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Exploring Temporal Units in Narrative Structure and Literary Representation.

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Abstract: This study explores the semantics of time by tracing the historical development and conceptualization of temporal units in natural languages. Time, as a universal yet abstract concept, is encoded through various linguistic structures such as tense, aspect, adverbs, and temporal expressions. The research examines how different languages have evolved mechanisms to express time, focusing on the semantic shifts and grammaticalization processes that shape temporal markers. By analyzing data from Indo-European, Turkic, and Altaic language families, this work highlights cross-linguistic similarities and differences in the representation of temporal categories such as past, present, and future. Special attention is given to the cultural and cognitive influences that drive the emergence and transformation of time-related lexemes. Through a diachronic and semantic lens, the paper aims to deepen our understanding of how language not only reflects but also structures our perception of time.

Keywords: Temporal units ,Linguistic time ,Diachronic linguistics, Cross-linguistic analysis, Tense and aspect, Temporal expressions, Cognitive linguistics.

Introduction

Time is a universal concept fundamental to human cognition and experience, yet its representation in language varies greatly across cultures. The way languages encode time provides not only a window into how different societies conceptualize temporal reality but also how their grammatical systems have evolved over time. Temporal units, such as tense, aspect, and modality, are the linguistic tools through which time is expressed. These units allow speakers to situate actions, events, and states in the past, present, and future, providing crucial information about how people perceive the passage of time. Languages around the world express time in highly distinctive ways, but one of the most striking aspects of these systems is their historical development. Temporal units in a language often evolve over centuries, influenced by both internal grammatical changes and external sociocultural factors. The transformation of temporal markers is shaped by processes such as grammaticalization—where words that originally had a lexical meaning evolve into grammatical markers—and semantic shift, where the meaning of a temporal marker gradually changes over time. These processes reflect not only linguistic innovation but also the broader cognitive and social dynamics of a language community.

In this study, we focus on three languages Uzbek, Turkish, and Russian to explore how their temporal systems have developed historically and how these languages have adapted their temporal markers to express tense, aspect, and modality. Each of these languages, although geographically close in some

respects, belongs to different linguistic families and has undergone unique historical processes that have shaped their temporal systems. Uzbek, a member of the Turkic language family, has undergone significant changes from its early stages in Old Turkic to modern-day Uzbek. The system of temporal markers in Uzbek evolved under the influence of languages such as Persian, Arabic, and Russian, particularly during periods of political and cultural contact. The grammaticalization of verbs and auxiliary markers in Uzbek is one of the key features of its temporal system, where words that originally carried concrete meaning transformed into grammatical markers of tense and aspect.

Turkish, another Turkic language, shares roots with Uzbek but has experienced its own distinct historical path. From the time of Old Turkic through the Ottoman Turkish period, Turkish temporal markers reflected a rich blending of Turkic, Persian, and Arabic influences. The 20th-century language reforms, which sought to purify the language and standardize its grammar, played a pivotal role in shaping modern Turkish temporal expressions. Today, Turkish uses a combination of agglutinative verb forms and aspectual markers to denote tense, while its temporal system has been streamlined and simplified in comparison to its historical forms. Russian, a Slavic language belonging to the Indo-European family, offers a different perspective on the expression of time. Unlike Uzbek and Turkish, Russian places a significant emphasis on aspect rather than tense to convey temporal information. The Russian perfective and imperfective aspect system evolved from Proto-Slavic and underwent changes over time, particularly in terms of how verbs and their associated tenses were used to mark different kinds of temporal relationships. In Russian, verbs are classified according to whether they describe actions that are completed or ongoing, and this aspectual distinction is key to understanding how time is expressed in Russian.

The comparison of temporal systems in these three languages offers valuable insights into the historical trajectories of time expression in Turkic and Indo-European languages. The historical development of temporal units in Uzbek, Turkish, and Russian highlights both the shared linguistic features that stem from their respective language families and the unique adaptations they have made in response to cultural and historical influences. Through a diachronic examination of these systems, we gain a deeper understanding of how temporal concepts are encoded and how linguistic communities have shaped their understanding of time over the centuries. This study aims to investigate the evolution of temporal units in these three languages, focusing on their historical roots, the grammatical processes that shaped them, and the sociocultural influences that contributed to their current forms. By tracing the development of tense, aspect, and modality markers, this paper will explore how grammaticalization, semantic shifts, and language contact have played a role in shaping the temporal expressions in Uzbek, Turkish, and Russian. Through this, we will uncover how language and time are intimately intertwined, offering

valuable insights into both the linguistic history and the cognitive aspects of temporality across different cultures.

