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## TEMPORARY ARTICULATION AND NARRATIVE ESSENCE: journalism beyond the present time<sup>1 2</sup>

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## Abstract

This paper presents some initial reflections on the essence of time in journalism, from considerations based on the philosophy by Husserl, Heidegger, Arendt and Ricoeur, and having as a fundamental contribution, the speculations of Koselleck, Gadamer and Hartog, in the field of history, above all, in the observation of the uses that journalism makes of the time, in its narrative. The intention is to show that the primary time of journalism is no longer the present. The interpretive exercise carried out in the narratives, about the impeachment of President Dilma Rousseff in the newspaper O Globo, points to a new temporal articulation in 21st century's journalism in which the present is no longer the protagonist, but the future, which emerges as the horizon of an incessant search.

### Keywords

Time; Present; Future; Journalism; Narrative.

## Introduction

The relationship between time and journalism defines, in essence<sup>1</sup>, the journalistic activity, not only for its inner articulation with the matter of narrative, by installing the multiple time lapses in the action of storytelling – the time of narration, the duration and the appropriate time for the story to exist (Ricoeur, 1994) – but also, because the whole idea behind journalism depends on the logics of temporal articulations.

Since the beginning of the 2000s, some researchers have dedicated themselves to exploring in a more complex way, the relation of journalism to the aporias of temporalities (Franciscato, 2005, Antunes, 2007, Matheus, 2010, Rêgo, 2014, for example). The link with the past and the historical perspective has also been the object of reflections that enunciate a double temporal articulation in journalistic narratives: at the same time incessantly updating the time, they evoke with emphasis the past, making several uses of those times gone by (Barbosa, 2009 and 2017).

In a dimension that emphasizes historiographical presuppositions, it is almost obligatory to think about these issues, taking into account the particularities observed in specific cultural territories, in all their complexity and specificities, arising from peculiar historical configurations.

In the Brazilian case, journalism was constituted as a legitimized discursive instance, to tell the world from the presuppositions that intertwined the political and literary field, and its professional autonomy, in a slow process that unfolded throughout the twentieth century, occurred precisely from the constitution of a discursivity of its own, whose premises were made from its autonomous aspects, in relation to these two fields (Barbosa, 2007 and Ribeiro, 2007).

In addition to this observation, it is necessary to refer to the atavistic ties that Brazilian journalism has always kept with the political field, not wanting to take on the role of a "vigilant eye"<sup>2</sup> in relation to power, i. e. an important and decisive role for American journalistic conformation, narrowing, over time, its links, often in a suspicious way, with politics. Assuming important and determining roles in the political history of the country (i.e. in the episode that culminated in the suicide of President Vargas, in the peaceful acceptance and, more than that, a frequent partner or as silent party in relation to abusive orders during the civil-military dictatorship; in the unconditional support of the so-called great media to the impeachment of President Dilma Rousseff, just to mention a few moments), journalism in Brazil is characterized by being linked to the boundaries of the so-called conservative thinking, that has dominated the institutional and ideological scene since the 1920s. This thought, an inheritance of European authoritarianism, with nuances of enlargement of the reactionary scope in function of the own historicity of the country that trivialized, for centuries, the process of human enslavement, dominates the mediatic configuration, even in the most contemporary scenarios, in which the sensation of plurality of ideas is established, above all, in the face of the promise of new media and platforms, that emerge in digital environments.

On the other hand, the autonomous process in relation to literature - indispensable in the configuration of a discourse that sought referentiality in relation to the truths of the world, and that should, therefore, contain a narrative that mirrored this real and unique world for the public - was the touch of the so-called modernization process, in a long movement that began at the beginning of the twentieth century and had its emblematic moment in the 1950s.

The transformations undergone by journalism in the 21st century, labeled by some authors, as a crisis of journalism, caused by the loss of control over the production of records about what is happening in the world, are accused of the dismantling of time-marking, in their narratives. In this scenario, the

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<sup>1</sup> Essence must be understood in the Phenomenology scope, before, even, Plato's Ontology, in which essence is just as what stops anything in language becoming invention, as well as a confirmation that essence has a starting point ( Platão apud Ricoeur, 2014, p.10-18).

