no chronology independent of events. The movement of the clock’s hands, if that movement is to be an event – if it is to mean anything to a human being perceiving it – must always be correlated with something happening outside the clock. An event, in other words, is always a dialogic unit in so far as it is a *co-relation*: something happens only when something else with which it can be compared reveals a change in time and space [...] (p. 116).

For the chronotope of ‘public’ space, such as a bus stop or zebra crossing, to become the advertising chronotope, it should be in *co-existence* with viewers/readers and it should acquire meaning for them. The advertising message wants to be heard, viewed and understood by customers. It wants to share the same space and time with viewers in order to become an event within the narrative constructed by them.

The chronotope is the “place where the knots of narrative are tied and untied” (Bakhtin 1994, p. 250), and where the turning point of the story occurs. It can be the chronotope of meeting, searching, separating, etc. which can get ‘materialized’ on the street, bus stop, zebra crossing, corridor etc.. Such is the representational function of the advertising chronotope. Thus, *advertising chronotopes can be characterized as where/when the advertising message becomes an event in the viewers’ narrative and so ‘materializing’ the advertising message within the space/time matrix.*

One ambient advertisement chooses to use a road-side stop sign for conveying an anti-smoking message (Figure I). Thus, the advertising company manipulates the chronotope

of the road and uses it to its own advantage. This manipulation is achieved by introducing a new element to the existing chronotope of 'public' space, such as the zebra crossing. The zebra crossing can be described as the place of "random encounters, collision and interweaving for different groups" (Cuevas 2006, p. 61), which is consistent with the chronotope of the road described by Bakhtin (1994). The stop sign which is dressed up by the advertising agency to look like a cigarette is embedded in the chronotope of the road. The chronotope of the road makes the advertising message concrete and makes it take on 'flesh'. The message offers a choice to a viewer. This choice creates a movement in the time/space matrix. By doing so it charges the time/space matrix with value. By colliding the 'public' narrative of stop sign in zebra crossing and the 'private' narrative of the viewer it guides the viewer to the message of the advertisement which is to stop smoking. It is apparent that this is not only a relationship between time and space but time and its value and space and its value within the time/space matrix which is used to bring viewers' attention to a specific message.

The road is a place of random encounters; "people who are normally kept separate by social and special distance can accidentally meet [...]" (Bakhtin 1994, p. 243). Thus, advertising placed within the chronotope of the road can reach people of different social classes, ages, genders, and religions, fulfilling the purpose of the antismoking campaign. The advertisement becomes a part of not only specific time and space but, also a part of various "human fates and lives" (Bakhtin 1994, p. 243). The stop sign becomes the advertising message within the time/space matrix. In the anti-smoking advertisement which is placed in front of the zebra crossing, the advertising message is part of the chronotope of the crosswalk. Thus, the chronotope of the crosswalk, a 'public' space, turns into the advertising chronotope within 'public' space. The message tells the viewer that the consequence of smoking is like the consequence of not paying attention to a stop sign at the zebra crossing: you may not only hurt yourself but you could be hurting others.

In another example of ambient advertising for a wrist watch (Figure II), the safety handle on a bus is transformed into a wrist watch. The space is shared between the bus passenger and the advertisement: the passenger becomes a part of the advertisement and the advertisement becomes an extension of the passenger's hand. The advertisement and

the viewer are intertwined for a specific duration of time within the chronotope of the bus. This use of space within the bus creates the advertising chronotope for the wrist watch company. If the advertising message turns into an event within the bus passenger's narrative the bus becomes the advertising chronotope. In this case the advertising message becomes 'materialized' in a quite literal sense. The advertising message intrudes into the private space of passengers by interacting with their bodies.

For a period of time bus passengers become dependent on the advertisement because their safety is partially in hands of the advertisement. The handle which is supposed to provide safety in a moment of crisis and may play a crucial role in the passenger's destiny in an emergency is used as an advertising medium. In the chronotope of the bus the fate of the viewer depends on the advertisement. This shows the significance of the advertising chronotopes as they fuse with the 'real-life' chronotopes. Thus, time becomes the factor being advertised and experienced, in the same way that safety (both public and private) collapse into each other. The advertisement limits the passengers' choice by utilizing the object which is supposed to keep them safe and reinforces its message.