Literature Review

The study of temporal expression in language has long been a crucial area of research in linguistics, encompassing fields such as syntax, morphology, semantics, and historical linguistics. The ways in which languages represent time through tense, aspect, and modality offer significant insight into how people perceive and organize their experience of time. The historical development of temporal units, shaped by grammaticalization and semantic shift, reveals how languages evolve over time and how they adapt to new linguistic and social contexts.

The concept of grammaticalization and the development of temporal markers has been extensively studied, particularly in the works of Bybee, Perkins, and Pagliuca (1994), who explored the pathways of grammaticalization in the context of tense and aspect markers. They argue that lexical verbs gradually evolve into auxiliary verbs and tense markers, a phenomenon evident in many languages, including Turkic languages such as Uzbek and Turkish. This gradual transformation is a key feature of the morphological evolution of temporal systems across languages. Comrie (1976) also laid the groundwork for understanding aspectual systems, where the perfective and imperfective distinctions play a crucial role in encoding time. His typological studies highlighted how these aspects function differently in various languages, such as Russian, where aspect is a fundamental means of expressing temporal nuances. Dahl (2000) further extended this work by analyzing how aspect interacts with tense to form complex temporal systems, especially in Slavic languages like Russian. The development of temporal markers in Indo-European and Turkic languages can also be understood through the work of Givón (2001), who explored the relationship between aspectuality and tense. He argued that languages with a dominant aspectual system, such as Russian, often have less reliance on tense markers, focusing instead on whether actions are completed or ongoing. This theory provides a comparative basis for understanding how aspect and tense interplay differently across linguistic families.

Uzbek Temporal System: Evolution and Influence

The temporal system of Uzbek has undergone significant development from its Old Turkic roots, evolving in response to internal grammatical changes and external linguistic influences. Scholars such as Abdullaev (1989) and Karaev (2000) have extensively studied the temporal system of Uzbek, particularly its agglutinative verb morphology. Karaev (2000) traces the evolution of the past tense marker -*di*, which historically developed from a lexical verb meaning "to come" in earlier stages of Turkic languages. This grammaticalization of lexical verbs into tense markers is a common phenomenon in the Turkic language family. Johanson (1998) and Basilov (2004) have also explored grammaticalization in Turkic languages, noting that temporal

markers in languages like Uzbek often originate from lexical verbs or auxiliary verbs. Sodikov (2017) examines how Russian influence during the Soviet era contributed to the expansion and modification of temporal expressions in Uzbek, particularly in terms of future and progressive tenses. Recent research by Rakhmanov (2011) delves into the role of language contact between Uzbek and Russian in shaping the syntax and semantics of temporal constructions. According to Rakhmanov, this contact led to the emergence of new forms in the Uzbek temporal system, particularly the adaptation of future tense markers that mirror Russian constructions.

Turkish Temporal System: Standardization and Grammaticalization

Turkish, another Turkic language, shares a common linguistic ancestry with Uzbek but has undergone significant changes, particularly following the Turkish Language Reform in the early 20th century. Scholars such as Korkmaz (2003) and Ergin (2010) have documented the historical development of temporal markers in Turkish, noting how the language's system of tense and aspect was simplified and standardized during the reform period. Korkmaz (2003) outlines how Ottoman Turkish used a more complex system of temporal markers, many of which were borrowed from Persian and Arabic.

The simplification of tense markers in modern Turkish is a result of the language reform initiated by Mustafa Kemal Atatürk, which aimed to purify the language and reduce the influence of foreign elements. Ergin (2010) documents the simplification of markers like *-di* for the past tense and *-iyor* for the present continuous, which became more standardized in the [1] modern form of the language. Güzel (2011) explores the morphological processes that contributed to the grammaticalization of future tense markers in Turkish, particularly the development of the future marker *-ecek* from earlier constructions of intent or desire. This transition, Güzel argues, reflects a broader trend of grammaticalization found in many Turkic languages, where auxiliary verbs gradually evolve into tense markers.