<sup>2</sup> In an allusion to Habermas adopted expression for journalism in relation with politics (Habermas, 1984).

inclusion of soft news, in contrast to the great reports, causes an irreparable uncertainty, regarding the gender that was considered a model and synthesis of the journalistic performance (Bergamo, 2011; Moraes, 2017), producing reconfigurations in the journalistic identities.

We must bear in mind, also, the blurring of the boundaries between opinion and information, in contemporary journalism, typical of an era, in which the hunger for opinions runs counter to the myth of journalism's impartiality. Even with this diagnosis, we can say that the socially designed model of journalism, as a constituent institution of modernity for more than a century, holds in itself, illuminist values of service to the public as a place of speech and powerful empowerment and visibility, as well as a formatting positivist, as the place of a scientifically oriented discourse. In this process, the pretension of public service in the provision of quality information, functions as a component of the essence of newsworthiness, that is not always met, since the interests of the public or individuals are effectively those that interfere, more frequently, in the feasibility of construction of the news.

The moment we referred to, above, as being the first steps of contemporary journalism coincides with the early years of the twentieth century, in which presentism<sup>3</sup> and futurism<sup>4</sup> became allies (Hartog, 2015, p.140), from the futurist Manifesto of Marinetti in 1909, which, in a certain sense, proposed the transposition of Futurism to presentism". Time and Space died yesterday. We already live in the Absolute, because we have already created the eternal omnipresent speed" (Marinetti, apud Hartog, 2015, p.141). In this panorama, as Hartog points out, "the present is 'futurized', or there is nothing else present"; then, if the twentieth century began as futuristic and this Futurism had the pretension of maintaining the modern regime of historicity, making it the "only temporal horizon," ended, in Hartog's view, much more present, a "yes, and domineering"; therefore, the present was the model-maker of modernity.

Created in this context, as a basic institution of modernity, modern journalism was constituted, mainly, in our view, of two regimes: temporality and truth, guiding their practices and implying the appropriation of figures of historicity. In this scope, this work intends to approach the games and the utilitarian uses that journalism makes of the time and the transformations that seem to appear in this relation.

Our hypothesis starts from the suspicion that the primeval time of journalism is no longer the present. In fact, we think that it has never really been, as an illusion of temporal duration, since, as Benveniste (apud Hartog, 2015, p. 142) explains, etymologically present means "what lies before me", so the present is the imminent. Therefore, we think the journalistic narrative from the temporal games in which the future stands out, when we consider the pre-figuration of the fact to be narrated. Even the configuration in the present is only established from an expectation or one has already been, and when we think of the re-configuration by the audience, it is the past that stands out.

Analyzing the news that announced the impeachment of President Dilma Rousseff and the first week after this event, in the newspaper O Globo, we can observe that the journalistic narratives produced by that newspaper are characterized by a particular relationship with time in which we highlight the silencing of the present and the exacerbation of the future. Alongside the future as an emblem, the past is also present in the narratives, revealing the historical value that journalism, as a phenomenon, self-attributes, articulating similar political moments and establishing new frontiers between the present-future and a past characterized as far away time. We emphasize that the analysis will take place in a timely manner and aims to facilitate the perception of the narrative articulations imposed in a text that is

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<sup>3</sup> Presentism and present are different concepts, presentism must be understood as a category that is opposed to the present (Hartog, 2015, p.13).

<sup>4</sup> Hartog calls Marinetti's futurism of Futuristic Presentist, on the other hand, pointing out, also, a kind of a futurized presentism, in which vision, it becomes as space-time of realization of progress, that imagines realization of humanity. In religious futurized presentism one lives for the future, which lies on salvation and happiness. "The Present is not our goal: the past and the present are our media; only the future means what we want" (Hartog, 2015, p. 143-143).

characterized by what we may call the desire for the future.

In short, in this text we are trying to shed light on the question of the intentionality of the primacy of the present, in the journalistic narrative, since we are experiencing signs of change in the relationship between journalism and time, as we will approach in our analysis based on Heideggerian hermeneutics, in which structures of pre-comprehension, understanding and interpretation are presented as guides. The idea is to try to understand why the future is increasingly established as the time of journalism and also try to unravel the true times of this narrative..