**Interpretative Analysis: Chronotope of 'Intra-Textual' World of Print Advertising**

Bakhtin (1994) describes several chronotopes within literary texts that one may also find within advertising texts. The table below compares Bakhtin's comments regarding the chronotopes which can be found in literary texts with my analogues for the advertising chronotopes.

| <b>The Literary Chronotope</b>   | <b>The Advertising Chronotope</b>  |
|--|--|
| Adventure-time: "all moments of this infinite adventure-time are controlled by one force – <i>chance</i> " (Bakhtin 1994, p. 94). Nonhuman forces such as fate, gods, or villains take all the initiative. | Adventure-time: a product/service is given by some irrational force "suddenly" and "just at that moment". Initiative does not belong to the characters but to some forces. |
| The chronotope of the road: it is usually associated with random encounter. "People who are normally kept separate by social and spatial distance can accidentally meet" (Bakhtin 1994, p. 243).           | The chronotope of the road: a product/service initiates an accidental meeting between characters and defines their fates.  |

|   |   |
|---|---|
| The motif of transformation: it shows “how an individual becomes other than what he was” (Bakhtin 1994, p. 115).  | The motif of transformation: a product/service helps advertising characters to become happier, healthier, younger, more attractive, successful, etc.  |
| Idyllic chronotope: there are several types of idylls: “the love idyll [...]; the idyll with a focus on agricultural labour; the idyll dealing with craft work; and the family idyll” (Bakhtin 1994, p. 224). | Idyllic chronotope: e.g., a family idyll is created with the help of a product/service, which brings together family members, creating the atmosphere of happiness and a unification with nature. |
| Chronotope of threshold: “places where crisis events occur, the falls, resurrections, renewals, and epiphanies, decisions that determine the whole life of a person” (Bakhtin 1994, p. 248).                  | Chronotope of threshold: a product/service appears in an emergency or critical moment and helps advertising characters to change their fates.   |

**Table I:** Literary and Advertising Chronotopes

For purposes of illustration, this essay reveals the significance of the chronotope within the print advertisement for *Audi Q7*. In developing our understanding of the chronotope of the ‘intra-textual’ world of print advertising, the interpretive method is employed. Following Holquist’s analysis, the study pursues the goal to define the story and the plot within the advertising narrative in order to identify the artistic value of the chronotope of ‘intra-textual’ world. Although, stories and plots of the advertisement vary from one ‘observer’ to another this study suggests one of the possible interpretations of the advertisement for *Audi Q7* and demonstrates how the chronotopic analysis of an ‘intra-textual’ world can be conducted for print advertising.

In the advertisement one sees a young woman who has stopped on the zebra-crossing to look at a car which stands out against the background of the pale environment. But because the dog’s leash is stretched one may assume that the dog stopped on the zebra-crossing to look at the car, slowing down the movement of its owner. It is hard to determine if the dog is fascinated by the appearance of the car, angry, threatened, or ready to challenge the car and protect its owner. The pedestrians have to cross the road and let the car pass but all three figures are ‘frozen’ in a moment before they will proceed

on their ways. This moment in the advertising narrative represents the motif of meeting or the motif of sudden encounter. In this advertisement the motif of meeting is depicted in the form of zebra crossing and can be characterized by unexpected encounter, a chance meeting of the woman and the dog with the car. The chronotope of the advertisement has been revealed by overlapping its plot and story.

It is interesting to compare the presented story with the story created by the creators of this advertisement (always remembering that the readers are the co-authors of the advertising message). The following extract is taken from the letter of one of the creators of the advertisement for *Audi Q7*,

The creative mechanism applied to these executions was the “extreme consequence” so the car is bold, beautiful and charming that all the rest Go Pale. The dog is only to humanize and adding a touch of irony, in a very stylish and fashion treatment.