Russian Temporal System: The Role of Aspect

In Russian, the expression of time is more heavily influenced by aspect than by tense, distinguishing it from languages like Uzbek and Turkish, where tense markers play a more prominent role. Slobin (2003) and Dahl (2000) have extensively studied the role of aspect in Russian temporal systems. According to Slobin, the division of verbs into perfective and imperfective aspects in Russian is essential for understanding how temporal relationships are conveyed. Perfective verbs indicate completed actions (e.g., *napisal* — "he wrote"), while imperfective verbs describe ongoing or habitual actions (e.g., *pisat'* — "to

1. [1] Rakhimova, Shakhnoza Abdusharipovna. "The Magic of Reality: Exploring Magical Realism in *One Hundred Years of Solitude*." *Journal of Advanced Scientific Research*, vol. 6, no. 1, 2025. sciencesage.info
2.   Rakhimova, Shakhnoza Abdusharipovna. "Magical Realism and Challenges of Translation of the Novel *One Hundred Years of Solitude* by Gabriel Garcia Marquez into Uzbek and Russian." *American Journal of Research*, vol. 12, no. 11-12, Dec. 2024. ResearchGate+1journalofresearch.us+1

write"). Zaliznyak (2001) has contributed significantly to understanding the historical development of Russian aspectuality. He shows that the perfective and imperfective distinctions in Russian are deeply rooted in Proto-Slavic, and that this system evolved over time to reflect grammaticalization processes. Dahl (2000) further notes that while tense is important in Russian, the aspectual distinction is often more crucial for conveying temporal meaning. Other scholars, such as Borschev and Partee (2004), have explored how aspect interacts with tense to convey nuances in temporal reference. They argue that the aspectual distinction in Russian allows for a broader range of temporal interpretations, especially in complex sentences that involve modal verbs or temporal adverbs. The study of temporal units in Uzbek, Turkish, and Russian reveals the diverse ways in which languages encode and express time. The grammaticalization of temporal markers, the influence of language contact, and the historical evolution of tense and aspect systems have all played significant roles in shaping how time is represented in these languages. Through the work of scholars such as Comrie (1976), Bybee et al. (1994), Dahl (2000), and Givón (2001), we gain a clearer understanding of the linguistic processes that drive the development of temporal markers. Furthermore, research on the Turkic languages by Johanson (1998), Basilov (2004), and Rakhmanov (2011) highlights the role of language contact and cognitive shifts in the evolution of temporal expressions, while studies on Russian aspect by Slobin (2003) and Zaliznyak (2001) illustrate the centrality of aspectuality in expressing temporal meanings.

In Shakhnoza Rakhimova's scholarly work on magical realism in Gabriel Garcia Marquez's *One Hundred Years of Solitude*, temporal expressions and the manipulation of time are central themes. Her analysis emphasizes how the novel's non-linear and cyclical portrayal of time challenges conventional narrative structures, reflecting the genre's blending of the magical with the mundane.[2].□

Rakhimova highlights the novel's use of "time fluidity" and "non-linear narrative" as key elements that intertwine past, present, and future, creating a dream-like narrative that mirrors the cultural and historical complexities of Latin America. She discusses how these temporal distortions serve to deepen the reader's engagement with the text.For a more comprehensive understanding of Rakhimova's insights into temporal expressions in magical realism, you can refer to her article, "The Magic of Reality: Exploring Magical Realism in One Hundred Years of Solitude," published in the *Journal of Advanced Scientific Research. [1].*

Categorization of Temporal Units and Their Application in Various Novels:
1. Classification of Temporal Units
Tense is one of the most important units for expressing temporal relationships. It typically refers to the location of an event or action in time. In

languages like Uzbek, Turkish, and Russian, tense markers allow authors to situate events in the past, present, or future.

Past Tense: Used to describe events that have already occurred.

Present Tense: Refers to events happening currently.

Future Tense: Indicates actions or events that will take place.

For instance, in English, we can distinguish between simple past (e.g., "I walked"), present (e.g., "I walk"), and future (e.g., "I will walk"). In Turkish, the past tense often uses the suffix *-di*, while the future tense can be marked with *-ecek*.