## THE PHENOMENON

It is necessary here to define that we think the essence of the phenomenon in the wake of Husserl and Heidegger, cited by Gadamer (2007), emphasizing that, although the distances between both are kept, it is worth for our current exercise to consider that the two conceptualizations act as guiding. Thus, we think of the phenomenon as something that only fully reveals itself when a necessary discovery of the covert occurs, a revelation of what is hidden. And it is therefore in this sense of Heideggerian inspiration that we are guided to verify in the essence of journalism the hidden ones in the games of the time that imply in silence periods in the field of the truth.

Our hypothesis has as its starting point, the intuition that the regime of truth relies on that of temporality to prove its speeches as real discourses, by the force of indirect testimonies and by the force of the witnessing, that the media, especially journalism, have in the social environment. That is, the testimonial character can only occur if there is presence / attendance, which, in turn, are spatial, but are, above all, temporal. The credibility of the journalistic discourse, as a social, cultural and market construction, in the modern model, depends on the time in which the configuration of the narrative is manifested.

The regime of truth intertwines directly with that of temporality that imperiously appeared to work in the present, not only because from the marketing point of view it claimed to sell what was happening in real time, but because the illusion of present time added credibility to a speech as if the actions narrated were still ongoing and not located in one already was. This was the historical configuration of the establishment of journalism as a legitimating instance to narrate the world.

This illusory temporal game, in which journalism as a phenomenon has the force to temporize the beings without essence, also hid the true face of its temporal essence that is based, in our view, on the future, adays, as put on sale as it is present; in the present as place of acquisition of the experience in the reconfiguration of the narrative; and in the past, when the narratives become available for the movement of a new prefiguration of actions. It is worth thinking here with Heidegger (2012), for whom actuality is what is sought in the present from the future, which, however, when updating immediately dies and transposes to the past; so the actuality is never in the present. In journalism, therefore, it is the temporal game that acts as one of the constituents of the other game, the game of truth. The effects of sense begin in time and arrive at the narrative, supposedly true.

Journalism thus reflected the paradigm of the regime of historicity of modernity, where presentism settled, reigned and to some extent still reigns, and in which "[...] the present became horizon. Without a future and without a past, he produces the past and the future that he always needs, day after day, and values the immediate "(Hartog, 2015, 148). Journalism works the narratives and their discourses from the present, although today, as we will show in the course of this text, silence this present in favor of a future that has already settled. It seeks with the temporal proximity to the public and, increasingly, anticipating the future, to strengthen the bonds that give credibility to the actions narrated, making happen in the presence.

It is worth, therefore, to think of journalism as a phenomenon capable of temporalizing the

temporality of the others who turn to it for information, but, nevertheless, adopting the present language (even when the present is not on the scene) permanent succession of agoras, even compressing the Aristotelian proposition in which the succession of agoras stands between a "-still-not" and a "-no-more", in which time as infinity makes the movement of the future into the interior of the past. The succession of agoras chosen by modern journalism removes from time the very time of journalism when we consider its textuality. Although it is necessary to recognize that the latent historicity of certain contexts exposed in the journalistic narrative has the force to temporalize the temporality of all the text that stands next to it. And it is, therefore, by the force of being in the world that journalism as a phenomenon escapes, eventually, from vulgar time. However, as Heidegger (2015, 383) reminds us,

[...] time is in itself, tense and extensive. Everything, then and thereafter has not only each, a date, but they are in themselves, tense and extensive [...]. None, in the moment of time can be punctuated. Every temporal moment is in itself tense, however much of the temporal arc is variable. It varies among other things with whatever the now dates.

It is a fact that although journalism works with the now publicly available and that we know exists and everyone can use it, it is located at the level of language and narrative, between an almost vulgar time (which, as said, by the transforming forces to which it allies to divulge events), but it does not arrive at an authentic time, because as a series of now, it simply happens. However, as Heidegger reminds us, everything is tense and does not gain projection only by a succession of now, since it has a wingspan. In this sense, it is not the series of agoras that temporalizes a temporality, that is, a now, that gains breadth and comprehensiveness, but it is the very tension of the now, that makes it possible. Thus, in our view, the now of journalism is between a -still-not and a -no-more, that is, where the constant present is invariably hidden..