The protagonists were only the car, the woman and the dog, because we didn’t want to lose concentration on the message. The car is the only protagonist with a bit different colour, just for underlining again the main protagonist.

The style of the woman was very well designed, because Audi is a brand for design lovers, if you look at this ad from a graphical point of view it is clean and cool like an ipod or most of the modern design. [...] (Vicky Gitto 2008, Group Executive Creative Director, DDB Italy, personal communication, 29 December, 2008).

The modern dimension of time and space defines the advertising character: a stylish, fashionable, modern person. The chronotope of meeting, which is organized by the intersection of modern time and space, possesses new meaning: it is an encounter with an inanimate object, with a commodity. The particularity of this motif (meeting with a commodity) within the consumer’s narrative defines the advertising chronotope. The advertising chronotope also provides a means to examine the relation between chronotopes of ‘intra-textual’ and ‘extra-textual’ worlds. Holquist (1990) writes that “literary chronotopes are highly sensitive to historical change” (p. 112) and the same statement is applicable to advertising text. The advertisement for *Audi Q7* indicates the importance of the chronotope of zebra crossings in metropolitan areas in modern times.

The division between the chronotopes of ‘intra-textual’ and ‘extra-textual’ worlds is theoretical, in fact, they are intertwined and there is no clear borderline between them. The next passages demonstrate the relationship between the ‘intra-textual’ and ‘extra-textual’ worlds using the example of the advertisement for *Audi Q7*. As mentioned, the chronotope can serve as a ‘wide-angle lens’ for revealing the relation of the

advertisement to historical time/space. The advertisement for *Audi Q7* refers us back to the late nineteenth century milieu by establishing connection with Anton Chekhov's story *Lady with the Dog* (1899) and Josef Heifetz's film with the same name (1959). These intertextual layers allow one to recognize in the advertisement the love story of two people who met by chance: the young woman and presumably the person in the car. Of course, the modern setting of the advertisement for *Audi Q7* does not evoke the dramatic and nostalgic feelings of the story *Lady with the Dog*, but there is the same timelessness (Szogyi 1964) and stillness as in the Heifetz film, the same feeling of the isolation of two lovers from the rest of the world (Porter 1977). The modern setting of the advertisement for *Audi Q7* attempts to evoke not the dramatic feelings of loss and nostalgia. The fashionable environment of the street is an artistic representation of the chronotope of 'intra-textual' world: it is the threshold within the advertising narrative where the change is going to happen after meeting with the product. But in a broader sense, it is the threshold within the narrative of a human life where the change is expected to happen from 'I' to, what Belk et al. (1996) refer to, as the "myself-that-could-be" (cited in Maclaran and Stevens 1998, p. 175) or, better, the 'enchanted, extended, engulfed' 'self' (Belk 1998, p. 41).

The way the advertising narrative is interpreted depends on how one perceives time/space. One's perception of time/space is dictated by ideologies and values that dominate the certain point which is occupied by an 'observer'.

### **The Chronotope and The Advertising Ideology**

Any specific representation of time/space encapsulates in itself certain ideologies. Deltcheva and Vlasov (1997) deploy this argument by tracing the correspondence between Stanislaw Lem's novel, *Solaris* (1961), and Andrei Tarkovsky's film version of it (1972). Their study illustrates how the differences between the personal ideologies of Tarkovsky and Lem are apparent in different constructions of time/space matrices in Tarkovsky's film and in Lem's novel. Lem has been displeased with Tarkovsky's interpretation of his novel and even wanted to discontinue his participation in the project. Lem's thinking, bringing attention on the 'limitations of human knowledge' differs from

Tarkovsky's more 'universal humanitarian' philosophy (Deltcheva and Vlasov 1997, p. 532). These differences demand different temporal and spatial organization.