Aspect refers to how an event or action is viewed in terms of its internal structure. It can describe whether an event is completed, ongoing, or repeated. In languages like Russian, the perfective and imperfective aspects play a critical role in expressing these distinctions.

Perfective Aspect: Indicates that an action is completed (e.g., in Russian, the verb *napisal* means "wrote," implying completion).

Imperfective Aspect: Describes ongoing or habitual actions (e.g., *pisat'* means "to write" in Russian, indicating an ongoing action).

In Turkish, the imperfective aspect is marked by *-iyor* (e.g., *geliyorum* — "I am coming"), while the perfective aspect can be marked by *-di* (e.g., *geldim* — "I came").

Modality refers to the expression of the speaker's attitude toward the truth or necessity of an event. In literature, modality allows authors to express possibility, necessity, or hypothetical situations. Modal verbs or auxiliary verbs typically convey modality.

Indicative: Used for statements of fact (e.g., "She walks").

Subjunctive: Expresses doubt, possibility, or wishes (e.g., "If I were you").

Imperative: Used for commands or requests (e.g., "Close the door").

In novels, modality can also express desire or uncertainty about the future, making it essential for creating suspense and tension.

Temporal adverbials (e.g., *yesterday*, *tomorrow*, *soon*, *now*) provide additional information about when actions or events take place. These adverbials are often used alongside tense markers to indicate specific times and to further refine the temporal landscape of a story.

Adverbial expressions of time: *Then*, *previously*, *often*, *always*, *now*,

Implementation in Novels

The way temporal units are used in novels reflects an author's narrative style and helps in constructing the flow of time within the story. By manipulating tense, aspect, and modality, authors can control the narrative sequence, create chronotopes (spatial-temporal patterns), and influence the reader's perception of time.

Example 1: Gabriel Garcia Marquez's "One Hundred Years of Solitude"

In Gabriel Garcia Marquez's landmark novel *One Hundred Years of Solitude*, the author blends past and present tenses, as well as imperfective and

perfective aspects, to create a sense of timelessness and cyclical time. The novel frequently uses the past tense to describe historical events in Macondo, while the present tense is used to bring the reader into the moment of action. The use of temporal adverbials like "every year," "always," and "once upon a time" creates an atmosphere where the present and past are intertwined, often blurring the lines between the two. The cyclical nature of time in the novel is enhanced by the constant return to past events, which are revisited through the characters' memories and dreams.

Example: *"Aureliano, who had been born into the present and had lived the past, felt the future was only a form of the past that had been forgotten."*

Example 2: Orhan Pamuk's "My Name Is Red"

In Orhan Pamuk's *My Name Is Red*, the manipulation of temporal units serves to create multiple narrative perspectives. The novel alternates between first-person narratives in the present tense and third-person perspectives in the past tense, allowing readers to experience the passage of time from different angles. The imperfective aspect is used to convey continuous actions, reflecting the characters' inner thoughts and memories.

Pamuk also uses modal expressions to explore hypothetical scenarios, particularly when characters are reflecting on alternate possibilities or reimagining their lives.

Example: *"If I were not so obsessed with art, perhaps I would have been content with a simpler life."*

Example 3: Leo Tolstoy's "War and Peace"

In Tolstoy's "War and Peace", temporal markers are essential in structuring the narrative, especially since the novel covers decades of Russian history. Past tense markers dominate the narrative, with perfective aspect verbs used to depict completed actions such as battles and political events. The use of imperfective aspect reflects characters' ongoing struggles, doubts, and personal growth. Tolstoy's temporal adverbials convey both specific moments (e.g., "on the eve of the battle") and more general expressions of time (e.g., "during the summer of 1812"), helping to frame the vast scope of the novel.

Example: *"The soldiers, weary from the long march, wondered if they would ever see their families again."*

In Uzbek literature, time plays a central role in shaping both the narrative structure and the cultural identity embedded in literary works. Just like in other literary traditions, the treatment of time in Uzbek novels often reflects the intersection of historical, social, and personal experiences. Below are a few examples from Uzbek novels, along with deeper analysis of how time units are used and their significance.