## TEMPORARY TIME AND THE ESSENCE OF JOURNALISM

The essence of time is perhaps one of the great themes to which various thinkers have devoted themselves. St. Augustine (2010, 52) already wondered what the weather would really be and pointed to impressions that led him to an aporia: "If no one asks me, I know; if you want to explain it to anyone who asks me the question, I do not know." In Ricoeur (2010, p.10-17), we will understand that the humanization of time can only occur through the interaction that the narrative provokes: "[...] narrative becomes significant only insofar as it draws the characteristics of temporal experience". This metaphor also refers to the possibilities posed by the various temporalities that extrapolate the three-dimensionality of time - past, present and future -, since in Augustine, Ricoeur points out, the essence of time is investigated, because " [it has to be, because the future is not yet, because the past is no longer, and the present does not remain." At another time, Ricoeur (2012, p. 364) deepens in Augustine, "the gift of the past is memory; the present of the present, is the vision (contuitus) [we shall have, later, attentio]; the present of the future is expectation, "in Augustine, the possibilities of the past as memory and experience, and of the future as an expectation, which, later on, gain a projection with Koselleck.

Arendt (2014, pp. 224-230) clarifies that the gap between the past and the future: the now is the most slippery of modal times, since when I speak it, it no longer is. Situated on the continuum, the present is the bearer of the change that moves towards the future by the updating that brings the novelty, but also, as Heidegger (2015) warns, decay and death still in life, thus pushing it into the past.

Heidegger (2015, 2012) works on the sense of temporality and its intimate connection with historicity, from the conception of *Dasani* (being-in-the-world), *Zuhandenheit* and *Vorhandenheit*, differentiating the former by the consciousness and knowledge, being only this the bearer of the historicity and, therefore, of the transforming capacity. *Dasein* (the being-in-the-world) is endowed

with no temporality and carries the power to temper the others, while the other two, as beings without consciousness that they are, can only be in the present, for "previously they had not existed yet and then they no longer exist." In short, they can only exist each time in the now.

It is worth emphasizing, however, that journalism has the power to temporize contexts, providing them with a given temporality whose extension of the present can surpass the present of those who do so, from the point of view of the understanding and configuration of the actions narrated, as from the point of view of the narrators. As Arendt (2014, 228) reminds us, the temporal continuum relates to the continuity of our everyday lives in ordinary time and, unlike the activities of the thinking ego, is independent of the spatial conditions that surround it. And it is through the plausibility of daily activities, that we play, according to the author, we can think of time as space, as something behind or in front of us. Therefore, the model of contemporary journalism, which is installed here and to some extent remains, is that of a phenomenon that watches over everyday life.

Koselleck (2014), like Heidegger, and inspired to a certain extent by Augustine, although situated in the environment of historiography, also breaks with the temporal three-dimensionality - past, present and future - and begins to understand historical times from the spaces of experience and the horizons of expectations, revealing the ways of acquiring experience. This thought leads us to rethink not only the journalistic phenomenon, but also the forms of acquisition of experience that the same makes possible, having as an exponent of possibilities the shadows of the visible essence that pass into the field of lived in another perspective. Journalism is a mediator and facilitator of the process of acquiring experiences. His narrative provides experiences that are posed for acquisition by third parties. Nevertheless, the experiences that it divulges are worked by a discursive practice in which power and ideology configure it, interfering directly in the struggle for the construction of the memory and soon of history.

In another perspective, and from Ricoeur (2010), who works on the notion of historical time, as mediation between lived time, consciousness, and universal time - between Augustine's soul time and cosmological time - we can also keep in mind the possibilities that an analysis of the narrative of journalism provides as temporal experience. A simple exercise of visuality focusing on the multiple movements of time possible to be experienced in its narrative may present temporal possibilities beyond the present. The cycle and the possible ruptures in time and experience can indicate that from the prefiguration of the action, through the configuration of the actions narrated to the reconfiguration by the public, it is possible to perceive that the present is not the primeval time of the phenomenon. Considering that if we consider the movements of the threefold Ricoeurian mimesis described above, we will realize that the temporalities are not sealed and are not in a continuous present, but that they allow themselves to be recognized from the internal times of the actors of each stage of the cycle, who dialogue with the time of the actions that will be narrated.