The overall plot traces Kelvin's movement from outer space to the station, and from there to the ocean of Solaris. The movement aims at reinforcing what Johnson and Petrie [1994] define as "a critique of anthropocentric thinking, focusing on the limitations of human knowledge and the human intellect. . . the main theme is Kris's realization that the human values we cherish, such as love, have no significance or meaning in a universe that is probably organized along principles that we can never even begin to understand" [pp. 101-102]. The major deviation Tarkovsky undertakes in his film consists of a principal shift in the overall intention of the narrative prompted by the firm belief that love and human emotion have a primary meaning in the universe. The director, who also co-authored the script with Friedrich Gorenstein, radically changes the spatial directionality of the plot development. Instead of the unidirectional model employed by Lem – from outer space to the ocean, via the station – Tarkovsky introduces a ring composition (Deltcheva and Vlasov 1997, p. 533).

In the same way, advertising uses the time/space matrix to convey certain messages and represent specific ideologies. Advertising functions under the modern time horizon set by capitalism with its laws of market exchange and economic calculation. The French historian LeGoff characterizes this time horizon as the 'time of traders' which replaced 'God's time' (cited in Roberts 2001, p. 337). Economists of this modern capitalist system accept the Keynesian well-known phrase that "in the long run we are all dead" and that "the short-run is the only reasonable time horizon over which to operationalize economic and politic decisions" (Harvey 1990, p. 420). The eternal, unlimited time of God has been substituted by the short-run, limited time under the ideology of capitalism where production and consumption have become the basis of economy. Within this ideology, 'youth' holds an important place, gaining additional value as the most productive, energetic and consumption-oriented period of human existence. If life-time is perceived as limited, then 'youth' becomes an important part of life during which an individual and society spends its time for the things that are considered important within the frame of capitalist ideology, that is, production and consumption.

Returning to the example of ambient advertising, discussed above, one can see that based on the ideology of capitalism, advertising reproduces its concept of the short-run, limited time horizon. According to this time horizon any space (bus, zebra crossing, toilet or café) at any point of time can be utilized for promoting the cycle of production and consumption. Advertising exploits the time/space matrix in its own purposes turning it into the time/space matrix of consumption. For example, in the case of the advertisement for the wrist watch, examined above, the handle which may play an important role in the

passenger's destiny in a case of accident is used as an advertising medium. Thus, advertising transforms the various chronotopes of work, entertainment, leisure, etc. into the chronotopes of consumption/production cycle.

Looking at the image of a young woman within the public sphere, one can see in the advertisement for *Audi Q7* the reflection of capitalist ideology within which woman is identified as one of the primary consumers of Western society. The advertisement for the *Audi Q7* tries to use the principles of popular feminism to promote the capitalist system by portraying an image of a young woman in an expensive elegant raincoat in the 'elite' district in an attempt to create an image of the woman in power. The time/space matrix represented in the advertisement attempts to reflect the time/space matrix as perceived within the frame of feminist ideology. Thus, analyzing the artistic representation of the time/space matrix within the advertising narrative, one can distinguish the ideology that has determined a specific perception of time and space. Such strategies, as Rifkin (2000) has pointed out are, "particularly appealing targets for expropriation by marketers" (p. 174):

Environmental issues, feminism concerns, human rights advocacy, and social justice causes are themes that have found their way into marketing campaigns. By identifying products and services with controversial cultural issues, companies evoke the rebellious antiestablishment spirit in their customers and make the purchases stand for symbolic act of personal commitment to the causes they invoke (ibid).

A feminist perception of the time/space matrix can be described (in a broader social context) as the time/space matrix of woman equally powerful to man.

To illustrate this supposition this study provides the comparative analysis between two advertisements that have been created within the frame of differing ideologies. The aforementioned advertisement for *Audi Q7* has been produced in 2007 within the conditions of the capitalist system while the advertisement for *Eiette* was created in the 1960s during the period of communism in the Soviet Union (Figure IV). *Eiette* was manufactured for export to Austria and Belgium. Obviously, the print advertisement has been developed for foreign citizens as there was no need to advertise cars to the Soviet Union citizens: the demand there was significantly exceeding supply. Yet, further discussion will show how the artistic representation of the time/space matrix in this advertisement reflects the values of the communist ideology. In the advertisement for *Eiette* one can trace the same theme: the young attractive woman, the dog and the car. In

