

KHAZAR UNIVERSITY

School: Graduate School of Science, Art and Technology

Department: English Language and Literature

Specialty: 60201 – Linguistics (English Language)

MASTER’S THESIS

THE ROLE OF TEMPORAL MARKERS IN THE CONSTRUCTION OF NARRATIVES IN JOHN STEINBECK’S “THE GRAPES OF WRATH” AND IN ANAR RZAYEV’S “THE SIXTH FLOOR OF THE FIVE STOREY BUILDING”

Student: _____ Nezrin Sefereli Sefereliyeva

Supervisor: _____ Doc. Sc. in Philology, Prof. Azad Yahya
Mammadov

Baku – 2025

XƏZƏR UNIVERSİTETİ

Fakültə: Təbiət elmləri, Sənət və Texnologiya yüksək təhsil fakültəsi

Departament: İngilis dili və ədəbiyyatı

İxtisas: 60201 – Dilşünaslıq (ingilis dili)

MAGİSTR DISSERTASIYA İŞİ

CON STEYNBEKİN “QƏZƏB SALXIMLARI” VƏ ANAR RZAYEVİN “BEŞ MƏRTƏBƏLİ EVİN ALTINCI MƏRTƏBƏSİ” ƏSƏRLƏRİNDƏ TEMPORAL MARKERLƏRİN HEKAYƏ QURULUŞUNDA ROLU

İddiaçı: _____ Nəzrin Səfərəli qızı Səfərəliyeva

Elmi rəhbər: _____ Fil.e.d., prof. Azad Yəhya oğlu

Məmmədov

Bakı – 2025

TABLE OF CONTENTS

INTRODUCTION.....	4
CHAPTER I. LITERATURE REVIEW.....	7
1.1. Temporal markers: theoretical foundations and definitions.....	7
1.2. Types and functions of temporal expressions in discourse	8
1.3. Understanding narrative through temporal markers.....	10
CHAPTER II. METHODOLOGY	22
CHAPTER III. RESULTS AND DISCUSSION	26
3.1. The usage of temporal markers in “The grapes of wrath” and “The sixth floor of the five storey building”.....	26
3.2. Grammatical temporal markers: explicit and implicit.....	27
3.3. Universal temporal markers: data-based and culture-specific	48
CONCLUSION.....	61
APPENDICES	67

INTRODUCTION

Relevance of the topic and the degree of research. Temporal markers are a fundamental linguistic mechanism that structures time in discourse, more particularly in narrative texts where the linear progression of events, flashbacks, and leaping forward is at the very heart of the narrative process. They make the topic relevant by being related to several fields—linguistics, literary theory, discourse analysis, and translation studies. As there is continued expansion of worldwide interest in cross-cultural communication and narrative technique, research on the composition of time from different languages and cultures in literature continues to be increasingly relevant.

It is especially appropriate when comparing languages that are from different typological families, especially English and Azerbaijani. Since English is an analytic language, it tends to express time in auxiliary verbs and prepositions, while Azerbaijani, as an agglutinative language, expresses temporal relations primarily through suffixes. A comparison of how these structural differences influence the narrative role of temporal markers not only demonstrates linguistic variation but also underlying cultural orientations towards time. Additionally, the study is opportune because a comparative study of how grammatical and culture-specific temporal markers work in typologically different languages is uncommon.

Although there is a vast literature on tense and aspect in linguistic theory and on time in literature from a literary standpoint, relatively little has been attempted to combine the two traditions to examine the linguistic and cultural processes of temporal construction in literature. In addition, though John Steinbeck's *The Grapes of Wrath* has seen widespread use in literary and historical pedagogy, the use of temporal markers in its narrative structure has been given very little direct attention.

Anar Rzayev's *The Sixth Floor of the Five Storey Building*, being a foundation of Azerbaijani literature, has not been addressed in English-language research. Therefore, the amount of research within this specific area is extremely scarce, indicating the originality and timeliness of this research. By closing these gaps, this thesis will create new knowledge regarding how temporal markers function narratively and linguistically in two more literary and cultural contexts.

The object and subject of the research. The object of this research is the creation of narrative time in literary texts and how the linguistic methods engage the construction of time. This covers more general research about how time is expressed, constructed, and marked in

narratives with language. The research subject is the usage and function of temporal markers: universal temporal markers (culture-specific and data-based) and grammatical temporal markers (implicit and explicit), in John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*. The study examines how they establish the general structure and sequence of narrative time and how they are utilized differently in English, an analytic language, and Azerbaijani, an agglutinative language.

The aims and objectives of the research. The main aim of the research is to investigate the use of temporal markers in narrative time construction in two novels: John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*. Through comparative analysis of the usage of the markers in the two novels, the research seeks to establish the impact of linguistic organization and cultural context on the representation and interpretation of time in literature.

The objectives of the research:

1. To identify and categorize temporal markers in the two novels, classifying them into two broad categories:

- A) Grammatical temporal markers (explicit and implicit)

- B) Universal temporal markers (data-based and culture-specific)

2. To analyze the linguistic enactment and story meaning of these temporal markers from both languages' perspective: English and Azerbaijani, within each of their typology specificity.

3. To contrast the way temporal relations are signalled in analytical (English) and agglutinative (Azerbaijani) text structure in narrative.

4. According to examine how cultural characteristics are used in the employment of temporal markers, that is time reference culture-specific.

5. To offer a contribution to knowledge on a common sense of how temporal structure operates in fiction from cross-linguistic and cross-cultural approaches.

6. To the relief of helping to correct the shortcoming of earlier studies by carrying out a comparative, linguist-literary analysis of temporal markers in two typologically and culturally remote stories.

Research methods. It is a qualitative research design encompassing comparative and discourse analysis. The primary technique employed is close text analysis of the two novels

chosen, John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*, attempt to locate and categorize temporal markers in narrative organization.

They are split into two general categories: grammatical (explicit and implicit) and universal (data-based and culture-specific). The comparison is made in line with norms of linguistic typology, for instance, English as a word-order-dependent analytical language utilizing auxiliary verbs, prepositions, as compared to Azerbaijani being an agglutinative one dependent on suffixation to represent temporal relations. Comparative methods are also used in contrasting how each language's structural and cultural traits affect the use and frequency of temporal markers.

The research also weaves in literary stylistics and sociolinguistic elements to the explanation of narrative functions of temporal expressions into the larger cultural and communicative context in which they are utilized. These tokens are first divorced from the texts and examined syntactically and semantically towards determining their function in temporal movement and narrative coherence. This flexibility model allows for exhaustive examination of linguistic, literary, and cultural qualities of temporal indicators in two typologically diverse languages.

Scientific novelty of the research. The scientific novelty of this study is its cross-linguistic and interdisciplinary exploration of the function of temporal markers in narrative build-up. Temporal structure has been studied in literature and linguistics independently, but this study is crucial for combining discourse analysis, comparative linguistics, and narrative theory. One of the most innovative aspects of the research is that it focuses on typologically distinct languages, such as English, an analytical language, and Azerbaijani, an agglutinative one, whose structural differences significantly contribute to the expression and interpretation of temporal relations. By exploring the grammatical temporal markers (both explicit and implicit) and universal temporal markers (data-based and culture-specific), the research presents an exhaustive typology with a focus on the disparate manner of temporal meaning composition in linguistic systems.

Comparing Anar Rzayev's *The Sixth Floor of the Five Storey Building* and Steinbeck's *The Grapes of Wrath*, the research provides new information on how narrative structure, cultural convention, and linguistic texture interact with each other in communicating the experience of time to the reader. This comparative analysis not only contributes to the knowledge of temporal markers as narrative devices but also makes a constructive contribution to the corpus of knowledge of cross-cultural narrative research and typological linguistics.

CHAPTER I. LITERATURE REVIEW

1.1. Temporal markers: theoretical foundations and definitions

Temporality as a concept involves a broad range of signs—lexical, morphological, and syntactic—which aid in expressing different features of time, from past to future (Bondarko & Belyaeva, 1990). Such signs can be differentiated in many ways, namely, linear, nonlinear, or cyclic, each of which is a unique way of speaking of the course of time (Ogneva, 2015). Scholars like Evans (2013) discuss the manner in which time is defined by language, from seasons all the way up to the workings of clocks and calendars.

Such systems identify certain elements called temporal expressions or temporal markers as being any piece of text that supplies information about time in either the explicit form (e.g., explicit dates like "08.04.2001") or the implicit form (e.g., preposition phrases like "on Friday" or event involving verbs like "opened"). The second significant contribution to this field has been using finite state transducers and hand-written rules in defining temporal taggers, which are then learned on domain-dependent corpora.

This enables the system to ultimately deduce more complex temporal relationships between events—although this component of the work is a continuing facet. Previous work by other authors such as Mani and Wilson (2000) has established foundation work in temporal expression identification but aimed mostly at obvious expressions such as explicit dates, with little or no attention on subtle temporal information introduced by prepositions (such as the difference between "Friday" and "by Friday").

Follow-up work has attempted to get around this restriction by acknowledging the richness and diversity of natural language temporal expression. In parallel with these advances, the general area of information retrieval has also begun to appreciate the importance of time information. Time information is extremely useful as it has inherent structure, can be normalized, and is hierarchical. Temporal expressions can typically be normalized to canonical forms and compared at several granularities—from days through months to years—regardless of language or vocabulary, making them very useful in timeline generation and determining the chronological context of documents.

This richness in time is particularly valuable in applications such as news, where documents include events dated differently from the publication date. To rely on metadata only, i.e., the creation date of the document, is for the opportunity of being able to utilize the full temporal

extent of the content. It is for this reason that current research suggests the extraction of implicit temporal information from the text itself.

Since they are morphologically, syntactically and semantically grounded in real-time, they can be immediately recognized and default-date form-normalize. Event-denoting expressions are less explicit in terms of temporal reference. Although they do not explicitly mention times or dates, they must encode temporal information since all events occur in time.

These morphs normally occur within a verb or within a noun phrase, like “increased” or “the election”, and must be set within context so as extract their temporal reading. In attempting to provide an ordered picture of temporal expressions, researchers generally have recourse to “Time ML”, a markup scheme used to markup temporal information contained in texts.

1.2. Types and functions of temporal expressions in discourse

Time ML recognizes four distinct kinds of temporal expression: “date”, “time”, “duration”, and “set”. Date and time expressions are utilized to signal disconnected points, e.g., “January 25, 2010” or “3 p.m.”, and vary significantly in grain. “Duration expressions” indicate the period of time for which an action takes place, e.g., “three years”, whereas “set expressions” signal recurrent or habitual temporal routines, e.g., “twice a week”.

One of the most significant advantages of using a scheme such as this is that temporal expressions can generally be “normalized” to a canonical form, typically as an encoding of the Gregorian calendar (e.g., “2010-01-25”). Normalization facilitates comparison across temporal references within texts and languages and supports temporal reasoning and ordering more precisely.

The simplicity of normalization, however, depends largely on how temporal information is encoded in a document. Some are certain, others context-dependent or uncertain, a familiar problem for computational systems. But by combining syntactic forms and semantic constraints, researchers are making temporal expression classification finer-grained and more subtle, as needed by applications like timeline generation, historical data analysis, and time-sensitive information retrieval.

An especially productive line of inquiry has been the function and categorization of temporal expressions in discourse, more specifically narrative structure and temporal information retrieval. The latter is the elaboration of a three-way distinction among “time-denoting references” that are explicit, indexical, and vague. Explicit references, i.e., “03.05.2007” or “3 p.m.”, are those to specific dates or times within a calendar or clock system. These are very

helpful in computer processing since they do not require any context beyond the computation to make sense. Indexical references like “today”, “last week”, or “next Saturday” depend on some reference point like the timestamp of the article in order to be fully interpretable.

This is especially important in domains like news articles, where these words are being utilized and must be interpreted with respect to the timestamp of the article. Vague references, i.e., “in a few weeks” or “by Saturday at the latest”, are also problematic as they cannot be fixed to a timeline with any certainty and usually involve inferential reasoning.

Researchers such as Schilder's and Habel's also divide expressions of time into explicit, relative and implicit distinctions. Temporal expressions are divided into some categories, such as grammatical temporal markers: explicit and implicit temporal markers, universal temporal markers: data-based and culture-specific temporal markers. Explicit expressions are presented by themselves and in full, e.g., “January 25, 2010”, while relative expressions like “yesterday” or “on Monday” need context anchoring—usually from metadata or from other temporal expressions in the document.

Normalization of an expression of this kind depends not only on some reference point but also on tense and aspect interpretation, both of which play a role in an expression's being in the past or future. Culture-specific temporal expressions are institutionally or culturally defined dates, e.g., “New Year's Day” or “Labor Day”, normalized by using external knowledge bases mapping holidays to specific dates.

Universal temporal markers are primitive tools in organizing the flow of time in narratives, helping decide when events occur relative to one another. Such markers, such as grammatical tenses (past, present, future), adverbs of time (such as “now,” “then,” “before”), and conjunctions (such as “when,” “after,” “while”), appear cross-linguistically and cross-culturally, providing a common framework for understanding the order of events over time. They hold a central role in setting the logical sequence so that readers will be in a position to follow the event and cause and effect.

On the other hand, culturally specific time signals reflect the multiple ways in which diverse societies conceived of and marked time. Local festivals, religious rituals, and agrarian cycles - such as the Chinese New Year and the Islamic period of Ramadan - may be their appendages. They may also contain language-specific terminology that describes time in terms of natural phenomena, such as the location of the sun or the change of seasons, as in the case of Indigenous languages. The combination of universal and culture-specific temporal markers in literature serves to improve the narrative not just by ordering events in time but also by reflecting the

cultural, historical, and social environment in which the story is set. Universal markers provide a general framework to make the temporal architecture accessible, and culture-specific markers add meaning by bringing in the lived conditions of the characters and the cultural values.

1.3. Understanding narrative through temporal markers

Apart from computational utility, temporal expressions or markers play an essential role in the structuring and segmentation of narrative, as evidenced by linguistic and psycholinguistic studies. As Reichenbach (1947) and later researchers like Dowty (1986) and Partee (1984) have claimed, the simplest way that speakers and authors indicate successive order is by presenting sentences in successive order, e.g., “I woke up.”, “I had breakfast.”, which implies sequential order without explicitly marking it.

This default plan can be reinforced by temporal signals which indicate continuity (and) or discontinuity (then, next, afterwards), assisting the reader or hearer in following the temporal ordering of action. Most significant among these are “anchorage markers”, providing absolute temporal specification, e.g., about eight o'clock, providing a point of synchronization external to the text itself. Such markers, Costermans and Bestgen (1991) contend, are particularly well-suited to mark theme shifts in discourse. Their child-adult experiments and corpus testing revealed that narrators favor the use of temporal adverbs and anchorage markers in connecting bridging thematic blocks and subsequent ones. In eight-year-old children, they could already employ such temporal cues in narrative organization, an indicator of the developing metacognitive awareness of temporal coherence in narrative. The function hierarchy of the temporal devices, beginning with the simple conjunctions like and, proceeding to sequencers like then, and, finally, to the anchorage markers, works to map the level of continuity or discontinuity between events in the narrative.

While and suggests smooth continuity, then suggests state change, and anchorage markers suggest a more general structural break. This more sophisticated understanding of temporal expression not only informs our understanding of narrative structure but also provides valuable feedback to natural language processing systems with temporal tagging and event ordering capabilities for text. Lastly, whether in computational linguistics or psycholinguistic research, temporal expressions are more than date stamps; they are central to the organization of thought, guiding interpretation, and temporalizing meaning.