Therefore, as far as the journalistic phenomenon is concerned, time, especially the time of construction and the construction of the journalistic narrative, although it adopts historically a discourse of present and speaks of the action of the bodies in its time, is not located in Chronos<sup>5</sup>, in a distended present, but in Aion<sup>6</sup>, in this compressed, in which the continuum is placed as a succession of everyday agoras, where, eventually, ruptures stand out as possibilities of a future that are established by the present, killed by the experience of living, and that soon it is placed for the already-was, although still it is.

In contemporary games, the actuality of journalism has been - and to some extent - very related to the novelty character that would be an imposition of the new societies whose informational / technological transformations created the necessity of the new, of the future and, therefore, of the future that is features. In the analysis we will focus on this point, in which we will see the future presenting

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<sup>5</sup> God of time that devours everything (Rego, 2014).

<sup>6</sup> God of actual time, in the Deleuzian view, that approached Kairos (Rego, 2014).

itself as a privileged narrative performance of journalism, which for this obliterates, more and more, the present. The novelty, definitely, becomes the forcibly present future.

In fact, journalism has innumerable resources to construct a meaning or bring about an actuality effect that can come from novelty or revelation, and that composes its essence. However, our intention here is to approach this essence and, to that end, we point out that the actuality, whether it comes from the temporal movements of what has already been or has not yet, is concretized effectively in a narrated action that has been configured from an expectation. If something silenced is revealed, this something is not situated in the journalistic field and to a certain extent, in the social, in the now, it has already been, but is put into revelation in a still is, that only transposes immediately to the already was after revelation. Previously, as an expectation of revelation of silencing, it was not in the past as an experience, but as a hypothesis and expectation of something that could be realized or not. The time of narrative concerning revelation will not be in the past as memory, but in the present of configuration that has been made possible by an expectation of revelation, situated above all in the future. Examples in this sense can be gathered from the publications of revelations made by the National Commission of Truth (2012-2014) on the crimes committed by the Civil-Military Dictatorship in Brazil

Some thinkers of the journalistic field emphasize that the journalistic actuality depends on the temporal reference of present, also relating the importance of the marking of the present from the quotidian, since everyday has the force to situate us in our time that in the end would be the time of life. However, both Heidegger and Arendt point out that the quotidian is the place of time not temporalized, therefore, of ordinary time and, since journalism is a phenomenon with transformative power, it should not be attached to it, which reinforces our hypothesis that only the journalistic discourse is objective present, creating an effect of meaning - although it is worth remembering that this present becomes more and more hidden -, while its practices and its own essence are not. In writing, one looks for the future, and in the configuration of the narrative one can only say happens with something that will happen in the near future, or, what happened in a recent past. As Arendt tells us, the continuum is the most slippery of the times.

In journalism, its use, in our understanding, is only an effect of meaning. It is also valid to realize that the games of the time in the construction of journalistic discourse do not stop there. The primacy of the event focused on the uniqueness of the event was linked, until very recently, exclusively to the already chosen option for the present time, as well as the defined criteria of newsworthiness and news values, both related to the relevance of social and historical events. Increasingly, however, the search is for the future, not as expectation, but as the projection of a -self clearly as a coming to be, already being..

## DESIRE OF FUTURE

Thus, the greatest silence imposed on journalism concerns the present. The temporality envisioned today in the daily newspapers mirrors not only the exponential acceleration of the time lived in contemporaneity, but reveals that the crisis of traditional printed journalism is conditioned to a new temporal appropriation that emerges in the quotidian and that is diametrically opposed to the historicity of the modern paradigm in the a time that was characterized by a past that became an absolute present at the time of publication of the news as a novelty, and which lost its meaning in a world in which the updating does not cease to pursue the facts of everyday life.

If printed journalism was instituted as an instance of disseminating the “presentness” of what was happening in the world, characterized by its periodic character, in a kind of updating that only went through the publication of new updates the next day, today the present seems definitively separated from your pages. In its place appears an intermittent desire for the future. If Matheus (2010) already identified the primordial place that the past possessed in the journalistic narratives, in showing the particular



relation that established between past, present and future, the exacerbation of the future is observed as a synthesis of its narratives. If, in agreement with Matheus (2010), we can say that the narrative identity of journalism maintains so close relation with time, in such a way that its first material form - the print - has its own name derived from the duration to observe that the temporality of these forms today has a peculiar relation with the future. This is not to say that the past has ceased to appear on its pages, but undoubtedly the present is being removed from its narratives. As a hermeneutic exercise to identify the temporality that emerges in the narratives of daily printed journalism, we will use, for illustration, the narratives produced in the first pages of the newspaper O Globo, for a week, from which we will try to interpret the temporal articulations of journalism, having as inflexible the edition that anticipates the impeachment of the president Dilma Rousseff. As of the August 31st, 2016 edition, we will look at the same journal for a week looking to identify the time threads which emerge from its narratives<sup>7</sup>.