spite of the participation of the same characters there is no motif of sudden encounter; on the contrary, the young woman seems to be certain about her choice. The observer's feeling that the purchase has been planned is reinforced by the young woman's gesture: her hand is resting on the hood of the car. The sequence of planned actions oriented to the 'bright future' (*svetloe budushhee, светлое будущее*) in this advertisement can be contrasted with the possibility of change from 'I' to the 'myself-that-could-be' 'now', in the present moment promised by the advertisement for *Audi Q7*. The analysis of the artistic representations of chronotopes in these two advertisements brings to light two extremes: the limited time of the capitalist system and the communist time horizon focused on a 'bright future' in the infinite distance. In the Soviet Union, the illusion that the 'beautiful remote future' could be moved closer was created by so-called 'five-year plans' (*pyatiletka, пятилетка*) which would usually be 'successfully completed' in, for example, three-to-four years. This concept of squeezing time is reproduced in the advertisement for *Eliette*: there is a strict plan, time for buying a dog, dress, car, etc.

The specific construction of space contributes to the construction of the ideological matrix of the advertisements. In the advertisement for *Eliette* the car is also situated in the road as in the advertisement for *Audi Q7*, but this road is surrounded by green trees which one can see at the background of the advertisement. This element is what could bring the spatiotemporal parameters closer to the idyllic chronotope. What stops one from doing so is its temporal dimension. The motion of time in the advertising narrative is represented as "a vector following historical progress" (Deltcheva and Vlasov 1997, p. 7), while, for Bakhtin (1994), the organic time in the idyllic chronotope is cyclic. The asphalted road within the natural environment symbolizes the power of industrialization over nature. The construction of the background in both advertisements is oriented toward the display of industrial and technological achievements and the progress of capitalist (*Audi Q7*) and communist (*Eliette*) systems. What brings the human touch in both advertisements is, ironically, the image of the dog. As Vicky Gitto (2008) explains the dog is embedded into the advertising narrative to humanize the advertisement and to "[add] a touch of irony, in a very stylish and fashion treatment". Indeed, although introduction of the dog brings the viewer closer to nature this feeling gets suppressed by seeing that the dog is on a leash – the symbolic representation of humankind's desire to master nature. One can perceive

this element as connecting the two spaces which represent the two different, but in certain point converging, ideologies.

This example of the analysis of the two advertisements demonstrates how the time/space matrix of advertising narratives is shaped by particular ideologies.

## **Conclusion**

The chronotope can be used as a ‘zoom lens’ for conducting analyses of the ‘intra-textual world’ and as a ‘wide-angle lens’ for examining the ‘extra-textual world’. In this study the chronotope has served as a ‘zoom lens’ for revealing the artistic significance of the advertising chronotope within the ambient and print advertising. It served as a ‘wide-angle lens’ for analysing the relation of the advertising chronotope to the ‘real-life’ chronotopes and for analysing the ideology imbedded within advertising narrative. The study has also suggested that *the advertising chronotope can be characterized as where/when the advertising message becomes an event in the viewers’ narrative and so ‘materializing’ the advertising message within the space/time matrix.*

The advertising chronotope has representative and artistic significance as it makes an event within advertising narrative to become ‘materialized’. The function of the advertising chronotopes of ‘intra-textual world’ can be defined as a force that gives body, gives “flesh and blood” (Bakhtin 1994, p. 250) to an event within advertising narrative. The notions that advertisers try to convey become concrete once they become embedded within a certain time/space matrices. Such is the “representational significance” (Bakhtin 1994, p. 250) of the advertising chronotope. Because of this representational and artistic significance chronotope becomes a useful tool for advertising strategy. What is more, the chronotope becomes a useful tool for analysing the advertising ideology because it is ideology that creates a specific view of time and space.