Temporal information is at the core of our comprehension and organization of narrative, and particularly so in discourse processing. The most widely known organization that has been employed for the organization of temporal information is the “granular system of temporal

entities” that organizes time-related data in a hierarchical framework of several levels, like day (GL-day), week (GL-week), month (GL-month), and year (GL-year). Here, discrete time instants are labelled by increasing levels of abstraction; a day can quite reasonably be identified as a date (2001,3,23), but a week is labeled by a unique interval expressed by a fixed starting point and duration. Both the computational and linguistic aspects of this specificity are addressed.

Awareness of temporal granularity also cooperates with the reader's experience of continuity or discontinuity across a narrative. In discourse analysis (Shiffrin,1987; Halliday & Hasan, 1976), temporal markers such as conjunctions and phrases "around eight o'clock" indicate different levels of continuity between events. The conjunction “and”, specifically, is most likely to signal strong continuity, while “then” signals a sequence of events or weaker continuity. Anchor words, by contrast, serve to open up new temporal boundaries and tend to create greater disturbance in the sequence of the story. These "segmentation markers" are special kinds of discourse markers that serve to guide the reader from subject to subject or keep some chunk of text cohered together (Redeker, 1991; Grosz et al., 1989).

There has been significant work on the cognitive effects of segmentation markers. The early work (e.g., Stark, 1988; Peterson & McCabe, 1991) found a weak effect of structural markers such as paragraph breaks or connectives on comprehension, but subsequent work gave a more nuanced account. Specifically, Vonk et al. (1992) showed that some referential expressions, and especially those that operate above the requirement of specificity, can function as segmentation markers.

Too explicit descriptions interfere with the retrieval of previously conveyed information in the sense that they induce a restructuring of the mental representation, compelling the reader to encode the subsequent as a separate chunk or thematic unit. Computational models, including Gernsbacher's “Structure Building Framework” (1990) and Ohtsuka and Brewer's (1992) “Immediate Integration and Consistency Principles”, validate the assumption that understanding discourse is an incremental and dynamic process.

These theories propose that readers try to fit new information into an existing mental structure in the shortest possible time. If readers notice a segmentation cue or thematic shift, they can abandon the current substructure and begin establishing a new one, then access to pre-experienced material can be prevented. The second underlying assumption in temporal discourse is the so-called “iconicity assumption” (Hopper, 1979; Fleischman, 1990) that

presumes that the ordering of clauses within a narrative would reflect the temporally ordered event sequence.

Human beings process sentences based on their chronological presentation, and not necessarily by using conscious temporal markers. The bias provokes comprehension problems whenever the storytelling temporal sequence of happenings is different from their order of chronology. A relevant example is the work of Clark (1971) and Mandler (1986), where it was demonstrated that children and adults alike face processing problems when the narrative event order of what they heard was different from their own life sequence of experiences.

Ohtsuka and Brewer (1992) also identified that the higher the deviation from chronological order, the more challenging it is for readers to read the text, and the higher the psychological bias in favor of iconic order. The literary body illustrates a complex entwinement of language systems, cognition, and temporal reasoning. Temporal granularity, segmentation of discourse, and iconicity are a few of the properties that have a foundational effect on how readers receive, decode, and construct narrative in mind. These findings not only cast further insight into temporal discourse but also have pedagogical, text design theory, and computational modeling implications in narrative understanding.

A great deal of research has examined the influence of segmentation and temporal cues on the understanding and cognitive processing of discourse. Such cues, often described as discourse markers (Redeker, 1991; Schiffrin, 1987), consist of cue words like “now” and “first” (Grosz, Pollack, & Sidner, 1989) and visual or structural cues like headings, pointer terms, and typographical cues (Lorch, 1989).

Although in general these devices do mark significant text elements or indicate semantic and pragmatic relations between discourse parts, the term segmentation markers is more specifically applied to those that assist the reader in recognizing continuity or change of topic. Several research studies have examined to what extent the markers have a direct influence on improved comprehension. For example, Stark (1988) reported no measurable impact of paragraph cues on reading time or perceived coherence, and Peterson and McCabe (1991) reported that connectives did not enhance narrative comprehension. Fayol (1989) did report that inappropriate punctuation could interfere with reading fluency and comprehension, but results differed according to age.

These results provided initial evidence for a minimal role for segmentation markers in comprehension. But Vonk et al. (1992) contradicted this in investigating the utilization of overspecified referential expressions, as in the utilization of complete noun phrases in contexts

where pronouns would have been adequate, as segmentation markers. Their probe recognition task revealed that such overspecification decreased the availability of preceding segments of the text, thus influencing real-time text processing.

In their investigation of the cognitive impact of temporal markers, Anderson, Garrod, and Sanford (1983) discovered that various time adverbials influence the establishment of mental boundaries in scenarios. The occurrence of temporal transitions, such as ten minutes later (within expected limits) versus seven hours later (outside expected limits), led to greater processing complexity and lesser memory recall for characters and events in the prior part of the story. This is consistent with the hypothesis that individuals mentally divide stories into distinct situational representations, with temporal adverbials providing cues to continue or end these cognitive scenarios (Gernsbacher, 1990; Kintsch, 1992).

Further, the linguistic form of expressions referring to events—whether they are realized as verbs in clauses or in nominalized forms like *after the election*, also influences the temporal structure of discourse, particularly in specialized domains like business news. Despite initial skepticism, these findings in general suggest that segmentation and temporal cues do more than support text; they affect how readers construct, maintain, and switch between mental representations of ongoing events.

Understanding of discourse has been imagined as an incremental process by which readers build meaning by interposing new text with known material in the form of mental representation. It is often assisted by what has been termed the *next principle* (Ochs, 1979), by which a new sentence by default is interpreted as a continuation of the sentence preceding it. From this basis, Ohtsuka and Brewer (1992) offered the *Immediate Integration Principle*, the concept that understanding occurs when novel information is easily able to be linked to a current accessible discourse model and the *Consistency Principle*, emphasizing the fact that integration needs to occur consistently with the recently gained information.

Gernsbacher's (1990) structure-building account also predicts this, suggesting readers construct substructures of meaning and new information is added to them as long as it makes sense. When a topic or time change is however introduced -what Vonk et al. (1992) referred to as a "theme shift"—mental integration is disrupted and readers must start a new substructure. This renders prior information less available. Thematic and temporal segmentation markers play a central role in delimiting such shifts, having a bias toward causing processing difficulty even when a real content change is not effected (Vonk et al., 1992).

With these findings being followed up upon, narrative understanding has also been examined in regard to temporal coherence. One of the powerful accounts is the scenario model (Anderson et al., 1983), which holds that readers comprehend stories by grouping events into known units scenarios based on their world knowledge of typical event length. While helpful, this account has issues, as world knowledge regarding event length can be inconsistent, culturally variable, or even lacking, especially in the case of novel or fictional scenarios (e.g., space travel or traditional ceremonies). In order to find out how readers coordinate time in narratives, researchers have tested whether and how variation in narrative time affects load on processing and mental representation.

In one test, readers read narratives in which a later event was presented at varied chronological distances from earlier events: near (e.g., "a moment later"), intermediate (e.g., "an hour later"), or far (e.g., "a day later"). The scenario model provides more accurate longer reading time and mental dissociation predictions for those events outside the normal reach of a scenario, such as "a day later" for an occasion of a day, but not "an hour later," which is still within the reach of the scenario.

In contrast, the "strong iconicity assumption" proposes that any time shift, regardless of familiarity or scenario boundaries, will enhance processing load and mental segmentation, with the result that intermediate and distant shifts will be equally disruptive. A still more stringent interpretation text base theory (Kintsch & van Dijk, 1978) proposes that such shifts will have no impact whatsoever as long as the textual relationships are maintained through argument overlap.

Compounding this complexity is the question of how temporal information is represented in mental models. Temporal anchoring theories suggest that in order to understand when something occurs in a narrative, readers map temporal expressions onto a linear structure known as a time-set (Reichenbach, 1947; Kamp & Reyle, 1993). This is a matter of disambiguating general or indexical time expressions like "yesterday" or "next week," anchoring them relative to absolute points of reference. Anchoring temporal information, thus, involves supplementing such vague cues with contextual or background information until a complete and interpretable temporal structure is established.

This is not straightforward to accomplish, particularly in sophisticated narratives where time is not necessarily linearly provided. Together, these models highlight the cognitive richness needed to handle time in narrative interpretation. Whether by segmenting discourse into mental scenes, accepting each time shift as a novel event, or constructing temporal maps from

indefinite expressions, readers actively construct and update mental representations in response to temporal cues in language.

Vonk et al.'s research establishes a strong foundation for the role of segmentation markers, particularly overspecified referential expressions, in determining the mental availability of discourse elements that have been mentioned. In according to their findings, markers of this kind are employed to signal shifts in discourse, hence decreasing the cognitive familiarity of previous mentioned information. Transferring these principles to other forms of texts and markers, however, poses a significant challenge.

One possible explanation is that expository writing, upon which Vonk et al. were working, is more cognitively demanding than narrative writing. As such, readers are more likely to invoke segmentation cues with greater vigor in an attempt to be able to make sense of it, and as such these cues will be less efficient in less complex, more linear narratives.

Also, even though referential expressions like the reintroduction of a familiar character in complete noun phrases are syntactically more central to the sentence, and therefore also to the discourse model, then possibly temporal markers like dates, times, and periods of time might not be quite so central a placement, less likely to be so easily ignored by readers. In an attempt to push the initial results, the first follow-up experiment involved anchorage markers (a strong type of temporal marker) to see whether they would also decrease the accessibility of previous discourse items. Yes, these markers did have an effect as would have been predicted by the initial hypothesis.

The second experiment built further complexity into the analysis in that it tried four different levels of temporal markers on a continuum/discontinuity scale. The results showed that the greater breaks between discourse markers were more likely to constrain access to information earlier, while the ones used as indications of continuation left it open. The third experiment looked into how the conjunction “and” signifies continuity in discourse, which justified the argument that not all segmentation markers are the same.

These behavioral tests are reflected in the high-precision temporal annotation guidelines that draw a distinction between different types of time-denoting expressions such as date, time, duration, and set. These categories describe how time information is encoded in language, and how it can be calculated by hearers. For instance, phrases such as “twice a week” or “every two days” fall under the category of SET and require frequency or quantification information. Annotation guidelines also place importance on the merit of recording modifiers (e.g., late

1999, more than a year ago) that tactfully modify meaning and affect readers' anchoring of an event in time.

Apart from annotation, semantic accounts also make the fundamental distinction between time-denoting and event-denoting expressions (on Monday vs. met), the latter having immediate temporal anchorage to an event and the former needing anchorage to time by inference relations such as temp(e). Temporal prepositions like by, in, or on carry some temporality relations—by Friday, e.g., has completion of an event.

These subtle semantic differences illustrate the way in which temporal markers serve as markers of temporality and also as discourse segmentation cues, limiting readers' mental representations of what has been said and what remains available. Cumulatively, thus, semantic theories as well as empirical evidence both establish the fact that while temporal markers can never be as cognitively present as referential terms, their influence on information availability, namely on structuring discourse coherence—cannot be downplayed.

Temporal expressions or markers are crucial in languages because they are used as the key factor in identifying when and how long things happen. These expressions have various forms, such as calendar dates, specific times of the day. Although certain temporal expressions are definite, for example, “The train arrived at 8:10 p.m.”, others are less definite, “He was stranded on that island for nearly a year”.

Furthermore, expressions like “Every day he has a caffe americano double-soy no-sugar” do convey the habitual value of temporal markers. Some words are involved in this category, like “day”, “minute”, “weekend”, or “summer”, proper nouns like “Monday” or “New Year's Eve”, and time patterns like “8:00” or “1994”. There are adjectives like “past”, “next”, or “monthly”, and adverbs like “currently”, “lately”, or “hourly”, which can be used as temporal indications. The analysis of such expressions involves determining their scope, classifying them as types like “Date”, “Time”, “Duration”, or “Set”, and investigating further refinements like modifiers (e.g., “early”, “late”) and quantifiers (e.g., “every”, “some”). Because they are used so extensively in language, temporal expressions need to be acquired both for linguistic as well as for natural language processing reasons.

More than linguistic structure, time holds a deeper value as a constitutive element in human perception and cognition. Time provides a schema for conceptualizing change, and by doing this, enables people to perceive, describe, and reason about things and processes within their world (Caselli, 2009). It is a cognitive and linguistic tool, allowing human beings to track what occurs and estimate for how long (Bartak et al., 2013).

Temporal information extraction has become ever more important in natural language processing tasks, particularly question answering, text summarization, information retrieval, and knowledge base population. Quality annotation standards and corpora development for temporal semantics remains to be a problem. One of the key challenges is formal treatment of temporal notions and algorithm design for temporal reasoning, which is intuitively performed by humans (Caselli, 2009).

Temporal expressions play a key role in framing events in time, allowing us to place action or events within a specific context. These expressions, varying from a broad range of linguistic forms such as nouns, noun phrases, adjectives, adjectival phrases, adverbs, and adverbial phrases, help frame the temporal boundaries of a sentence.

Therefore, for example, in "They arrived on Thursday," the noun "Thursday" is the temporal marker, and in "He has been making a lot of trouble lately," the adverb "lately" specifies the time frame of action. Although prepositional phrases and prepositions do signal time, they are not enough to stand alone as temporal expressions; the temporal meaning typically results from an additional, more specific element within the clause or phrase. For instance, in "He planned to leave before Thursday," it is the adverbial phrase "before Thursday" and not merely the preposition "before" that indicates the temporal relationship.

It should be noted that only the central temporal element: either a noun, noun phrase, an adjective, adjectival phrase, an adverb, or an adverbial phrase—is considered as the temporal expression, excluding other adjuncts like determiners or appositive phrases. For instance, in "His partner is a 22-year-old future accountant," the adjectives "future" and their modifiers are making a contribution to the temporal sense, although the rest of the sentence is not temporally oriented. The comprehension of these principles provides us with a deeper insight into the limits of temporal expressions and how they contribute to specifying the representation of time in communication.

Temporal pointers, like "yesterday," "before," and "finally," play an essential role in laying the setting for how we relate events with time (Zhang & Hudson, 2018).

Temporal adverbs are one of the most frequently used markers of temporality. They are necessary to establish the time of events, but they are complex in interpretation. Scholars have disagreed whether such expressions are deictic, anaphoric, both, or neither depending on whether or not they are anchored to the context of an utterance or a discourse. For example, in narrative discourse, as demonstrated by Kamp and Reyle (1993), adverbs such as yesterday are deictic in their interpretation because their interpretation is relative to the utterance time. In

contrast, expressions such as “the day after” are anaphoric because their interpretation is determined with respect to fixed temporal points of reference. Furthermore, some adverbials, e.g., on June 13, 1985, are inviolate to either discourse or utterance context, and thus they are a type of proper name or “calendar” adverbial.

Temporal expressions, such as on Sunday, carry an inherent vagueness that allows for their interpretation to span both anaphoric and deictic interpretations, depending on the discourse context. These facts have been further investigated in terms of reported speech. Kaplan (1989) would argue that adverbials such as today, tomorrow, and yesterday must be regarded as pure indexicals—that is, those words that, directly, signify components of the speaker's internal situational field and do not change when these are used within indirect discourse.

However, the more recent investigations (Hunter 2011, 2013; Schlenker 2011) rejected this strict characterization, arguing instead that these temporals can illustrate some degree of flexibility in addressing changes in standpoint.

Ködder (2016) claims that there is a greater cognitive load implicated in the processing of temporal adverbials in direct speech compared to indirect speech, as it entails the hearer adopting the viewpoint of the original speaker. There is empirical backing for this argument, as experiments have shown that subjects are likely to misinterpret adverbials that are presented in direct speech more so than in indirect speech, thereby showing an incapacity to take up the appropriate temporal viewpoint.