In this synthesis week, what stands out in the textual formulation is what we are identifying as a desire for the future, in which the news anticipates what is yet to happen. In the headlines, this textual condition, anticipating events that have not yet occurred, appears emblematically, as can be seen in the table below.

Table1 - HEADLINES FROM "O GLOBO" – FROM AUGUST 31ST TO SEPTEMBER 7TH, 2016

DATE	HEADLINES
August 31st	"In a historical day the country will see one impeachment and two inaugurations"
September 1st	"Dilma is out, and now, Temer?"
September 2nd	"After the impeachment, Temer´s allies appeal to make Dilma ineligible"; "Former president also appeals to the Supreme Court, to annul the trial"
September 3rd	"Government intends to propose a change of rules in the FGTS"
September 4th	"Temer is negotiating with MDB Party"; "A member of PSDB admits disembarking from the government"
September 5th	"Expenses with public servants soar in the municipalities"
September 6th	"Courts block R\$8 billion of the deviations accused"
September 7th	"Cunha´s cassation has already 231 favorable votes"

Source: The Globe, 31 August to 7 September 2016, p. 1

In the headline announcing the president's probable impeachment, on August 31st, the newspaper even uses the verb in the future in the title. Anticipating what is yet to happen it publishes an expectation of news, since the event is presumed as possible future. The actuality that is based on expectation is already given as one has already been, although still is not.

<sup>7</sup> We emphasize that we had no intention of making a deep analysis of the narratives, relating to the Impeachment of President Dilma Rousseff, pointing out that there are several studies about it. As cf. Rizzotto, Prudencio and Sampaio (2019). In the article, the authors present a preliminary result of a research which analyze the news about the Impeachment, composed of 187 news form O Globo, and 131 from Folha de Sao Paulo. On the same theme cf. Becker, Cesar and Weber (2016).

The next day, again the desire for the future becomes present in the narrative, alongside the realization of what has already passed. If Dilma is already out, the paper has yet to announce a probable future for the -president expressed in the interrogative phrase: "What now, Temer?" Here the expectation remains as an illusion to be deciphered before the experience consummated.

On September 3rd, with the same narrative strategy calling for a possibility, the headline announces that the "Government intends to propose rules change in the FGTS". Therefore, of the eight headlines produced, only two refer to events that can be considered as having occurred in a past made present by the narrative articulations of the daily newspaper. All others refer to the future.

Just for illustration, we also see the edition of December 29th, 1992, which also announced the expectation of the annulment of the term of office of former president Fernando Collor de Melo. The same expectation of the future was present at the heart of the news, but the narrative formulation was diametrically opposed to that presented in relation to the events that anticipated the withdrawal of President Dilma Rousseff. In the 1992 edition, O Globo was stamped as a headline: "Senate today releases Collor's mandate." In that contextuality, the temporal movement of the narrative moves in the opposite direction to that of 2016. In 1992, the dimension of the present imposed itself imperiously on an action that would take place throughout the day and that was still expectation, but already given as certainty by the narrative in present tense.

If in 2016 the verb in the future includes a temporality extended towards a future that definitively replaces the present, in 1992 the verb in the present indicated the fundamental temporality of printed journalism, which formulated the past and the future as present, in a temporal relation whose mark was undoubtedly the presentiment of time. On the first page, as was usual in print journalism, the verbs indicated the supremacy of the present as the fundamental temporality of journalism.

In the story that accompanied the headline, as in anticipating the outcome of the Senate's ruling in favor of impeachment, the highlight was for the newspaper to be narrating something that would remain in history and history.