This study has revealed the chronotope of ‘intra-textual world’ by identifying the plot and the story of the particular advertisement and demonstrated its artistic significance. It has also shown how the chronotope of ‘extra-textual world’ can serve as a ‘wide-angle lens’ for a ‘broader social and historical’ analysis using the example discussed by Brown

(1998) and Maclaran and Stevens (1998). But it has not addressed the issue of the peculiarities of chronotopes in different societies and periods of time both in 'intra-textual' and 'extra-textual' world and how various motifs and chronotopes which are represented in advertising texts define the advertising characters. The way of perceiving time has effect on the way the plot and the story unfold. This is why the analysis of the context in which the advertising story unfolds is important for investigation.

This research analyzed the examples of the print and ambient advertising. It would be of interest to find out how advertising chronotopes are created within other types of advertising which were not examined in this study and how the advertising medium influences the nature of the advertising chronotope. Indeed, the chronotope of the zebra crossing within ambient advertising differs from the same chronotope within print advertising. In this case, the difference is basically defined by the role that viewers play within ambient advertising: they become 'direct' characters of ambient advertising. Ambient advertising exploits the 'real-life' chronotope, the chronotope of 'public' space, thus, the chronotope 'within' and 'outside' the text become fused.

As the literary chronotope to a significant degree defines the image of a person in literature, the advertising chronotope defines the image of a consumer as it has been indicated in the example of the ambient advertising which makes use of 'extra-textual' chronotopes. Thus, analysis of advertising chronotopes could provide additional information about consumers.

**Figure I**

Antismoking Campaign



Retrieved [November 9, 2007] from the World Wide Web:  
<[http://inventorspot.com/articles/stop\\_smoking\\_inventive\\_marketing\\_6077](http://inventorspot.com/articles/stop_smoking_inventive_marketing_6077)>

**Figure II**

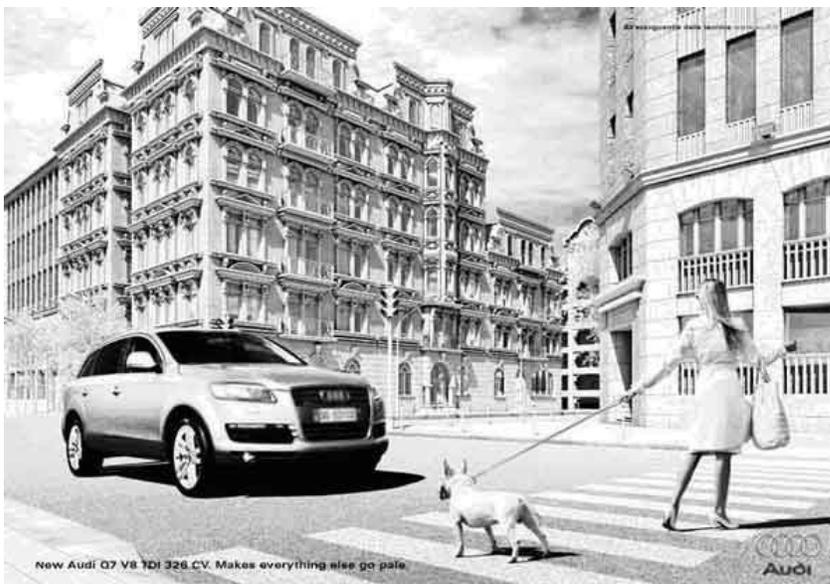
Advertisement for *IWC*



Retrieved [November 9, 2007] from the World Wide Web:  
<[http://www.seaspace.cn/img\\_1/seaspace\\_060625\\_9.jpg](http://www.seaspace.cn/img_1/seaspace_060625_9.jpg)>

**Figure III**

Advertisement for *Audi Q7*



Retrieved [November 28, 2008] from the World Wide Web:  
<[http://www.stephengates.com/Blog/uploaded\\_images/audi\\_thrill1-788967.jpg](http://www.stephengates.com/Blog/uploaded_images/audi_thrill1-788967.jpg)>

**Figure IV**

Advertisement for *Eliette*



Retrieved [October 8, 2009] from the World Wide Web:  
<[http://legko.be/images/stories/auto/1062\\_legko.be%20\(1\).jpg](http://legko.be/images/stories/auto/1062_legko.be%20(1).jpg)>

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