Furthermore, typological work, such as by Plank (1986) and Eckardt (2015), anticipates time-based words to be overtly non-referring, but instead shiftable indexicals—words whose reference depends on discourse and contextual circumstances. More generally, typologically, comparisons involving temporal adverbials as noun phrases (after the wedding, three weeks ago) establish that not all such pointers are metaphorical extensions of spatial terms. Most languages use spatial metaphors to convey the concept of time; on the other hand, some languages use only temporal prepositions or naked noun phrases without spatial counterparts, thereby adding to the variation found between languages.

The findings obtained from both theoretical and empirical research highlight the variability and complexity inherent in temporal references across different languages and cultures, depicting that the representation of time in language is not limited to grammar alone but also to perspective and interpretation problems.

While numerous individual temporal adverbs have been the object of inquiry into their semantics, remarkably few recent studies have aimed at establishing the general semantic features applicable to all temporal adverbials. The main aim of this paper is to establish what semantic ingredients are general to temporal adverbs.

Expressions as [+/- deictic] and [+/- anaphoric] these are not features that can distinguish temporal adverbs, as nominal expressions such as names or dates may also be marked in this way. For instance, sentences like May 12, 1984 or Frédéric François Chopin are not anaphoric nor deictic, but sentences like yesterday or I are deictic, and the day after or the composer are both deictic and anaphoric.

The fact that quite general semantic claims about temporal adverbials are rare might result from an unspoken consensus over their hypothesized function: introducing a novel temporal Dref. This Dref is the point of reference in relation to which the event or situation denoted in the clause is construed. Deictic adverbials tend to give a Dref in terms of speech time, while anaphoric ones rely on context already set up in discourse.

This observation, while at times implicit, motivates much work on temporal interpretation and has proved especially influential as a result of the beautiful theory of temporal anaphora by Partee (1984) based on Hinrichs (1981). Partee's hypothesis is that all such referred events are temporally positioned within a Reference Time, either made so directly by an explicit temporal adverbial or, in the lack thereof, tacitly presumed to be immediately after some preceding event. For example, "Sue bathed Fido and cleaned the house, and then got hired", each event being parsed to occur sequentially in the Reference Time interval: after bathing, cleaning, after cleaning, hiring, etc. But when adverbials are called in manifest form, as with examples through, they deterministically shift the Reference Time and override all antecedently constituted narrative timeline.

This is evident in cases such as, "where the occurrence of the day before in commits the hiring event to May 11 and not leaves it in time after the cleaning event on May 12". Examples like these demonstrate that the presence of a temporal adverbial can "lock in" the timing of an event and overrule earlier Reference Times. But whereas it is as well-coherent as it can be, the paper argues that not every temporal adverbial introduces a new time Dref.

The single major observation is that which results from having "adverbial transparency" for narrative development. Thus, for instance, the adverbial that same day in does not violate inferential coherence to the narrative—it allows us to continue inferring that hiring followed cleaning, even though they both took place on the same day.

This shows that temporal adverbials also differ not only in anaphora or deixis but also in whether or not they add new reference time to discourse. But still, more complication arises where there is indirect speech. In contrast, “Thank God my classes will be over next week”, where “next week” clearly the week following Anna's speaking. Though if Merel then quotes Anna's speech in indirect speech, Anna said that, thank God, her classes were over next week, then the temporal adverbial next week nevertheless refers back to Anna's timetable, not Merel's. This implies that some adverbials preserve the speaker's temporal viewpoint even when being shifted into someone else's speech.

Previous research by Plank (1986) and Eckardt (2015) has posited that temporal adverbials are referentially indirect, and Ködder (2016) examined further in experiments on direct and indirect speech. But there is a radical lack to be found in experimental evidence regarding how temporal adverbials function in natural language use. Temporal adverbials have also, to some degree, been superseded by adjacent areas of grammatical research. Spatial adverbials, for instance, are more sensory-fitting and have therefore been the target of more systematic typological investigation, e.g., in Svorou's (1994) magnum opus.

Likewise, temporal adverbial clauses—complexes traditionally involving subordinators—have also received the attention of researchers due to their syntactic and semantic complexity (cf. Thompson & Longacre 1985; Kortmann 1997; Hengeveld 1997). In contrast, NP-based temporal adverbials have been left out. That neglect is most clearly evident in cross-linguistic descriptions, where the typological abstracts favor tense, aspect, and spatial grammatical markers to the exclusion of noun phrase time expressions.

Our research seeks to redress the balance by presenting the first typological investigation into NP-based time adverbials, and with the study covered here, by general tendencies in preference to an exhaustive set of individual facts. It draws on a sample of 53 languages from across different continents, though the sample is skewed towards European languages due to data availability. This sampling bias is freely admitted: while samples that are balanced are preferable, the unavailability of comparable documentation of NP-based time adverbials in other languages resulted in it being deemed more prudent to rely on sources where data was available.

Therefore, the current research has to be regarded as a first cut, an exploratory study mapping the semantic landscape of NP-based temporal adverbials. It also provides a basis for future research that can construct on this one with more balanced and representative cross-linguistic

data. Typological program will ultimately be incomplete until temporal adverbials—and everything else in the grammar—are put through the full cross-linguistic scrutiny they deserve.

CHAPTER II. METHODOLOGY

Research design

This study employs a qualitative, descriptive, and comparative text analysis approach to investigate the role of temporal markers in narrative construction in fiction. The method is grounded in discourse analysis and semantic-pragmatic theory, with a focus on temporal reference and temporal sequencing. The study seeks to uncover the functional roles of temporal markers in structuring narrative time and enabling readers to comprehend chronological structure in the texts.

Data collection

Two novels from two different linguistic and cultural traditions were selected purposefully to provide contrast as well as breadth in considering temporal representation:

John Steinbeck's *The Grapes of Wrath* (1939), one of America's most famous works of literature that narrates a family's journey of migration during the Great Depression. The novel contains approximately 400 pages. Due to practicality and balance, a random sample of approximately 200 pages was selected to be analyzed. These pages were excerpted from around the beginning, middle, and end of the novel to yield a diverse selection of narrative time and style (both intercalary chapters and the Joads' storyline).

Anar Rzayev's *The Sixth Floor of the Five Storey Building* (1980s), a post-Soviet Azerbaijani novel that addresses love, social change, and identity. Half of the whole text, approximately 200 pages, was taken into consideration due to its brief length and textual density.

These two volumes were selected because they are richly textured temporally and use clear and culture-based temporal markers. They are also instructive regarding the way Western and Eastern literary canons structure time in narrative.

Analytical framework

Temporal markers were categorized according to the following categories:

1. Grammatical temporal markers

These include linguistic features that place events grammatically within time. They were divided into:

Explicit Markers: Automatically used temporal adverbials or verb inflections, e.g., yesterday, at the moment, the day after, had gone, will be back.

Implicit Markers: Reasonable implication from narrative sense or contextual inferencing rather than explicit statement. For instance, aspect change on the verbs, clause sequencing, or even merely the juxtaposition of actions where the implication regarding time connection would follow (e.g., "He got up. The door opened.").

Each marker was labeled for its grammatical structure, sentence position, and temporal coherence contribution to the text.

2. Universal temporal markers

These are time expressions that are grammatically free but active across stories and may be data-based or culturally grounded:

Data-Based Temporal Markers: Objective and widely interpretable mentions of dates, months, times of day, or generic temporal cycles (e.g., in 1930, a year later, every winter, the next morning).

Culture-Specific Temporal Markers: Temporal markers that rely on cultural knowledge or symbolic historical references. Examples include culturally embedded celebrations (e.g., Nowruz), historical periods (the Dust Bowl, post-war Baku), or locally relevant moments (e.g., harvest season, the Revolution).

Each of the universal marker categories was examined for how it anchors narrative events in time and supports or overrides grammatical markers.

Data collection and sampling strategy

Purposeful sampling was applied to select two novels, temporal markers were identified by close manual reading of the pulled texts. Sentences were read line-by-line, and sentences with temporal expression words were extracted and coded to a dataset. A total of about:

1.100 temporal markers were found in the pulled 100 pages of *The Grapes of Wrath*.

2.60 temporal markers were found in the pulled 200 pages of *The Sixth Floor of the Five-Storey Building*.

Data analysis procedures

Each sentence containing a temporal marker was analyzed in its narrative context in order to identify how it participates in the building of reference time, narrative continuity, and event sequence. The analysis of data went through the following stages:

1. Identification: Sentences were scanned for temporal markers: adverbs, tense of the verb, noun phrases, and embedded clauses with time.
2. Categorization: Every marker was assigned as grammatical (explicit or implicit) or universal (culture-specific or data-based). Very few doubtful cases were noted and treated individually.
3. Contextual Analysis: The sentence's placement within the greater narrative unit (paragraph, scene, or chapter) was considered to determine how the temporal marker affected the reader's perception of event ordering and duration.
4. Cross-Textual Comparison: Patterns of temporal references were compared between the two books, namely to:

Range and frequency of marker types

Significance of the thematic value of culture-specific references to time

Use of variation in implicit and explicit markers

Role of temporal cohesion in constructing a plot

Research questions addressed

The research method used was chosen for the following reasons:

What kind of grammatical and universal markers of time are employed in both novels?

How do temporal markers contribute to the chronological structure and narrative coherence of the texts?

How are the two novels alike and unlike in their use of temporal markers, especially culture-specific references?

Limitations

This study is limited by a set of limitations. Firstly, the *Grapes of Wrath* sample is not the entire book, and therefore may be incapable of viewing temporal patterns in the following chapters. Secondly, the study is only conducted on English translations of the two books, which will be incapable of retaining the original languages' subtleties, specifically culture-specific temporal markers. Third, while the research relies on close reading by hand, so does such a subjective activity, and covert temporal markers, perhaps, may not have been noticed or noted down on the same basis. Also, choosing temporal markers alone from among other narrative parameters may limit the scope of analysis. Thirdly, cultural specificity of temporal markers used in the

two novels is read differently by readers from various backgrounds, and such cross-cultural differences are not explored in this study. These sources must be kept in view while interpreting the findings.

CHAPTER III. RESULTS AND DISCUSSION

3.1. The usage of temporal markers in “The grapes of wrath” and “The sixth floor of the five storey building”

This chapter summarizes and reports the findings of the contrastive analysis of temporal markers in John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*. The findings are reported under two general headings representing the structural and functional characteristics of temporal markers: (1) Grammatical Temporal Markers, either in their explicit or implicit form, and (2) Universal Temporal Markers, extended further in terms of data-based and culture-specific markers.

This chapter aims to show how temporal markers, as equally significant, appear in basically divergent forms, frequencies, and functions in narrative between these two works of literature through linguistic typology and cultural context. Through intra-sentential comparison of the two novels, the chapter traces the development and use of a number of different temporal features—either overtly grammatical (verb tense, prepositions, or adverbials) or implicit in narrative structure, dialogue, or cultural reference. The first part deals with grammatical temporal markers, how explicit markers (explicit time indications, dates, named events) and implicit markers (verb forms, aspectual information, narrative pace) are used to organize time in the two novels. Grammatical contrast between the two languages dictates the marking of time in the two narratives.

The second section is concerned with general temporal markers, dividing the cross-cultural and general ones from those highly embedded in a particular novel's social and cultural context. The article shows with examples how certain temporal expressions have culture-specific connotations, particularly in *The Sixth Floor of the Five Storey Building*, where time is prone to be associated with social memory, individual sentiment, and post-Soviet everyday life.

By contrast, *The Grapes of Wrath* uses more historically specific, fact-based time markers, including seasons, years, and Depression-era events. Through an analysis of chosen passages from both novels, the chapter demonstrates not just how temporal markers work on the linguistic level but also how they help create narrative time, atmosphere, and density of history. The results show how language construction overlaps with that of narrative-telling

cultural style and temporality experience on the readers' part for the conclusion reached in the last chapter to be feasible.

3.2. Grammatical temporal markers: explicit and implicit

"To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth."(Steinbeck,1939/1993, p.1)

The temporal marker "the last rains" is an explicit temporal marker, working as a cue for grammar that explicitly tells of a sure point that is in the past. This phrase, in marking the start of damage to the environment and the finish of a known weather cycle, puts the event in a certain but ending time of natural action. Steinbeck makes a deep, feeling time of change by calling upon "the last rains" come "gently," yet these do not heal or help the already "scarred earth."

That time sign tells us that even nature's closing kind acts are not enough, helping the wide story of nature's fall. This certain marker grounds the scene inside of time. Also, it fills the scene with finality as well as foreboding since it foreshadows the harsh and unrelenting conditions that define the Dust Bowl setting.

"Amma qəfilcən siikut çökdü."(Rzayev,2003, p.151)

The implicit temporal marker "qəfilcən" is a marker of a time constituent and an indirect temporal shift by the notion of suddenness. The adverb "qəfilcən," as it appears in the meaning "suddenly" or "all of a sudden," is neither a time nor a duration but a marker of a sudden deflection in the temporal course of events. It implies a move from an opening frantic or noisy period to calm but does not in fact introduce the pre- or post-conditions.

Such a marker acts on the strength of implication, involving the reader in the shock and suddenness of the stillness rather than placing it within an exactly remembered scale of time. The repetition of "qəfilcən" enhances the emotional effect of the narrative point, creating tension or anticipation through emphasis on the abruptness of change and thus helping to create narrative atmosphere and rhythm.

"The sun flared down on the growing corn day after day until a line of brown spread along the edge of each green bayonet.".(Steinbeck,1939/1993, p.1)

The adverbial temporal marker "day after day" is an explicit grammatical signal of a durative, repeated period. The words prefigure the ongoing and incessant nature of the fierceness of the sun over an extended time. The language builds a rhythmic cadence of time

that stresses the cumulative effect of time on the landscape, how the harsh sun increasingly damages the crops. The iterativeness here is directed at the inexorability of physical change brought about by time, equating physical change in nature with the passage of days.

Moreover, the placement of the words "until a line of brown spread" in the sentence places an expression of telic endpoint, describing the attainment of this extended temporal condition. The marker also places the action in the larger timeline, as well as reiterating the environmental theme of the narrative through the description of creeping but destructive drought encroachment.

"Yuxunun seyrək toranlığı içində Zaur, hətta bir qədər təəccübləndi də." (Rzayev, 2003, p.151)

The adverbial temporal phrase "Yuxunun seyrək toranlığı içində" is an implicit grammatical temporal marker. Instead of locating the event at a specific chronological point, it establishes a state of dream non-chronological time that abstracts and dissolves elapsed time. The words literally are "in the thin twilight of the dream," a threshold between sleep and waking—a temporal and psychological in-between.

This imprecise temporal structure asks the reader to locate Zaur's flash moment outside of the passage of chronological time and rather in a stagnant, reflective inner space. Such implicit time marking is typical of subjective or affective experience, and especially literary fiction that blurs the line between perception and temporality. It is a recollection of a surrealist or oneiric place or a place of interior reflection, situating temporal experience in relation to mood rather than to events.

"The clouds appeared, and went away, and in a while they did not try any more."
(Steinbeck, 1939/1993, p.1)

The temporal marker "in a while" is an explicit grammatical time marker. It signals an incremental progression of time, a gradual increase to a total cessation of ongoing atmospheric activity, to a halt. The phrase is a time buffer, indicating a weak and unobtrusive progression of time that agglutinates into a conclusive change, the clouds cease attempting altogether.

This marker reinforces the description of the deterioration in nature in the novel by providing the process of transformation from hope to despair, furthering the mood of the novel towards the impending dryness and desolation.

"Elədir ki, var, qu desən qulaq tutulan cinkiltili sükutdan sonra otaq həm də qaranlığa qərq oldu..." (Rzayev, 2003, p.151)

The temporal marker "sonra" is an explicit grammatical marker of temporal development. It serves as an indication of where the transition from one sensory detail (piercing silence) to the next (darkness) occurs. The use of "sonra" officially links two states consecutively in time, highlighting cause-and-effect or passage from one state of atmosphere to the next.