In an unprecedented trial in Brazilian history, the Senate must today dismiss, for a crime of responsibility, the term of President Fernando Collor, elected in 1989 with 35 million votes. Until last night, Collor counted only five favorable votes among the 81 senators. The session starts at 9 a.m. and you can enter at night. Yesterday, Minister Sepulveda Pertence, on duty at the Federal Supreme Court, overturned Collor's latest legal attempt to postpone the session: he denied the injunction by which the estranged president called for a further 30-day deadline for the defense. At the same time, Pertence authorized Collor's new lawyer, José de Moura Rocha, to represent the defendant at the trial (O Globo, December 29th, 1992, 1.).

This is how O Globo announced on its front page the judgment by the Senate of President Collor. In the narrative, we observe, on the one hand, the emphasis on the event already made historical in that present, a strategy also used in 2016 and, on the other, the mark of the past and the present, shuffling in the text. If the cassation was presented as a possibility in 1992, the rest of the call made reference to a near or distant past. Yesterday, during the counting process, the newspaper used a far distant past, in which votes favored the former president, with expressive results.

In the 2016 news, there is no modesty in silencing the present in favor of the future.

Brazil will live a historic day with the probable approval of the impeachment of the outgoing president, Dilma Rousseff, who will put an end to the PT's 13-year rule, and the inauguration and inauguration of interim president Michel Temer (PMDB). In that case, Temer will embark at the end of the day for China, where he will participate in the G-20 summit, transmitting the position temporarily to the mayor, Rodrigo Maia (DEM). On the same day, therefore, the country may have three presidents. Yesterday, Dilma got closer to the fall with the indication that undecided senators should vote for pro-impeachment, such as former President Collor, who has experienced the same

situation for almost 24 years. The president of the STF, Ricardo Lewandowski, marked the beginning of the voting session for 11 am. 54 votes are required for removal. If the impeachment is approved, Dilma will have to leave the Alvorada Palace, but will maintain benefits as a car with driver and security (O Globo, August 31st, 2016).

The verbs in the future - something unthinkable in the editorial manuals in vogue in the writing of the 1990's, in which the obligation to use the past / present was the prevailing rule - abound in the text. In the first page call, they appear six times. If the present is overwhelmingly concealed, the past is used to give historical meaning to the text, announcing the newspaper as the bearer, once again, of an event that would be built for history. Recalling that Collor had lived the same situation for 24 years, the newspaper articulates the past with the future, skipping the present tense. The relationship between expectation and experience is revealed in the narrative.

In the next day's edition, the future as a privileged narrative of journalism appears even more exponentially. In constructing a text with the clear intention of aligning the proposals - shown as redeeming - of the new president, with the headline, "Dilma is out. And now, Temer?" printed in bold letters, presenting the new president's government plan, where there is only the present as the future

To approve the fiscal adjustment and the reforms of the Social Security and labor; Reduce unemployment, attract investments and unlock concessions; To face in Congress and in the streets the opposition announced by Dilma; Fulfill the promise not to interfere in the Eduardo Cunha case; Support Lava-Jet and reject actions that hinder investigations; Administer the division in the PMDB and pacify the relationship with PSDB and DEM (O Globo, September 1st, 2016, p.1).

Two days later, the proposals of the new government are presented by the newspaper as the only way out of the country's economic and political scene, thus spreading future actions intended by the new president and ignoring the demonstrations against the coup in progress. Again the expectations of the one to come are presented not as possibilities but as certainty of a future. First page calls continue to believe in the future. And with the belief, the timing of the narrative highlights the possibilities and the promises as effective actions: "Government intends to propose changes of rules in the FGTS" and "Fazenda wants to use the Fund also, to finance unemployment insurance" align. In the sequence, they emphasize the diplomatic actions of the president, who in China was looking for new business ("China seeks business in China"). These three titles carry, in themselves, what we are calling desire for the future. They are expectations, promises, possibilities, presented as absolute truths (O Globo, September 3rd, 2016, 1).

Only on September 5th, the newspaper mentioned, for the first time, that demonstrations were taking place in the country against the new government. An aerial photo of Ave. Paulista, taken by protesters was complemented by the caption "Protests against impeachment". In the call that complemented the title, the newspaper triggered the traditional discursiveness of journalism - the past - presenting the witnessing effect, in which the use of verbal time becomes indispensable." Demonstrators from "Fora Temer" took part yesterday of Ave. Paulista, and the end of the rally, the riots continued with small groups. There were also acts in Rio, in Curitiba and Salvador "(O Globo, September 5th, 2016, p.1).