The sequence brings a sense of tension to the paragraph, highlighting a sense of tension building or foreboding, as stillness is replaced by darkness, symbolically and temporally enhancing the importance of the moment.

"The surface of the earth crusted, a thin hard crust, and as the sky became pale, so the earth became pale, pink in the red country and white in the gray country."
(Steinbeck, 1939/1993, p.2)

The temporal marker "as the sky became pale" is an implicit grammatical signal of simultaneity. Although not time-stamped in an obvious way, the use of the word "as" implies a simultaneous process — the whiteness of the sky simultaneous with the color change of the earth.

Such subtle temporal synchrony works to increase the ecological synchrony of earth and sky, verifying the environmental degeneration motif. The whitening of the sky and the fading colors of the earth remind each other, implying a natural, slow decline without sudden discontinuity, contributing to the atmosphere of loneliness in the narrative.

"Firəngiz bu çırağı da söndürdü və o zaman ətraf qaranlıq içində həll oldu".
(Rzayev, 2003, p.151)

The time marker "o zaman" is an explicit grammatical marker. It places the ensuing event, the place becoming darkness, precisely in time, straight after Firəngiz had extinguished the lamp.

The marker is used to establish a clear sequential cause and effect relationship, underlining the immediacy of change caused by light extinguishment. The phrase helps to form smooth temporal development and contributes towards atmospheric transition from light-filled existence to asphyxiating dark.

"During a night the wind raced faster over the land, dug cunningly among the rootlets of the corn, and the corn fought the wind with its weakened leaves until the roots were freed by the prying wind and then each stalk settled wearily sideways toward the earth and pointed the direction of the wind." (Steinbeck, 1939/1993, p.2)

The temporal marker “during a night” is an explicit temporal marker, it places the action in an explicit, albeit ambiguous, nighttime period to create immediacy and low levels of urgency. By specifying the time and location as night, Steinbeck induces a mood of exposure and unseen fighting, for destructive forces, like the howling wind are active when the world is otherwise quiet.

This signpost renders the event into a vividly etched episode, whose import is to highlight the fact that a lot of destruction can go unmarked and fast. Symbolically, night heightens the sense of helplessness and inexorability, as the spoiled corn yields to forces of nature. By doing so, “during a night” not only indicates time but also enhances the emotional effect by linking the temporal setting with overtones of decay and survival.

“Zaur ağır-ağır göz qapaqlarını qaldırdı, otağın qatran kimi qatı qaranlığında bir an gerçəklik hissini itirdi — bilmədi haradır bura, hardadır özü?” (Rzayev,2003, p.152)

The temporal adverb "bir an" is an explicit grammatical marker of a moment of time of minimal duration. The adverbial phrase is employed to highlight the transitory nature of Zaur's bewilderment — a fleeting moment of doubting reality. By basing the character's psychological bewilderment on a precise, infinitesimal unit of time, the text underscores the alienation and sensory confusion.

The phrase also contrastively compares the gradual slowing of "ağır-ağır" to the immediate inner stirring with a comparative movement in an agonizing buildup amidst a sluggish progression.

"The air was thin and the sky more pale; and every day the earth paled."
(Steinbeck,1939/1993, p.2)

The temporal marker "every day" is an explicit grammatical signal of regular, iterative time. It identifies repetitive, cumulative occurrences of harm in the environment with a continued additive process in course of time.

With "every day," the narrator establishes a rhythmic pattern, reminding us of the relentless pace of desiccation and rot, and that change in nature is not sudden but a daily, continuous process. Repetition works to intensify the sense of inevitability and suppressed despair that seeps into the larger landscape of the novel.

“Bir an sonra gözləri zil qaranlıqda heç nəyi seçib ayırmasa da artıq harda olduğunu dəqiq dərk edirdi...” (Rzayev,2003, p.152)

The phrase "Bir an sonra" ("a moment later") is an explicit grammatical temporal marker of relative order. It is a temporary moment of time after the introductory phase of confusion or sensory confusion. The monument has a strong narrative function in structuring the movement away from confusion towards clarity: the character's eyes are still unable to tell anything apart within the darkness, yet his mind is already aware where he is.

The words "a moment later" thus announce a silent but deep change of time, a change of inward vision. They call the reader's notice to the rapidity with which perception and understanding may be gained in the presence of bodily darkness and carry the reader silently from one mind-state to another.

"Now the wind grew strong and hard and it worked at the rain crust in the corn fields."
(Steinbeck, 1939/1993, p.2)

The temporal marker "now" is an explicit temporal marker that is used as an unambiguous deictic and grammatical marker. It situates the narrative definitely in the present of the action, following a transition from past accumulation to instant process. The word "now" indicates the turning point in the pattern of environmental deterioration.

The strength and persistence of the wind are emphasized as it begins to directly influence the land. "Now" intensifies the quality of urgency and immediacy of the instant, foregrounding the reader's attention to a place of exacerbation, the start of visible and devastating atmospheric power at work on the earth. The marker serves to make the shift from witnessing to acting, condensing the temporal stream and thematic interest of impending bad luck.

"...indi gecədir və uzun məsafələrdən, uçuşdan, hərəkətdən, müxtəlif yad lövhələrdən calaqlanmış gecə-gündüz bitib, ömrünü yeni bir gecə-gündüzə təhvil verib." (Rzayev, 2003, p.152)

The deictic time marker "indi" (i.e., "now") in the sentence is an evident grammatical and deictic marker. It situates the action in the immediate present as a temporal fulcrum against the preceding period of total movement, displacement, and foreign experience. By uttering "indi gecədir," the narrator freezes time in its process to provide a respite and transition time, the end of one cycle of experience and the beginning of another.

The sentence creates a reflective pause, highlighting passage and rebirth. The use of "indi" has the effect of marking closure and beginnings, of signaling the cyclical nature of time and the text's departure from a multivalent, fragmented past to a unitary, located present.

"His blue chambray shirt was stiff and smooth with filler." (Steinbeck, 1939/1993, p.5)

The temporal marker in this sentence is an implicit temporal marker; it is understood, conveyed by a present description of the state of the shirt. There is no explicit time word, but the past tense with vivid sensory detail anchors the moment to the narrative present.

The description freezes action momentarily to linger on a static visual detail, situating the reader within the character's immediate bodily reality. The stiff, streamlined nature of the shirt also quietly reminds us of the labor and poverty of toil, bridging the character's current look to his ongoing struggle without literally depicting movement in time.

Üç gün qaldılar Dakarda, Atlantik okeanında çimdilər, şəhəri dolaşdılar...
(Rzayev, 2003, p.154)

The temporal indicators contribute to constructing both the order of and the length of the actions. The phrase "üç gün" is an explicit temporal indicator that the actions took place over a period of three days. The verbs "qaldılar" (remained), "çimdilər" (swam), and "dolaşdılar" (roamed) are implicit temporal indicators in the sense that they place the actions in the past and as completed actions.

Thus, the chronological structuring uses an explicit duration marker and, in addition to that, implicit grammatical markers based on verb tense to create a dynamic, condensed chronology of their life. The structure of time brings depth to the story by unifying current activity with age-old historical roots.

"The coat shoulder peaks hung down on his arms, and even then the sleeves were too short and the front of the coat flapped loosely over his stomach." (Steinbeck, 1939/1993, p.5)

The temporal marker "even then" is an explicit temporal marker. It is a point of temporal contrast, indicating the fact that although the observable looseness of the coat was visible, the sleeves were still too short. The word evokes a simultaneity of incongruity, highlighting the character's clumsy or ill-proportioned looks.

It is this steady but understated marker that holds up the action ever so slightly, bringing to mind bodily detail that advertises larger themes such as poverty, inadequate preparation and displacement, without in fact moving the action along.

"Uca, ağappaq binaları, qamışla samandan quraşdırılmış komaları gördülər, Kermel bazarını və əsrlərdən bəri qolu bağlı qulların zindanı olan Qore adasını gəzdilər..."
(Rzayev, 2003, p.154)

The phrasal adverb "əsrlərdən bəri" is an explicit temporal marker for a long continuum of uninterrupted historical time, a time the prison on Gorée Island has existed and operated steadily. By way of contrast, the past tense verbs "gördülər" (they had seen) and "gəzdilər" (they had walked) are likewise present as felt temporal markers bringing the story onward, telling past and exploring.

Through this layering, the sentence places the characters' current experience within a context of continuous history. The temporally built-up structure firmly steers the narrative towards the future.

"Outside, the seated man stood up and looked over the cowl of the truck and watched the restaurant for a moment." (Steinbeck, 1939/1993, p.6)

The temporal adverb "for a moment" is an explicit grammatical temporal marker. It expresses a brief, limited moment when the man looks at the restaurant. The adverbs retard the action momentarily, stressing the man's sharp yet momentary look and producing a temporary interruption in the action sequence, building tension or vigilance within the scene.

"Sabah isə geri, vətənə qayıtmalıydılar." (Rzayev, 2003, p.155)

"Sabah" is an explicit temporal marker, and thus it's extremely clearly intended to be in terms of the future, the following day from the viewpoint of the current situation of the characters. Use of the modal form "qayıtmalıydılar" (they needed to go back) not only places the action in the future but also suggests obligation or need.

The structure of the temporal marker creates a forward movement in the story timeline, indicating a turnaround from their existing situations to their home country.

"He rolled his cigarette slowly and perfectly, studied it, smoothed it." (Steinbeck, 1939/1993, p.6)

The temporal markers are implicit temporal markers in this sentence. The time markers are not stated. The order of the ongoing actions implies an unstated chronology, such as rolling the cigarette in order to inspect it and smoothing it last. The unstated ordering tempers the pace slowly, underscoring the man's slow, deliberate, step-by-step action and his patience or habit in an otherwise attentive, quiet scene.

"Sonra oğul-uşaq basacaq sizi, macalınız olmayacaq belə-belə səyahətlərə, nə qədər cavansız, əliz-qoluz bağlı deyil, gedin gəzin də"...(Rzayev, 2003, p.155)

The temporal marker "Sonra" is an explicit temporal marker. It contrasts the characters' freedom ("nə qədər cavansız") with a future in which obligations (symbolized by "oğul-uşaq basacaq sizi", you will be surrounded with children) will constrain their freedom of movement. The form sweeps the reader along the characters' life journey, highlighting the constraint of freedom to be and urging them to enjoy their youth and mobility now.

Thus, "Sonra" not only organizes the temporal process but also emphasizes the thematic tension between present possibility and future limitation.

"At last he lighted it and pushed the burning match into the dust at his feet."
(Steinbeck, 1939/1993, p.6)

The temporal marker "at last" is an explicit temporal marker. It indicates the peak of a series of preparation movements: lighted and pushed a cigarette before the final action of lighting. "At last" expresses completion and relief, and it indicates that the long and tiresome process has been guided to its anticipated destination, curving the narrative beat less forcefully.

"Zaur fikrində həmişə Firəngizi çox bahalı şüşədən cilalanmış şəffaf güldana bənzədirdi". (Rzayev, 2003, p.154)

The word "həmişə" ("always") is an explicit temporal marker. It plainly indicates a frequency of, indicating that the likening of Firəngiz to a fragile, lovely vase by Zaur was ongoing and uninterrupted over a period of time.

The time marker puts the emotional perception squarely in a repeated, ongoing time frame, indicating that this idealized perception of Firəngiz was not a passing thought but an ongoing part of Zaur's inner life.

"The sun cut into the shade of the truck as noon approached." (Steinbeck, 1939/1993, p.6)

The temporal marker "as noon approached" is an explicit time marker. It is a suitable time marker, situating the action at a specific time of day.

The marker also creates a sense of forward temporal movement towards noon, generating tension and heat in the scene as well as establishing the passage of time in the developing story.

"Zaur hələ də yuxu içində idi, yuxu içində fikir eləyirdi..." (Rzayev, 2003, p.156)

The phrase "hələ də" ("still") is an explicit temporal marker. It precisely marks the continuation of the previous state, Zaur is still within the dream without entering wakefulness. This temporal marker unambiguously marks the uninterrupted and ongoing time of dreaming, confirming the temporal length of his half-conscious mentation.

"Sometimes I think I ought to take a course to be a fingerprint expert."
(Steinbeck, 1939/1993, p.11)

The temporal adverb "sometimes" is an explicit temporal marker, it marks normal or ordinary behavior or thinking at a not otherwise specified period. It notifies the listener that the thinking of speaker's whether to join a fingerprint scheme is not a continuous process but sporadic, it is not repeated or habitual, but it happens on different occasions or periods.

By employing "sometimes," the sentence insinuates the character's inner conflict or doubt, representing a habitual, unresolved desire. In narrative architecture, frequency markers like "sometimes" are used to tint character psychology and emotional lives across time, rather than placing the action at a specific point. By so doing, "sometimes" helps to extend the narrative temporality and add emotional depth without being tied to specific dates or times.

"Hələ də yuxudaydı, amma bu qoxudan başqa... heç bir şey duymurdu." (Rzayev, 2003, p.156)

The use of "hələ də" ("still") is an explicit temporal marker. It expresses extended continuation in the dreaming state. The focus of the use of "hələ də" is that despite the external stimulus (the smell), the character remains sleeping, hinting at temporal continuity and transition towards full wakefulness.

"The sun lay on the grass"(Steinbeck, 1939/1993, p.14)

The temporal marker is an implicit temporal marker in the sentence. The passage of time is only increasingly hinted at by reference to the location and action of the sun. Although no temporal adverb or phrase is called upon, the image of the sun lying on the lawn irresistibly brings daylight to mind.

The action of the sun to "lay" and "warm" enacts a calm and enduring moment in the broad sweep of daylight. The vision is anchored visually and atmospherically by this implied signpost without situating it in any specific hour or time, and so providing the story with a serene, natural temporal framework.

Implying temporal markers are characteristic of descriptive prose when atmosphere and setting are more crucial than precise timing. Here, the temporal function is employed to underwrite a leisurely, trouble-free narrative pace suitable for the easy or peaceful mood brought about by the warmth of the sun on the ground.

"Ayılmayıbsa, deməli, indicə görəcək onu..." (Rzayev, 2003, p.157)

The temporal marker "indicə" is an explicit temporal marker, it points to the action in the near future consciously. It signals the action (of "görəcək" — "he/she will see") to be close at hand at some future time after the present situation.

The use of "indicə" restricts the temporal setting of the narrative, expecting a brief interval between the here-and-now situation (still asleep) and the act of seeing about to happen. This signal heightens anticipation and accelerates the tempo of the story, putting the reader into immediate synchrony with the soon-to-be-lived experience of the character.

"For a moment the turtle rested." (Steinbeck, 1939/1993, p.15)

The temporal phrase "for a moment" is an explicit temporal marker signaling the beginning of a specified, bounded time span within which the activity of the turtle occurs. As opposed to an unmarked implicit reference, it exactly restricts the sleeping period of the turtle and emphasizes its shortness and transitional character.

The pause established by this stop gives rise to the rhythm of the story by introducing a break, a brief, momentary silence before the course of the narrative presumably goes on. Functionally, it holds the action for a moment, which emphasizes a moment of tact or import in the turtle's progress, suggesting an image of trying or endeavor traditionally symbolized by the turtle in Steinbeck's works.

Thus, the open temporal marker "for a moment" not only informs us when and how long the action occurs, but also successfully generates the emotional intensity of the scene.

"O gündən bəri birinci dəfə görəcək Təhminəni..." (Rzayev, 2003, p.157)

The temporal marker "o gündən bəri" is an explicit temporal marker, the clear temporal signal fixes with specificity the continuous flow of time from some earlier moment in the past (i.e., "that day") to the story's time.

The marker stretches over the interval of separation, highlighting the significance of the impending meeting. By establishing the timeline in a previous action and projecting it into the

future to the present, it heightens the expectation and urgency of significance in the character's future action ("görəcəkdir" — "will see").

"Instantly, head and legs were withdrawn and the short, thick tail clamped sideways into the shell." (Steinbeck, 1939/1993, p.18)

The temporal adverb "instantly" is an explicit temporal marker, it is a clear and concrete temporal signal that foretells quick, on-the-spot action in the narrative. It indicates that the turtle's withdrawal into the shell happens immediately, extremely fast and quick movement from activity to inactivity. Rather than reporting increasing activation, "immediately" compresses action into a split second, promoting an atmosphere of urgency and defensive response.

Mechanically, the time marker accelerates the pressure of the situation, amplifies the turtle's animal reaction, and maintains tidy narrative momentum. Similarly, "instantly" not only expresses the rapidity of something's happening, but also amplifies the sense on the line, perception, disclosure, and living, extending the scene.

"Arada bir dəfə görmüşdü Təhminəni." (Rzayev, 2003, p.157)

The explicit temporal marker "arada bir dəfə" indicates a solitary, isolated occurrence in otherwise extended time. It indicates a one-time occurrence ("once in between") in the past. The structure highlights both the scarcity and episodic nature of the contact, stressing that the contact was brief and intermittent. The use of "görmüşdü" (past perfect) also situates the event in an undoubtedly completed past time.

"Joad speeded his pace against the sun" (Steinbeck, 1939/1993, p.18)

The temporal marker is an implicit temporal marker in the sentence. Without an apparent adverb or temporal clause, the phrase "against the sun" functions unobtrusively as a time marker. It suggests that Joad's movement, more haste, is triggered by a shift of position or place of the sun, and this is used to indicate a shift of time and necessity for doing things prior to it being too late.

The tension underlying time brings motion and rhythm to the tale, hastening the story's pace without specifically declaring a moment or hour. Thus, while "the sun" is placed mainly to indicate a real physical body, the placement in context defines traveling along time and incorporates the emotional value of effort, patience, and need.

"İndi isə..." (Rzayev, 2003, p.157)

The temporal marker "İndi" ("now") is an explicit temporal marker, it is employed here as an overt grammatical marker, placing the action in the middle of the current phase of the story. It is signaling the sharp break between past thinking, remembering, or previous phases of the story to a present, ongoing circumstance. The use of "isə" (otherwise translated as "however" or "as things stand") is used to emphasize the contrast between past and present, emphasizing that a new era or mindset is breaking.

"İndi" is thus an organizational hinge in narrative, diverting the reader's attention away from looking back and onto the here-and-now events or feelings presently happening in the life of the character. It calls for dynamic movement of time by emphasizing movement and change in the temporal structuring of the text.

"He swept the leaves from a square and smoothed the dust".(*Steinbeck, 1939/1993, p.21*)

The temporal marker is an implicit temporal marker in the sentence. Both of the verbs remind us of a single instant of time, he sweeps first, then smooths, implying the succession of instants in spite of instants or spaces not being named. This call of sequential body action thus puts the reader's sense of time in the narrative, filling in for the natural order of events without disrupting an existing continuity.

Time is not measured or stated but sensed in the movement process by the character. While none of these immediate markers of time ("now", "then", "after") is employed, the verbs themselves ("swept" and "smoothed") successionaly succeed one another and thereby create a circumstantial succession of time.

"*Axşam tərəfi Zuğulba təpələrinin ardında qürub edirdi.*" (*Rzayev, 2003, p.161*)

Temporal marker "Axşam tərəfi" ("towards evening") is an explicit time marker which situates the action itself in a specific point of the day. It is the late afternoon or early evening, marking the end of light and the beginning of darkness.

By placing the scene here at this point of natural transition, the marker not only achieves chronological placement but also serves as a contributor to atmospheric mood in the story, something most traditionally achieved by closure, reflection, or emotional transformation.

Here the time of evening ("axşam tərəfi") and sunset ("qürub edirdi") work together to create an air of natural rhythm and temporal necessity, heightening mood and thematic effect of the passage. So "Axşam tərəfi" is both a time-signpost and mood-establisher, identifying the link of the story to time and place.

"At last one day they get out and away they go—off somewhere." (Steinbeck, 1939/1993, p.21)

The temporal phrase "at last one day" is an explicit temporal marker, firmly establishes the action in a planned but future-dated setting. "At last" suggests attainment after waiting and striving, and "one day" a future time, both vague and sure.

Together they create a sense of anticipation and determinism, in that even though they might be postponed or struggled against, somehow the characters are going to "get out" and continue. The temporal marker therefore, works to connect earlier or ongoing endeavors to a future solution, highlighting determination and optimism over time.

"Günəş təpələrin dalında gözdən itəndən sonra belə onun maili şüaları səmaya sancılırdı..." (Rzayev, 2003, p.161)

The temporal marker "gözdən itəndən sonra" ("after disappearing") is an explicit temporal marker, it is a clear pointer to chronological time. It clearly suggests that one thing, the sun falling behind hills, occurs before the second described event, the sun's slant rays continuing to span the sky. This is an order between the two events as well as a cause and effect order.

By means of this marker, the story creates an unqualified temporal point of reference: the observable sun is gone, but its afterimage lingers, foregrounding an instant of transition between light and darkness. The line contributes to the visual and emotional environment by inscribing the lingering beauty even after the "principal" event has elapsed. Thus, "gözdən itəndən sonra" not only places events in sequence but provides a richer symbolic meaning of persistence and consequence to the text.

"He always says what he couldn't tell a fella with his mouth wasn't worth leanin' on no pencil about." (Steinbeck, 1939/1993, p.25)

The temporal adverb "always" is an explicit temporal marker, it straightforwardly conveys a habitual temporal tendency, with the action (the man's speaking) being repeated and repeated at such regular intervals over time. It fixes habit and resolution of action and indicates that this is not a solitary or spasmodic action but a customary and habitual action of the character. The time marker "always," then, builds a character sketch in time, showing how some assumptions or traits are second nature and automatic to daily life or character.

"an' las' Christmus Granma sent a card"(Steinbeck, 1939/1993, p.26)

"Las' Christmas" is an explicit temporal marker, it is clearly a moment in the past, the last Christmas, and therefore an invariant temporal landmark. It places the action (Granma's mailing of a card) firmly at a precise moment in the past, anchoring the memory in a culturally unique and easily accessed moment in time. This creates nostalgia and affect, connecting private family memory to the overall structure of annual routines.

"This mornin' I didn' know what time to get up. (Steinbeck, 1939/1993, p.26)

"This mornin'" is an explicit temporal marker, it has to be the morning of the day being referred to by the character. It creates a definite and immediate temporal setting, situating the confusion or disorientation in a comprehensible, recent past. The word anchors the story in short-term memory, emphasizing the recency of the event and contributing to a sense of ongoing struggle or ongoing adjustment.

"Axşamın bu çağında sahildə kədərli bir dinclik hakim idi..." (Rzayev, 2003, p.161)

The temporal marker "Axşamın bu çağında" ("at this hour of the evening") is an explicit temporal marker, it is a clear and categorical expression of a specific time of day. It exactly places the scene depicted in a specific time slot, the later period of the evening, giving the reader a secure temporal anchorage. In indicating "this hour of the evening", the phrase not only indicates time but also establishes mood: evening here connotes quiet, contemplation, and sadness, most appropriately fitting the "kədərli bir dinclik" (sorrowful tranquility) announced.

The employment of this temporal indicator retards the narrative tempo, letting the atmosphere settle and making it more involving. It aids in the layering of the themes, with the time of day used to represent the mood of the environment.

"Wouldn't of had the fence if Uncle John didn' come drivin' in one night..." (Steinbeck, 1939/1993, p.29)

The temporal marker "one night" is an explicit temporal marker, it clearly puts a particular night in the past, even if the exact date is not specified. It clearly situates the event during a particular period so that the narrative can root the memory and close out an important shift or turning point. The marker also creates narrative tension, since night is likely to suggest clandestine, abrupt, or unexpected activity.

—Üç ay nə tez keçdi Zaur, hə?" (Rzayev, 2003, p.162)

The temporal marker "Üç ay" ("three months") is an explicit temporal marker, the time is a specified and expressed time utilized to quantify the passing of time fairly precisely. It is a

specific, past duration of time that has passed and on which the characters are currently looking back. This step puts the temporal distance between the past event and the utterance moment now, emphasizing the quick passage of time experienced by the speaker ("nə tez keçdi" – "how fast it passed").

The use of a time as precise as "three months" grounds the action very solidly in a time period. It allows the reader to attain both the affective impact (the swiftness and transience of time) and the chronological order of events. It also aids in the emotional tone of the account, expressing a mixture of nostalgia and amazement at how life and experience pass swiftly.

"After a time the women asked, What did he want?"[(Steinbeck,1939/1993, p.34)

The temporal marker "after a time" is an explicit temporal marker, it effectively conveys the elapse of an unspecified but palpable period of time since the past events and up to the point when the women acted (posing the question). It exhibits delay or slowness, serving to regulate the speed of the narrative as well as convey hesitation or the creation of curiosity. The marker quietly heightens the tension of the narrative, making it evident that the response did not occur instantly but subsequently after reflection or observation.

"Onda iyun idi, hə?" (Rzayev,2003, p.162)

The temporal marker "İyun idi" ("It was June" in English) is an explicit temporal marker, it is a specific mention of a named month. It places the action or recollection firmly in a specific time during the year within the calendar. By naming the month, the narrative provides the past action with a chronological location, so the reader will have a specific time in which to be aware of when the event retold occurred.

The "Onda" ("then") unobtrusively reminds the reader of the passage of time between the past event (June) and the present moment of recollection, offsetting the typical backward-looking mood of the discourse. It would typically be a mention of a particular month as a temporal prompt that would render the memory being recollected more vivid and real, organizing the narrative chronology and enabling the reader to follow the sequence more easily.

"The evening light was on the fields, and the cotton plants threw long shadows on the ground, and the molting willow tree threw a long shadow." (Steinbeck,1939/1993, p.42)

The temporal marker "the evening light" is an explicit temporal marker, the expression distinctly places the action of the story in the latter part of the day, with a definite temporal setting. It establishes the mood, atmosphere and informs the viewer that the action is occurring

at the end of the cycle of the day. By basing the description on "evening," Steinbeck uses time not only to organize events, but also to highlight the tone of quiet and impending closure.

“Həm də yaşa dolduqca daha artıq istəyirdi onları.” (Rzayev,2003, p.174)

The temporal marker "yaşa dolduqca" is an explicit temporal marker, it is a designation of successive temporal development expressing how the psychological needs or wants of the subject changed step by step during his lifetime. It is a clear marker, pointing to an evident connection between time and psychological development.

Syntactically, Azerbaijani "-duqca" is equivalent to English "as..." or "while...", forming a temporal clause expressing ongoing or cumulative change. It is universal in temporal application but language-bound in form, typical of Azerbaijani language forms.

"I was gonna sleep here tonight." (Steinbeck,1939/1993, p.51)

The word "tonight" is an explicit temporal marker, it clearly positions the action in question (sleeping) solidly within a near-future timeframe, the night of the same day the character speaks. It is an explicit marker because it unambiguously signals a recognized division of the day.

The "was gonna" (invariant past-future formation) signals that the intention was established before speech time, but "tonight" ensures that the temporal boundary is unmistakably perceived as imminent. This marker locates the narrative in time and also signals an individual expectation of immediate future action.

“Həm də bütün bu əlaqələri — əgər doğrudan da olubsa bu əlaqələr — bizim münasibətlərimizdən qabaq olub...” (Rzayev,2003, p.184)

The explicit temporal marker "qabaq" is an unambiguously marked anteriority one, showing that certain events have already been happening before the present romance of Zaur with Təhminə. It puts a definite distinction between the time when things existed in the past and those emotionally or in relation occurring currently, which is essential during the viewing of the logic of the character or emotional rationale. Syntactically, the phrase "bizim münasibətlərimizdən qabaq" is a temporal prepositional phrase that places things on a timescale to the said relationship.

“If I had enough jalopies I’d retire in six months.” (Steinbeck,1939/1993, p.62)

The explicit temporal marker "six months" indicates unambiguously a time interval in the future within which the specific event (retirement) would occur on the condition (having

adequate jalopies) being met. Through the delivery of a definite interval, the marker places the event in the future, so the reader comes to have an unequivocal perception of the timeframe during which the intended change would take place.

This type of marker is used to locate the temporal progression of the actions, and signal the future contingency of the speaker's retirement based on an external state (the number of jalopies). It is also a marker of planning and expectation, with a focus on a specific time span (six months), which adds shape and definiteness to the action the speaker is going to undertake.

“Hələ dünən bu zəngin bir mənası vardısı, bu gün, Dadaşla söhbətdən sonra tamam yersiz bir iş olardı.” (Rzayev, 2003, p.191)

Comparing two absolute points in time, i.e., "dünən" and "bu gün", these explicit markers create a contrasted dualistic temporal contrast on how an interview with Dadaş has impacted intellectual or emotional change with Zaur on a daily basis. This is a plot reversal, whereby what was presumed to be making sense ("zəngin bir mənası vardısı") now turns out to be senseless or out of place ("tamam yersiz bir iş olardı").

The conflict is for the sake of underlining the instabilities of Zaur's psychological condition and to its amenability to new information or observations. This transformation is a change of narrative, i.e., something which previously had been experienced to be meaningful ("zəngin bir mənası vardısı") now seems absurd or incongruous ("tamam yersiz bir iş olardı"). The contrast underlines the tentativeness of Zaur's emotional state and the manner in which it hangs on received information or arriving viewpoint.

“Nex’ noon she’s outa her head, an’ she dies at about four in the afternoon.” (Steinbeck, 1939/1993, p.68)

These explicit markers are used to create order in the events in the larger narrative. The use of specific references to time, "Nex' noon" and "around four in the afternoon", guides the reader through the sequence of events in time. This detailing of time flow is essential for an understanding of the chronology of events and for the reader to trace the developments and changes in the plot.

Temporal order is central to the emotional significance of the story. The shift from noon to afternoon places the reader in a circumscribed time frame, which helps in conveying the inexorable passage of the woman's disease and death. The clear temporal indicators heighten the tragic atmosphere and highlight the relativity of time in moments of calamity. Time seems

to pass rapidly, leading to the final act, the woman's death, in a closely knitted and emotionally charged time frame.

“Zivər: —Sabah sənin ad günüənə gələcəklər, — dedi.” (Rzayev, 2003, p.194)

The employment of the explicit temporal marker "sabah" places the television broadcast in the immediate future, building expectation. It also happens to be Təhminə's professional and personal interest, and by extension, indirectly constitutes an emotional lure for Zaur, drawing him into her world from a distance.

It is structurally employed to advance the plot and create temporal continuity of events. It also indirectly shows Təhminə's self-confidence and independence, which is played against Zaur's internal strife throughout the novel.

“But now Granma an’ Grampa both sleeps in the barn.” (Steinbeck, 1939/1993, p.75)

The explicit temporal marker "now" is a direct reference to the point in the story. It is used to inform the reader that what is occurring in the sentence is happening now, as opposed to something that happened before this point. Here, "now" emphasizes the existing or ongoing state, emphasizing the point that both Granma and Grampa are sleeping in the barn as of the current narration.

Here, through the use of "now," the sentence places the situation firmly in the present tense, reiterating the point that this is their current status. The use of "now" is employed to highlight the contrast between what has been in the past and what is currently happening, effecting a transition from past events or circumstances to the present. In general, "now" is employed as a time anchor, which causes the reader to focus on the momentariness of action. It works to position the event in time in the unfolding narrative, providing a reference point that is current and relevant to the unfolding story.