## FINAL CONSIDERATIONS

We seek to show how, increasingly, the narrative temporalization of journalism mirrors a growing silencing of the present in favor of a future, not as expectation, but become the essence of time as a continuum. In the same movement, when the journal wants to trigger the criterion of truth as the essence of journalistic activity, the newspaper evokes the witnessing effect and, for this, reinstates the primordial temporality of journalism, that is, the near past as present.

Thus, the time established by the current narratives of printed and daily journalism in crisis

indicates the future as the privileged instance of its narrative. The future becomes the time of journalism, not only by the pre-figuration, essential in its narrative formulation that includes a pre-existing world in the future; and in reconfiguration, when the audience also receives the past as future and in the future; but more and more in the very figuration of his narrative.

When looking for a current that never ceases to be on the scene, making the novelty nonexistent, it clearly reflects in its textual plots the exacerbation of this future, until then only experienced as an objective present past. The movement that we observe in contemporaneity is configured by what we are calling clear desire for the future, which transforms the journalistic textualities that cover the events of the -same.

On the other hand, this exacerbation of the future does not obliterate the past. At the heart of a discursive practice in which power and ideology are shaped, they strive to build a lasting memory, to be reconfigured in an even more distant future as history. This relationship arises differently from the former between present and future versus past, in which presentism and futurism were placed as antagonists of the past, desiring a rupture and even erasing the past (Hartog, 2015).

It is necessary to consider that this desire for the future, which imposes itself as real and not as possible expectation, seeks to preserve the relationship between the regimes of temporality and truth in journalism, as a strategy to maintain the institution's credibility, as a necessity of approach and convincing of public, therefore, market necessity. The anticipation of truths in narratives projected by the choice of verbs in the future reveals the real time of the journalistic narrative, no longer visible in a present so constructed in a forged way, but in a present tense future, which nevertheless maintains an effect of meaning in a continuum, which, in hidden reality, only carries the semblance of the present. In this constant presentiment of the future, the coming of a future past is the certainty sold in the present that seeks to guarantee and reassure societies, in news about political projections that are reflected in the economic process, for example.

In this sense, we believe that it is valid to quickly bring Hartog (2015) and his propositions to think about the experiences of time, especially when he proposes presentism as an "open or closed horizon: open for ever more acceleration and mobility, closed for daily survival and a stagnant gift." For Hartog, a characteristic that stands out in our present in the 21st century is the perception of a future no longer as a promise but as a threat.

Between presentism and futurism, as temporal paradigms of the regime of historicity of modernity, and the future presently considered that we are experiencing, at least in journalism, as we try to show in our analysis, there are as many mismatches as encounters. If before the present invaded the horizon and became somewhat bloated, to use a nomenclature of Hartog (2015), and the future was placed as a desire for perfection to be achieved by capital and technology today, when the promises of modernity were not fulfilled, causing disillusionment in humanity, the future happens to be seen and used not as a promise but as an accomplishment. This purposiveness of the future carries the intentionality similar to that of a guarantor who is responsible in the future for the transformation of the present.

On the other hand, we can say that the present experience still finds in journalism its place in this new temporal relation, since it suppresses the present in itself and guarantees what Hartog (2015) calls instantaneous amnesia. The desire for the future that is manifested in journalism subverts the order of time in its traditional narrative, overlapping the present, on the one hand, while on the other, it launches into the past, looking for a new future. The intentionality of collective amnesia manifests punctually in some narratives, not only through the speed of narratives prefigured from expectations rather than facts, but also in the search for other narratives that will overlap one another in a frequent configuration movement of new textualities that start to schedule public and media. Why was Dilma Rousseff removed from her government? This theme is set as an example of collective amnesic intentionality, superimposed immediately by the challenges that the media starts to charge the new ruler.

Finally, it is valid, therefore, to think that the structuring of the essence of journalism forged on the threshold of an initial modernity between the nineteenth and twentieth centuries, as an institution that constituted this regime of (modern) historicity - considered here in the sense of Hartog (2015) - and that had among its main pillars the construction of truth from the time of the narrative, presents in the XXI century indications of changes that imply in new temporal relations that continue to present themselves through the articulations with the narratives, but still , and from a search for the future, seeks to remain in a place of speech detachable from the vulgar.

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