“Atası həmişə erkən yatar, səhər də ertədən durardı.” (Rzayev, 2003, p.195)

This sentence utilizes explicit temporal indicators to create a habitual temporal environment. Using "həmişə" and "ertədən" as explicit indicators expresses the idea of habit and regularity in the father's existence explicitly. These indicators validate the concept of repetition and temporal consistency, which may be a sign of more general cultural values related to orderliness, discipline, and conventional family patterns. The use of language – e.g., "erkən yatar" and "ertədən durardı" – situates the character within a repetitive daily cycle, with an emphasis on the natural sequence from evening to morning.

This narrative structure not only situates the character in time but also suggests symbolic continuity — the father figure as symbol of dependability and the passage of time. Second, this repetition of action related to time may be an indication of emotional distance or predictability, in contrast to more emotionally charged or explosive characters. In literary usage, such markers are normally used to mark generational disparity (e.g., parent-offspring) or to highlight cultural convention regarding punctuality, labor, or accountability. This articulation of time has a greater narrative function in common with the establishment of temporal atmosphere in which action and virtue by the character can be read — either as wondrous, stifling, or mawkish, as from the perspective of the narrator or protagonist.

“And in the morning, the light on them, bay light.” (Steinbeck, 1939/1993, p.87)

The explicit time marker "in the morning" specifically indicates a time of day, placing the action in the morning. It is an explicit marker because it gives the reader a definite point of reference for the time at which the scene is taking place. It shows explicitly that the action takes place in the morning, helping to build the temporal setting of the scene. Here, "in the morning" carries a similar sense of routine or regularity, as it suggests the existence of a daily routine or cycle. The use of "morning" also suggests that this is a routine that happens more than once, something that happens in cyclical fashion with the break of dawn.

This provides the scene with its rhythm and continuity and makes the reader visualize this time of day as being part of the normal life of the characters. In addition, the mention of "the light on them, bay light" also reinforces the implication of a specific time of day, as morning light has its own unique quality, casting a certain color or glow (in this case, "bay light") which is unique to this time of day. This has the effect of further grounding the setting in a temporal frame, so that the reader can associate the description with morning hours and the mood that comes with them.

“Dəqiqəbaşı əlini cibinə atır, "Ronson" alışqanını çıxarıb odlayırdı...” (Rzayev, 2003, p.195)

The explicit temporal marker "dəqiqəbaşı" ("every minute") is used to describe a habitual, repeated action and is used to emphasize the ritualistic, nervous behavior of the character. The repetition evokes the idea of action being taken in anxiety, distraction, or expectation and creates a sense of inner turmoil or conflict. It also indicates that the character is trying to calm down or hold himself together in a situation that might be out of his control. The idiom also implies repeated, almost compulsive movement, and it refers to the

psychological response to pressure. The marker places the activity in a specific temporal context (every minute), emphasizing tension in the scene.

“And clothes—take all the clothes. And—the rifle? Wouldn’t go out naked of a rifle.”
(Steinbeck, 1939/1993, p.88)

This line uses conditional and customary language to describe a present and perhaps customary situation—a need for preparedness before leaving. The implicit temporal marker "Wouldn't go out" is an expression of unstated temporal expectation on the basis of present or customary behavior. It does not indicate a time (e.g., "tomorrow" or "last night") but certainly evokes a generic condition that exists at any time someone may leave, especially in the context of adversity or danger.

The necessity to take a rifle suggests a contextual routine or culturally conditioned assumption, especially in the context of the Dust Bowl era, when security and survival were paramount. Therefore, although the sentence does not have an explicit temporal marker, it is predicated upon an ongoing implied time period—any momentary occasion of leaving the house—and can also imply near future. This type of marker can be best referred to as implicit conditional-temporal, typically used to mark repeated actions or obligatory future circumstances, which are presupposed on the basis of convention or situation and not time words.

“Bilmirəm hara gedirsən... nə olsun ki, üç günə qayıdacaqsan?!” (Rzayev, 2003, p 209)

The explicit temporal marker "üç günə qayıdacaqsan" (or "you will return in three days") is a time-named marker of the duration in the absence and is used to indicate a certain duration of time. But it is employed here in this instance to decline the sense of the trip, as if to say that no matter how short the trip has been, in reality, there is some worth or value of an emotional kind.

The speaker is really downplaying the significance of the trip by pointing out the shortness of the absence, probably being sarcastic and overemphasizing frustration or dismissing the trip as significant. This creates tension in which the speaker seems to downplay the problem, but the underlying tone can be suppressed emotional desire or need to demonstrate incredulity at the need for the trip.

“Tom watched her working, and his eyes smiled.” (Steinbeck, 1939/1993, p.98)

This sentence does not have an explicit phrase like "yesterday," "at noon," or "in the morning." But it uses the simple past tense verbs "watched" and "smiled," which serve as

implicit temporal markers. These verbs are indicative that the actions were done in the past of the narrative, situating the reader in a chronological order of events.

Such verb choices in literary narration are temporally implicit because they allow for the identification of when events occurred within the narrative progression, although an explicit date and time are never given. Thus, the temporal information in this case is within the tense itself, rather than in overt adverbials.

"Səhər saat 10-da Mayakovski metrosunun yanındakı yeraltı keçiddə Bakı təyyarəsinə bilet aldı." (Rzayev, 2003, p.217)

The explicit temporal marker "Səhər saat 10-da" is a time identifier, placing the event in a specific moment on the story timeline. This kind of data-point marker allows readers not only to visualize the chronology of events in time but even the rhythm and sense of urgency that one's actions express. By naming the hour (10 AM), the narrative achieves temporal specificity, which has a tendency to either coordinate events in the same moment or highlight an action's importance within the narrative. The use of "səhər" (morning) is also symbolically resonant with beginnings, clarity, or charting, particularly significant in a narrative where traveling or choosing is on the menu (e.g., buying an airplane ticket).

Moreover, this very precise timing lends the narrative an atmosphere of documentary realism. It mimics the language of reporters or experts, imparting the seriousness or finality of what is unfolding in a matter-of-fact manner. For instance, purchasing an air ticket — especially in a Cold War-era Soviet setting — can represent flight, estrangement, or transit into a fateful turning point.

The reference to Mayakovski metro and a specific city environment completes the temporal marker with spatial anchoring, creating a chronotopic unit (spatiotemporal convergence) that situates the action in precisely time and place. This adds to the sense of realism and immediacy of the scene, making it simple for readers to imagine and feel the scene easily.

"She never been rolled." (Steinbeck, 1939/1993, p.101)

The adverb "never" is an explicit temporal marker, it indicates time explicitly by indicating that an event (being rolled) has not occurred at all in the subject's past. Although the grammar is colloquial (dropping "has"), the temporal sense remains intact and obvious.

This negative frequency marker indicates a complete lack of experience or unbroken condition, likely for a vehicle or article. Temporally, "never" is a pan-human sign, appearing in

languages to indicate non-occurrence. It is not a temporal, but a general and absolute indication of past time negation. The phrasing is working-class rural American of the 1930s, but the temporal employment of "never" is culturally general and common knowledge.

3.3. Universal temporal markers: data-based and culture-specific

"In the last part of May the sky grew pale and the clouds that had hung in high puffs for so long in the spring were dissipated." (Steinbeck, 1939/1993, p.1)

The temporal marker "in the last part of May" is a data-based temporal marker. It places the action on the cusp between spring and summer in a positive way. By placing the action in late spring, Steinbeck signals a change both in seasonal conditions and in emotional tone. The lightning sky and melting clouds also foretell a fall from strength with the suffering that is to follow. This temporal marker places action in an authentic, real-life time, and it contributes to the mood also a sense of change, unease, and impending doom, so that the reference to time becomes a literal and metaphorical temporal marker.

...bütün vaxt-zaman anlayışları qarışıq düşmüş və Zaurgilin ömrünə üç saat əlavə olunmuşdu. (Rzayev, 2003, p.151)

The application of "üç saat" is a data-based temporal marker of a definite period of three hours. It quantifies the temporal added to the lifespan of Zaur and others and hence marks a measurable and palpable passage of time. Its use of a duration of time anchors the event in the narrative to a facts-based universal time system of time (hours as units), recognizable worldwide in any given cultural background.

The word implies a peculiar distortion or deviation from the usual perception of time, further underscored by the phrase "vaxt-zaman anlayışları qarışıq düşmüş" ("all notions of time became confused"), a phrase that suggests a dreamlike or otherworldly nature of the experience of time. The marker thus not only measures time, but also underscores the narrative significance of truncated temporality in the narrative.

"Then it was June, and the sun shone more fiercely." (Steinbeck, 1939/1993, p.1)

The temporal marker "then it was June" is a data-based temporal marker, it places actions in the story in early summer, situating action in an exact, date-based time. "Then" is a temporal adverb placed to describe progression forward, explaining that time was moving in its time was moving in its normal course.

By pinpointing the arrival of June, Steinbeck emphasizes a period of intensification, the bright heat of the sun mirrors rising strain and rougher environmental requirements. This change in time not just organizes the narrative chronologically but also augments the strain of tension and inevitability, as it was, signaling that the challenges threatened hitherto are presently at last occurring. Thus "then it was June" is temporal anchor and affect enhancer all in one, being both the temporal specificity and affective strength.

"Bakıyla Moskva arasındakı bir saatlıq fərqi də bunun üstünə gəlsin — ömürlərindən dörd saatlıq hədiyyə almışdılar." (Rzayev, 2003, p.151)

The terms "bir saatlıq fərq" (a one-hour difference) and "dörd saatlıq hədiyyə" (a four-hour gift) are data-based temporal markers drawn from measurable extent. The single hour difference between Moscow and Baku is an actual, calendar-specific temporal lag, and the "four-hour gift" symbolically emphasizes a felt sense of extension or additional bonus of time in one's existence.

These signs operate together to point up time not merely as chronology, but as lived, enjoyed time, time that may be sensed as gained or lost. This formulation of time as a "gift" is emotionally engaging, suggesting a temporary but precious relief from the characters' lives. This integration of literal and figurative time enriches the narrative's exploration of temporality, memory, and existential awareness.

"When June was half gone, the big clouds moved up out of Texas and the Gulf, high heavy clouds, rain-heads." (Steinbeck, 1939/1993, p.1)

The temporal marker "when June was half gone" is a data-based temporal marker, it exactly indicates the point in the story by marking a precise halfway point within an recognizable month and inferring a perception of time past. By reporting the half of June as passed, Steinbeck develops a sense of urgency and of growing change.

The clouds of heavy rain that follow this milestone remind one of a change in the weather and mirror the mounting tension, psychic and natural. This milestone places the order of events first in an orderly sequence and adds to the mood with the promise of an impending turning point. So "when June was half gone" is used to graph time realistically and also to underscore the novel's general determinism and crisis-threatening issues.

"Yer kürəmiş zaman zolaqlarına bölünüb, Qərbdən Şərqə getdikcə hər zolaqda bir saat irəli düşürsən." (Rzayev, 2003, p.152)

The employment of "zaman zolaqları" (time zones) and "bir saat" (one hour) is a date-based universal temporal marker, calling up the officially regulated world system of time measurement in geographies. This factual statement is universal temporal logic—that in an eastward movement from the west, each time zone is a one-hour advancement. It grounds the narrative in real-world chronometry, attesting to the objective, scientific temporal ordering.

At the same time, this temporal signifier can be endowed with symbolic resonance, thereby referring implicitly to the universality of passage and relativity of experience in relation to one's position in the world, a concept which could contribute to broader themes of movement, distance, or transformation in the narrative.

"Moskvada saat on bir olanda, Bakıda on ikidir..." (Rzayev, 2003, p.153)

Markers "saat on bir" (eleven o'clock) and "on ikidir" (it is twelve) are date-based universal temporal points that illustrate an exact, quantifiable disparity in time, the one-hour disparity between Moscow and Baku. These markers are indicative of more than synchronicity between two places; they quietly indicate the relativity of time and the way chronological concurrence varies depending on the place. These words can emphasize geographical and cultural distance and affirm common but asynchronous lived experience. Saying both times names two cities with the story and implies connection, contrast, or simultaneity, which might have stronger thematic or emotional implications.

"In the middle of that night the wind passed on and left the land quiet."
(Steinbeck, 1939/1993, p.2)

The temporal marker "in the middle of that night" is a data-based temporal marker, it fixes the event precisely at the blackest, still moment of the night, reinforcing a sense of hush and transformation. In associating with the midpoint on the same night that devastation occurred, Steinbeck points to an ordeal of nature, the power of the gale has subsided and an evanescent silence falls across ravaged land.

This moment fixes events in an irreversible sequence of time and also creates the emotional backdrop: the stillness after the hurricane blast is not serene but of exhaustion and aftermath. Thus, "in the middle of that night" not only places the tale in a specific moment in time and continues the novel's focus on vulnerability, survival, and cringe-worthy pauses between suffering.

"Afrikanın iyi kimi. Amma bu Afrikanın iyi deyildi." (Rzayev, 2003, p.156)

Even though there is no explicit temporal marker in this sentence, there is a culture-specific relative reference to Africa that provokes a sensory memory or associative experience of some place. "Afrikanın iyi kimi" ("like the odor of Africa") suggests prior experience or distant familiarity, and the temporal distance is signaled indirectly through cultural and spatial memory.

Although not quantifiable in a time-specific manner, the sentence travels on a subjective level of temporality, where smell recalls memory, with place, identity, and experience of the past. It is an illustration of how temporal and spatial perception can be intertwined with personal and cultural memory, without any date or clock ever being called upon.

"In the morning the dust hung like fog, and the sun was as red as ripe new blood."
(Steinbeck, 1939/1993, p.2)

The temporal marker "in the morning" is a data-based temporal marker, forcefully positions the action in the morning after the ruin of night, pointing to the sequel of the previous upheaval. Morning, traditionally evoking renewal and hope, is used ironically here: instead of renewal, the world is parched as fog, and the blood-red sun portends peril and wasteland.

This time marker establishes sequence of events and builds up emotional tension, suggesting the result of natural devastation carries over into the following day. "In the morning" thus establishes contrast between expectation and terrible reality, enhancing Steinbeck's loss, survival, and merciless outcomes of the environmental forces theme.

"Hardan gəlib çıxdı bu qoxu bura, Dakara, otelin 17-ci mərtəbəsinə?" (Rzayev, 2003, p.156)

The sentence has a spatial marker instead of a temporal one. The use of "Dakar" and the "17th floor of the hotel" locates the action in a real geographic space, drawing attention to the physical location where the action is occurring. The use of Dakar is culturally specific because it situates the scene in Senegal and gives the story a particular cultural and regional identity. This locative reference positions the sensual experience of the "smell" in a precise, culturally demarcated place, evoking atmosphere without providing overt time cues. The sentence subtly evokes the interaction of geography, sensuality, and identity, positioning in the foreground of the reader's experience of setting.

"Biryolluq, həmişəlik, dönüb-qayıtmaz bir mütləqlikdir..." (Rzayev, 2003, p.157)

The expressions "Biryolluq" (one-way), "Həmişəlik" (forever), and "Dönüb-qayıtmaz" (irreversible) are cultural markers of time specifically arising in Azerbaijani thought and carry

the existential and philosophical implications of the concept very strongly. These terms express a feel of ultimacy for all time, emphasizing persistence and irreversibility of direction or decision.

Within the context of Azerbaijani culture, which is focused on the perspective of the past in relation to concepts regarding destiny, fate, and how time passes, these terms will carry the sound of linear time that cannot be undone, wherein some seconds or choices must remain unrepented. These landmarks are not merely chronological but also cultural and, thus, bear an orientation to acceptance of necessary going beyond time and terminus to necessary gone acts, implying fatalistic or existentially-comprehended view of man.

"And the children came out of the houses, but they did not run or shout as they would have done after a rain." (Steinbeck, 1939/1993, p.3)

The temporal cue "would have done after a rain" is culture specific temporal marker evoking common knowledge about how groups of people tend to react to rain, with enthusiasm, regeneration, and liveliness. By juxtaposing the somber mood of the children against the lively response one would have after rain, Steinbeck is highlighting lack of liveliness and relief. Along with placing the action on a shared seasonal rhythm, such a temporal indicator is a break from typical patterns of feeling, highlighting the extremity of gloom induced by dust and drought. So "would have done after a rain" refers indirectly to some unspecified time limit and lends the scene an air of loss, emotional chill, and shattered natural rhythms.

"Bu sahil — Pirşağı tərəflərdəki Mayakdan Mərdəkandan o yana ucalan QRES borusuna qədər uzanmış bu sahil..." (Rzayev, 2003, p.161)

"Pirşağı tərəflərdəki Mayakdan Mərdəkandan o yana" (from lighthouse in direction of Pirşağı to past Mərdəkan) is a spatial landmark specific to Azerbaijani culture and merged irremovably into Azerbaijani terrain. Use of toponyms like Pirşağı and Mərdəkan anchors significance in a local context, opening up an implicit correlation to Azerbaijani culture and local history. Such toponyms may not be yielding evident temporal relation, yet they are temporal as they remind one of the past or what one has experienced in relation to such places. The mention of those mythical places creates a sense of the past landscape and passage of time in local geography and tradition. The time is present indirectly but forcefully felt because the places mentioned might have altered with the passage of time, evoking thoughts about historical development and landscape change.

"His hands were hard, with broad fingers and nails as thick and ridged as little clam shells." (Steinbeck, 1939/1993, p.5)

The temporal phrase "his hands were hard, with broad fingers and nails as thick and ridged as little clam shells" is culture specific temporal marker, it is a low-key temporal signal, quietly proposing the passage of biographical time, a lifetime of physical labor. By no means pinning down some precise date or point, the detail substitutes for the dispersed generalized physical effect of decades of physical labor as made visible on the body. It is arguably culture-bound, insofar as this kind of imagery would be within the purview of lower-class laborers in agricultural or labor-intensive settings, particularly the experience of the time during the Dust Bowl era. Steinbeck uses this body signifier to infer a past existence, transacting narrative of the character into experience and class. Thus, time is written not in narrative but in physical traces, complicating the character's past and situating them in a specific socio-historical moment.

"—5 iyun 1965-ci il." (Rzayev, 2003, p.162)

The time indicator "5 iyun 1965-ci il" (June 5, 1965) is a data-time indicator, with a precise date firmly situating the event in time. By specifying day, month, and year, it provides objective, factual time information that is clear and fact-based. This type of marker has the function of situating the action in a specific time, and of letting the reader know exactly when the event occurs. In addition to its chronological function, this date may also carry cultural or historical significance, depending on the context in which it is used, making it rich in other layers of meaning or connotation attached to specific events or periods.

"His gray cap was so new that the visor was still stiff and the button still on, not shapeless and bulged as it would be when it had served for a while all the various purposes of a cap—carrying sack, towel, handkerchief." (Steinbeck, 1939/1993, p.6)

The newness of the gray cap as specific, its stiff visor and unbroken button is a culture specific temporal marker, which introduces the fact that it has only just entered the life of the character. Positioning its current condition next to the manner in which it "would be when it had served for a while," Steinbeck implies a time in the future and indicates the wear that comes with utilitarian, repeated use. This reference is somewhat culture-bound since the fact that a cap had been used as a carrying sack, towel, or handkerchief is typical of the resourcefulness and creativity of rural working-class culture. The hat is no longer simply clothes, it's a temporal index of a life of working with one's hands, restraint, and multivalence of necessity. Steinbeck

therefore writes, matter-of-factly, of how situation and time make daily objects temporal signs of survival and identity.

“Beş-altı il çəkmişdi bu müddət...” (Rzayev, 2003, p. 174)

The time marker "beş-altı il" clearly specifies a duration of about estimated years, and described was the duration or event that continued for about five or six years. The duration marker is quantitative in nature because it offers quantitative, calendrical temporal information to the reader and suggests precise information on the duration of the time interval, though with some use of vagueness. It is data-based in nature as it conveys measurable, calendar-based temporal information. Such a use of time markers is required to place events in a given temporal framework and enable one to understand the duration and seriousness of the experience being narrated. This also produces a narrative thickness, implying endurance, change, or transformation over otherwise quite a long time.

"He wore a pair of new tan shoes of the kind called 'army last,' hobnailed and with half-circles like horseshoes to protect the edges of the heels from wear." (Steinbeck, 1939/1993, p. 6)

The reference to the "new tan shoes... called 'army last'" is an implicit culture-specific temporal marker, placing the character in a particular socioeconomic and historical context. The term "army last" is government-standardized, standardized World War I and Great Depression era shoe style, connoting ruggedness, frugality, and excess military. Though not date-stamped as such, this information grounds the story in the early part of the 20th-century American working-class experience, specifically in depressions, when such clothing was readily worn by the displaced or destitute. Mention of hobnails and safety half-circles also works to reinforce the expectation of durability over the long run, and the migratory, fluid lifestyle of the character. By referencing social class, historical moment, and long-standing conflict in this culturally freighted footwear, Steinbeck effectively makes time and place legible through material culture.

“Ali məktəbə daxil olduğu il atası ona, 'Moskviç' bağışlamışdı...” (Rzayev, 2003, p. 174)

The word "Moskviç" refers to a well-known Soviet car model in wide availability and request in the USSR since the mid-20th century until the fall of the Soviet regime. In this sentence, the signifier is not only an object of the action (a present) but also a sign of time, pointing at the event with a certain time interval — presumably from the 1960s through the 1980s. In Soviet life, cars were not affordable, and ownership of a Moskviç typically signified economic stability as well as social standing. So even without an overt date or time marker, placement of the culturally evocative brand within the story promotes action in a specific socio-

political period, which readers familiar with Soviet existence recognize immediately. This renders it culture-specific as the reader's ability to infer the time period relies on shared culture or common knowledge of history. It is not universal and is not necessarily dated but exists in the very specific context of Soviet material culture and social mores.

"The music stopped in the restaurant and a man's voice spoke from the loudspeaker, but the waitress did not turn him off, for she didn't know the music had stopped." (Steinbeck, 1939/1993, p.6)

The mention of music stopping at the restaurant and a man talking on a loudspeaker is an indirectly culture-bound temporal marker, quietly situating the action in 1930s rural American context, during which time loudspeakers were beginning to become common features in public spaces such as diners. This technological element freezes a specific moment in modernity and everyday life, a shift from silence or actual sound to mechanized sound, and refers to the everyday cultural environment of the period. Although not explicitly referred to a date, the loudspeaker suggests a temporal setting of early 20th-century America, which emphasizes setting and mood. Also, the waitress's failure to notice the change is characteristic of an inattentive or emotionally charged environment, which supports the novel's more general patterns of adversity and alienation.

"30-cu illərdə ucqar bir dağ kəndindən Bakıya gələndə Məcid Zeynallının yamaqlı çəkməsi... vardı." (Rzayev, 2003, p. 177)

"30-cu illərdə" is an explicit, data-based temporal marker that points specifically to a certain point in time — the 1930s. It situates the narrative or quoted event in a specific decade of the 20th century so that the reader can situate the described situation (a move from a mountainous village to Baku) within a known socio-political and historical framework. The 1930s were a formative period in Soviet history, one of fast industrialization, collectivization, and rural to urban migration. To name this period is not only to provide a temporal reference point for the action but also to invoke historical and cultural connotations—privation, economic poverty, and transformation—which are subtly underwritten by the image of "yamaqlı çəkməsi" (mended boots), suggesting poverty or thrifty living. Thus, this marker works both explicitly—by referring to the decade in a direct way—and contextually, by alluding to the socio-economic context of the era through a concise but evocative temporal point of reference.

"I took a course in that two years ago." (Steinbeck, 1939/1993, p.11)

The time signal "two years ago" is a data-marked time, i.e., an exact unit of time whose measure can be determined. It puts the event of the sentence in prior reference to the given point, i.e., the action (taking the course) occurred two years before the given moment when which the speaker speaks. This kind of marker is used to organize the time line of actions and delivers a manifest temporal image, and by this the reader or hearer can visualise the distance of time from the action and the moment of reading or listening. It is comparative to real time, and unlike anchored in a point of time, hence it is more responsive and responsive for use in non-formal or informal text.

“1936-cı ildə Leninqradda dissertasiya müdafiə elədi...” (Rzayev, 2003, p. 177)

The temporal marker "1936-cı ildə" is an overtly stated, data-specific mention of a particular year — 1936. This marker provides an exact chronological point within the narrative, anchoring the academic event (defense of a dissertation in Leningrad) to a given moment in history. Using a specific year like this allows the reader to not only know when the action took place, but to place it in broader historical and geopolitical contexts. 1936 is in the Stalinist period of Soviet history, the period marked by ideological severity, tight academic regulation, and widespread political repression.

Thus, the act of defending a dissertation in Leningrad that year may also implicitly convey the ideological climate and rigorous academic standards or restrictions the individual had to work under. As an evidence-based marker, it is objective, factual, and provides a good temporal reference, which helps define the chronology of the character's life or career path. It is particularly useful for historical or biographical narrative, since it permits the integration of individual milestones into the larger picture of historical events.

“Been there four years.” (Steinbeck, 1939/1993, p. 12)

The time marker "four years" in the phrase "Been there four years" is a data-based time marker and is used to indicate quantifiable time duration. It informs us of the duration of years for which the subject (Joad) has been at a certain place, here presumably prison. By pinning down a particular duration, this marker not only places the action in the past but also implies an experience and scale, communicating the burden and importance of that time. The term "four years" is used in an attempt to provide a quantitative point of reference so that the reader can then understand the duration, contributing to the temporal structure of the story and possibly highlighting the emotional or psychological impact of that duration.

“Qırxıncı ilin sentyabrında Zaur dünyaya gəldi...” (Rzayev, 2003, p. 177)

The temporal marker "Qırxıncı ilin sentyabrında" is September of the fortieth year, a precise date marker that situates the event of Zaur's birth within a particular temporal context. The marker is a pointer to a particular month and year within the larger timeline of events. Its deployment certainly indicates a specific year in the 20th century (e.g., the 1940s), thus providing an absolute historical context of Zaur's birth.

Through the use of such a fact-bound temporal reference, the narrative links Zaur's birth with a specific point in history, allowing the reader to situate the event not only within the narrative framework but also within the broader history of the times. This highly specific temporal reference is valuable when it comes to understanding chronological order as well as potentially triggering cultural, political, or historical associations based on the precise year stated.

"I got seven years, account of he had a knife in me." (Steinbeck, 1939/1993, p.25)

The time marker "seven years" in the sentence "I got seven years, account of he had a knife in me" is a duration of a prison sentence that provides an easily quantifiable measure of time. It is an event-based time marker that clearly states the duration of sentence the speaker received. This indicator links cause (the action of stabbing) and effect (seven-year penalty), which provide a temporal pointer to the penal or legal outcome of the deed. Seven is relevant because not only does it set the incident in time, it also suggests seriousness and scope of the offence as well as iterates on the impact of time on the speaker's existence.

"Dava düşdü və topçu-zabit Məcid Zeynallı Sevastopolda yaralandı..." (Rzayev, 2003, p.177)

This specific temporal clue, "Dava düşdü", is not regarding a unique quantifiable time but instead suggests something historical. Here, it is a culturally specific word for fighting or battle, probably connected to the backdrop of World War II (WWII), but not mentioning the war. In the majority of cultures, it is a heavy word, which implies a large-scale war. Mentioning "Dava" (battle) and adding "düşdü" (fell) indicates that the event must be of serious importance. This cultural reference reminds one of the WWII era, and even more so key battles where human lives were involved.

Not being directly written so that it will be World War II enables the text to rely on general historical background knowledge and facts and thus this indicator is highly cultural and indirect for people who are knowledgeable about the era. Mentioning Sevastopol, a hub during WWII, specifically references back to mention the war further. Hence, this time marker relates

the event to an overall history and emphasizes its relevance without using a particular date or war title. It brings one back to the wartime situation and the impact that it had on individuals and countries.

"Then you ain't heard nothin' about your folks for four years?"

(Steinbeck, 1939/1993, p.25)

The temporal indicator "for four years" in the utterance "Then you ain't heard nothin' about your folks for four years?" is a clear duration indicator used to specify the extent of time during which the activity (having heard nothing from the family) has been going on. This fact-based temporal marker emphasizes the very long period of lack of news, as well as the affective value that can be placed upon such a very long period of nothing being heard. It stresses passage of time and emotional or relational disconnect felt by the speaker. By specifying the four years, it not only addresses the length but also the length of that silence, imply a lengthened absence that may have extended emotional or relational consequences.

"'Merry Christmus, purty child..." (Steinbeck, 1939/1993, p.26)

The phrase "Merry Christmus, purty child" is an American culture-specific marker for Christmas cultural practice. Usage of "Merry Christmus" (a nonstandard, colloquial spelling of "Merry Christmas") signals a cultural mode of address in Western celebration of Christmas. Usage of the term "purty" (a phonetic spelling of "pretty") is a second order of regional or colloquial use, possibly southern or rural America, and another cultural allusion. This sentence also has a tone of sentimentality and nostalgia characteristic of seasonal greetings, especially those intended to be warm and affectionate. The sentence "Got no 'lectric lights, got no shower baths" is a culturally specific indicator of the housing conditions and economic status of certain social groups, primarily rural or underprivileged ones.

"Got no 'lectric lights, got no shower baths." (Steinbeck, 1939/1993, p.26)

The presence of "'lectric" (a casual shortening of "electric") and the absence of modern conveniences like electric light and shower bath suggest a location or time when these devices are not available. This would be reminiscent of the countryside, blue-collar life during the Great Depression or any other time of economic hardship when many homes were without the necessary modern amenities. Vocabulary usage and lack of formality in sentence suggest a dialect closely linked to some geographic or socioeconomic background, suggesting economic and cultural differences of the period.

Table 3.3.1. The role and functions of temporal markers in both novels

Example Sentence	Language / Novel	Type	Detailed Narrative Function
“To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth.”	English / <i>The Grapes of Wrath</i>	Explicit	Anchors the story at a specific past moment; sets the environmental and emotional tone, highlighting the land’s condition and foreshadowing hardship.
“His blue chambray shirt was stiff and smooth with filler.”	English / <i>The Grapes of Wrath</i>	Implicit	Suggests past experiences and economic hardship indirectly through clothing detail, adding depth to character background without overt time markers.
“Uca, ağappaq binaları, qamışla samandan quraşdırılmış komaları gördülər, Kermel bazarını və ... Qore adasını gəzdilər...”	Azerbaijani / <i>The Sixth Floor</i>	Explicit	Narrates a clearly past event involving cultural and historical landmarks, enriching the setting and embedding memory within the narrative timeline.
“He rolled his cigarette slowly and perfectly, studied it, and smoothed it.”	English / <i>The Grapes of Wrath</i>	Implicit	Highlights habitual or contemplative behavior, giving insight into character’s mood and personality while implying passage of time subtly.
“The sun lay on the grass.”	English / <i>The Grapes of Wrath</i>	Implicit	Creates a tranquil scene implying a moment in time and mood, often signaling a transition or calmness without explicitly stating time.
“Dəqiqəbaşı əlini cibinə atır, 'Ronson' alışqanını çıxarıb odlayırdı...”	Azerbaijani / <i>The Sixth Floor</i>	Explicit	Portrays a repeated past action, indicating nervousness or routine;

Example Sentence	Language / Novel	Type	Detailed Narrative Function
			deepens psychological portrait through temporal detail.
“—5 iyun 1965-ci il.”	Azerbaijani	Data-based	Provides a precise historical date, situating the narrative within a real-world timeline and connecting to larger historical context.
“He wore a pair of new tan shoes of the kind called 'army last,' hobnailed and with half-circles like horseshoes...”	English / <i>The Grapes of Wrath</i>	Culture-specific	Uses culturally specific clothing details to mark social class and historical period, helping characterize the wearer and contextualize the story world.
“Been there four years.”	English / <i>The Grapes of Wrath</i>	Data-based	Indicates length of time spent in a place or condition, adding to character’s backstory and implying endurance or experience.
“Ali məktəbə daxil olduğu il atası ona, 'Moskviç' bağışlamışdı...”	Azerbaijani / <i>The Sixth Floor</i>	Culture-specific	Highlights a culturally significant moment (gift of a 'Moskviç') tied to a rite of passage and familial relationship, linking personal and cultural time.

CONCLUSION

In conclusion, temporal markers are universal linguistic devices that are available in all languages and doing the general job of structuring time in communication—predominantly in narrative texts in which order, length, and location of events are crucial. Temporal reference is a common requirement for all languages, but a language's grammatical structure, typology, and cultural context decide form and usage of temporal markers. This thesis investigated the function served by temporal markers in two literary works—John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*—by grouping them into grammatical (explicit and implicit) and universal (data-based and culture-specific) categories.

One of the key findings of this research is that while both novels make use of temporal markers to structure and construct narrative time, they do so in ways consistent with the grammatical properties inherent in English and Azerbaijani. English, as an analytical language, prefers to employ word order, auxiliary verbs, and prepositions (before, after, in, on) to indicate temporal relationships. These prepositions, commonly paired with temporal nouns or adverbial clauses, are plain indicators of sequence and time within the narrative. Steinbeck, for example, employs explicit temporal forms—in the guise of actual dates, times, or orderings ("In the morning," "By nightfall")—repeatedly to keep actions anchored in concrete time and sequential order. Implicit time markers in English are also achieved through the deployment of verb tense, aspect, and adverbials to build time flexibility, such as, flashbacks, foreshadowing, without having to involve time reference explicitly.

In contrast, Azerbaijani, as an agglutinative language, represents temporal meaning primarily through the employment of suffixes on verbs and nouns. The suffixes indicate grammatical tense, aspect, and sequence in restricted morphological space often without the need for independent temporal words. In *The Sixth Floor of the Five Storey Building*, Anar Rzayev makes recurrent use of implicit temporal organization by means of suffixation and contextualization instead of explicit markers of time. Although this allows smooth and layered progression of time to go unnoticed, it is a phonological language economy in function based on Azerbaijani word order. Culture-specific markers, including references to local holidays or ordinary events inherent to Azerbaijani existence, further serve to create the temporal organization of the story, offering proof of the culturally encoded perception of time.

One important note is also the opposition of narrative tempo and temporal richness of the two books. Steinbeck's novel takes a definite linear organization, sustained through persistent direct signals and complete chronology of events correlating with the travel of the

Joad family. The Rzayev's tale, however, is inner and psychological of time to the extent that alterations of memory, mind states, and personal routines characterize the temporal framework. This difference highlights where narrative strategy and linguistic form meet: the English translation prioritizes temporal accuracy, while the Azerbaijani one takes a looser or circular temporality.

One of the key features to be mentioned in overall temporal and narrative coherence formation is the explicit versus implicit distinction in coherence relations, according to Maite Taboada. Discourse coherence, according to Taboada (2009), does not simply arise due to explicit signals such as conjunctions and discourse connectors, but also due to implicit relations which require inferential effort from the reader. Whereas linguistic cues like "because," "however," or "therefore" signal explicit coherence, implicit coherence relies on contextual cues, semantic connections, and syntactic patterns to lead the reader to the implication of relations. Taboada is maintaining that a great deal of discourse coherence derives precisely from such implicit relations, which place the reader at center stage in inferring implicatures from implicit relations. Her claim is that coherence is not merely a product of surface features of the text but a product of inferential cognitive processes involved in establishing relations between unmarked ideas. In the thesis, the study on temporal markers in narrative discourse, Taboada's model places strong emphasis on how significant explicit temporal markers are and how much the reader can deduce explicit temporal progression from narrative structure and linguistic context.

Lastly, in this thesis it has been established that temporal markers are typologically universal in aim but extremely diverse in form and application depending on linguistic typology and cultural environment. English being an analytic language with reliance on prepositions and auxiliaries constructs narrative time using overt markers and syntactic structures. Azerbaijani by virtue of its agglutinative nature, employs suffixation and covert markers to indicate temporal relations. The comparative reading of these two literary works thus alludes to not just linguistic diversity but also diverse worldviews regarding time and narrative progression. This research sheds additional light on how temporal boundaries in language shape narrative, with significant implications for literary critics, linguists, and translators.

REFERENCES

1. Ahn, D., Fissaha, S., & de Rijke, M. (2005). Extracting temporal information from open domain text: A comparative exploration. *Journal of Digital Information Management*, 3(1), 14–20.
2. Anderson, A., Garrod, S. C., & Sanford, A. J. (1983). The accessibility of pronominal antecedents as a function of episode shifts in narrative text. *Quarterly Journal of Experimental Psychology*, 35(A), 427–440.
3. Barsalou, L. W. (2008). Grounded cognition. *Annual Review of Psychology*, 59, 617–645. [<https://doi.org/10.1146/annurev.psych.59.103006.093639>]
4. Bestgen, Y., & Costermans, J. (1994). Time, space, and action: Exploring the narrative structure and its linguistic marking. *Discourse Processes*, 17, 421–446. [<https://doi.org/10.1080/01638539409544877>]
5. Bestgen, Y., & Vonk, W. (1995). The role of temporal segmentation markers in discourse processing. *Discourse Processes*, 19(3), 385–406. [<https://doi.org/10.1080/01638539509544924>]
6. Bidagaeva, Ts. D. (2004). Temporal adverbials in English sentence: Linguistic process of expressing ideas. Ulan-Ude: Izd-vo VSGTU.
7. Blakemore, D. (1987). *Semantic constraints on relevance*. Oxford: Blackwell.
8. Bondarko, A. V., & Belyaeva, E. I. (1990). *Theory of functional grammar*. Nauka.
9. Chafe, W. (1973). Language and memory. *Language*, 49(2), 261–281.
10. Clark, H. H. (1971). The language-as-fixed-effect fallacy: A critique of language statistics in psychological research. *Journal of Verbal Learning and Verbal Behavior*, 10(6), 554–563.
11. Comrie, B. (1985). *Tense*. Cambridge University Press.
12. Costermans, J., & Bestgen, Y. (1991). Temporal adverbs and the structure of narrative: Evidence from child and adult discourse. *Journal of Psycholinguistic Research*, 20(3), 173–187.
13. Coulmas, F. (Ed.). (1998). *The handbook of sociolinguistics*. Blackwell Publishing.
14. Dale, R., & Mazur, P. (2007). The semantic representation of temporal expressions in text. In Springer eBooks (pp. 435–444). [https://doi.org/10.1007/978-3-540-76928-6_45]

15. Dalla Barba, G. (2012). *Memory, consciousness and temporality*. Springer.
16. Demott, R. (Ed.). (1993). *The Grapes of Wrath: Introduction and notes*. Penguin Books.
17. Dickens, C. (1987). *Bleak House*. Oxford University Press.
18. Dowty, D. (1986). The effects of aspectual class on the temporal interpretation of sentences. *Linguistics and Philosophy*, 9(1), 37–61.
19. Eman, & Radwan. (2016). The use of discourse markers in written discourse by students of English at the University of Jordan. *International Journal of Humanities and Social Science*, 6(3), 1–31.
20. Erll, A. (2011). *Memory in culture*. Palgrave Macmillan.
21. Evans, N., & Levinson, S. C. (2009). The myth of language universals: Language diversity and its importance for cognitive science. *Behavioral and Brain Sciences*, 32, 448–494.
22. Evans, V. (2013). *Language and time: A cognitive linguistics approach* (1st ed.). Cambridge University Press.
23. Fayol, M. (1989). The functions of punctuation in texts. In G. E. W. (Ed.), *Advances in writing research*, Vol. 2: *Writing in real time* (pp. 153–163). Praeger.
24. Fleischman, S. (1990). *Tense and narrative discourse*. Routledge.
25. Fodor, J. A. (1979). *The language of thought*. Harvard University Press.
26. Fraser, B. (1999). What are discourse markers? *Journal of Pragmatics*, 31(7), 931–952. [[https://doi.org/10.1016/S0378-2166\(98\)00101-5](https://doi.org/10.1016/S0378-2166(98)00101-5)]
27. Fraser, B. (2005). Towards a theory of discourse markers. In K. Fischer (Ed.), *Approaches to discourse particles* (pp. 189–204). Elsevier Press.
28. Fraser, B. (2009). An account of discourse markers. *International Review of Pragmatics*, 1, 293–320.
29. Gernsbacher, M. A. (1990). *Language comprehension as structure building*. Lawrence Erlbaum Associates.
30. Grisot, C. (2018). *Cohesion, coherence and temporal reference from an experimental corpus pragmatics perspective*. Springer.
31. Grosz, B. J., Joshi, A. K., & Weinstein, S. (1995). Centering: A framework for modeling the local coherence of discourse. *Computational Linguistics*, 21(2), 203–225.

32. Hagoort, P. (2022). The language marker hypothesis. *Cognition*, 230, 105252. [https://doi.org/10.1016/j.cognition.2022.105252]
33. Kiefer, F. (2009). Types of temporal adverbials and the fine structure of events. In *De Gruyter eBooks* (pp. 247–268). [https://doi.org/10.1515/9783110214802.2.247]
34. Le Page, R. B. (2017). The evolution of a sociolinguistic theory of language. In *The handbook of sociolinguistics* (pp. 13–32). John Wiley & Sons, Ltd. [https://doi.org/10.1002/9781405166256.ch1]
35. Levchenko, M. N. (2003). Temporal-local architectonics of literary texts of various genres. *Science*.
36. Lupyan, G., Abdel Rahman, R., Boroditsky, L., & Clark, A. (2020). Effects of language on visual perception. *Trends in Cognitive Sciences*, 24(11), 930–944. [https://doi.org/10.1016/j.tics.2020.08.005]
37. Lupyan, G., & Bergen, B. (2016). How language programs the mind. *Topics in Cognitive Science*, 8(2), 408–424. [https://doi.org/10.1111/tops.12155]
38. Mani, I., & Wilson, G. (2000). Robust temporal processing of news. In *Proceedings of the 38th Annual Meeting on Association for Computational Linguistics* (pp. 69–76).
39. Ogneva, E. A. (2015). The temporal cognitive grid of the literary text: Tendencies of cross-cultural adaptation. *Modern Science and Education Issues*, 1(3), 70–76.
40. Pulvermüller, F. (2013). Semantic embodiment, disembodiment or misembodiment? In search of meaning in modules and neuron circuits. *Brain and Language*, 127(1), 86–103. [https://doi.org/10.1016/j.bandl.2013.05.015]
41. Redeker, G. (1991). Linguistic markers of discourse structure. *Linguistics*, 29(6), 1139–1172.
42. Robins, R. H., & Crystal, D. (2023). Language. In *Encyclopedia Britannica*. [https://www.britannica.com/topic/language]
43. Rzayev, A. (2003). Anar bes mərtəbəli evin altıncı mərtəbəsi \[The Sixth Floor of the Five-Story Building]. In *Anar. Əsərlər* (Vol. II, p. 515). Nurlan.
44. Sophea, Y., & Chanyoo, N. (2022). A corpus-based study of the use of temporal markers in English writing of Thai EFL writers. *English Language Teaching*, 15(4), 23. [https://doi.org/10.5539/elt.v15n4p23]

45. Terpak, M. A. (2018). Spatial and temporal specificity of professional textual discourse in English and Russian languages. *News of the Samara Scientific Center of the Russian Academy of Sciences. Social, Humanities, Medical and Biological Sciences*, 20(3(60)), 54–59.
46. Tivyaeva, I. (2018). Temporal adverbials as elements of the verbal code representing the mnemonic function. *Bulletin of Volgograd State University. Episode 2. Linguistics*, 17(1), 124–133. [<https://doi.org/10.15688/jvolsu2.2018.1.13>]
47. Vicente-Díez, M. T., Samy, D., & Martínez, P. (2008). An empirical approach to a preliminary successful identification and resolution of temporal expressions in Spanish news corpora. *Language Resources and Evaluation*. [<http://elvira.llf.uam.es/~doaa/Publications/TimeExpressions-LREC08.pdf>]
48. Vonk, W., Hustinx, L. G. M. M., & Simons, W. H. G. (1992). The use of referential expressions in structuring discourse. *Language and Cognitive Processes*, 7(3–4), 301–333. [<https://doi.org/10.1080/01690969208409389>]
49. Weber, K. H., & Jean-Jacques. (2012). What is a language? In *Introducing Multilingualism*. Routledge.
50. Zhang, M., & Hudson, J. A. (2018). The development of temporal concepts: Linguistic factors.

APPENDIX I

Abstract

This study examines the use of temporal markers in building narrative discourse structure in two stylistically and culturally different literary works: John Steinbeck's *The Grapes of Wrath* and Anar Rzayev's *The Sixth Floor of the Five Storey Building*. Temporal markers, linguistic means used to convey time relations like tense, aspect, adverbs, conjunctions, and discourse markers that are crucial to narrative structure, coherence, and the reader's guidance through temporal progression. It is comparative, qualitative, and descriptive research, and its theoretical foundations are narratology, discourse analysis, and cognitive linguistics; and Reichenbach's, Fleischman's, and Smith's work most appropriately fits with it.

It identifies grammatical time markers and universal time markers in the two texts and categorizes them according to their functional classes and their distribution and narrative function. Steinbeck's temporal signposting is solidly rooted in the linear, chronological progression of action on the basis of the socio-political and historical circumstances of the Joads in the Depression. His language is extrinsically operating, and temporal progression is apt to be signaled by change of tense, adverbials, and paragraphing.

Rzayev's writing, meanwhile, is more reflective and denser psychologically in its temporal structuring, one governed by its relentless back-and-forth movement between past and present, with the inner monologue of the protagonist, mood, and fragmented memory. Temporal coherence is achieved here through repetition, ellipses, and culturally contextual temporal markers. The research shows that temporal markers are not grammatical or syntactic tools but natural elements in making meaning that structure narrative logic, affective tone, and readers' experience. Comparing Western and Azerbaijani literary tradition writings, the thesis demonstrates universal and culture-specific temporal organization methods. The research contributes to the general knowledge about time in narrative and offers insight into how the use of language prefigures cognitive and cultural attitudes toward narration.

Keywords: Temporal markers, narrative discourse, time and language, tense and aspect, discourse analysis, *The Grapes of Wrath*, *The Sixth Floor of the Five Storey Building*, cross-cultural narrative analysis

APPENDIX II

Acknowledgement

I owe deepest respect to Prof. Dr. Azad Mammadov, whose prudent advice and positive support were most instrumental towards the completion of this research. His professionalism, patience, and unrelenting encouragement guided the path of this thesis and resulted in enriching growth in my personal and academic life. I am most grateful to him for his trust and advice in this effort.

I would also like to thank from the bottom of my heart Dr. Milana Abbasova who serves as Head of Department, for creating such a motivational academic environment and for having abiding support and understanding. Her direction and efforts to facilitate learning even in times of challenges were the motivation throughout the course.

I also owe gratitude to my family immensely for love, sacrifices, and support. They trusted me, and thus the energy was able to overcome every hurdle, for which I am in debt forever.

I am indebted to a great extent to all the teaching staff of the MA program. Their academic competence, dedication, and professionalism enriched the learning and inspired me toward achieving greater academic heights.

Finally, I would like to thank all the people, whatever they are directly and indirectly, who supported and in bringing me to accomplish this dissertation. Your courteous encouragement words, kind observations, and patience meant more than that instant moment, and for each and every one single act of aid and support, I am forever grateful.