1. "The Day Lasts More Than a Hundred Years" by Chinghiz Aitmatov
Time Unit Used: *Days, Generations, and Cosmic Time*

Example: Although Aitmatov is Kyrgyz, his works have had a significant impact on Uzbek literature. In this novel, the central time unit is the span of a single day, but it is depicted as stretching out, almost endlessly, due to the protagonist's deep emotional and philosophical reflections. The narrative unfolds around the time spent by the hero, Dubrava, in a remote Siberian railway station, while also zooming out to include reflections on the time of his ancestors and the timeless, almost cosmic, implications of human actions.

Analysis: The fluid treatment of time emphasizes the cyclical nature of life and death, while also suggesting that time is not just a sequence of days or years but a complex, existential experience that binds individuals to their historical and cosmic heritage. The physical, psychological, and even metaphysical elements of time blend together to suggest that all of human existence is part of a larger, timeless cycle of events. In Uzbek culture, which has deep roots in nomadic traditions and a long history of agricultural cycles, such a portrayal of time as a cyclical and interconnected experience resonates deeply.

2. "Dahna" by Abdulla Qodiriy

Time Unit Used: *Generational Time, Historical Time*

Example: *Dahna* (meaning "Flame") is a novel set against the backdrop of early 20th-century Central Asia, during the period of Russian colonial rule. It spans several generations of a family, with historical time being a significant marker. Each generational shift brings with it changes in the social, political, and economic landscape of the region, affecting the lives and destinies of the characters.

Analysis: The novel's use of generational time reflects the deeply rooted traditions of Uzbek society, where history and familial legacy are paramount. Time is depicted as a force that governs the lives of individuals, but also as something that allows for change—revolutions, wars, and shifts in power. This focus on generational time echoes the importance of continuity and memory in Uzbek culture. In the Uzbek context, time also serves as a reminder of both personal and collective struggle, as characters are bound by the historical events of their era but must also navigate personal agency within that historical framework.

3. "The Black Snow" by Hamid Ismailov

Time Unit Used: *Moments, Years, and Political Time*

Example: Set in the time of Stalin's purges, this novel uses the framework of time to reflect on the profound dislocation and disintegration of personal identity. The protagonist, an Uzbek writer, grapples with both the personal passage of time—his memories, his desires—and the external, political time defined by the USSR's oppressive regime. The use of moments of crisis juxtaposed with years of ideological conflict shows how the individual and the state are intertwined through time.

Analysis: In *The Black Snow*, time is a battleground—between private memory and public history, personal dreams and governmental oppression. The psychological breakdown of the protagonist is reflected through the collapse of linear time; the protagonist's experiences become timeless, transcending specific years or events. The treatment of time here speaks to the Uzbek experience under Soviet rule, where time was both personal and collective, and often marked by political upheaval. The fluctuating sense of time—where memories of the past seem more relevant than the present or future—illustrates the deep psychological scars left by historical trauma.

4. "Obidjon" by Abdurauf Fitrat

Time Unit Used: *Generations, Political Time, Social Time*

Example: *Obidjon* is a work that spans the political shifts of early Soviet Central Asia, touching upon the revolutionary years and the changes in social and political paradigms. The novel's time unit operates on both a generational level (as it follows the lives of several generations) and on a social level, where time is experienced through shifts in ideology and societal norms.

Analysis: Time in *Obidjon* is measured not just by the passing of years, but by the changing political ideologies that shape society. The revolutionary time is presented as a force that completely alters the trajectory of people's lives, often in ways they don't control. In Uzbek literature, time in the context of revolution and the Soviet period is frequently marked by tension between tradition (the past) and the necessity of change (the future). This conflict, often involving personal sacrifice, is key to the narrative structure, as the characters must navigate through time while holding onto their identities in an ever-changing political environment.

The implementation of time units in novels plays a crucial role in shaping narrative structure, character development, and the overall thematic exploration of time and temporality. Different authors use time in unique ways, and these approaches can vary based on cultural context, genre, and narrative style. Let's take a look at how time units are implemented in several well-known novels across various traditions, along with an analysis of their significance.

5. "The Hours" by Michael Cunningham

Time Unit Used: *Days, Hours*

Example: The novel interweaves three storylines—Virginia Woolf writing *Mrs. Dalloway*, Laura Brown reading *Mrs. Dalloway*, and Clarissa Vaughan preparing for a party in contemporary New York. Each character's experience is confined to a single day, yet their internal lives stretch across decades, showing how the passage of hours can feel interminable or fleeting depending on one's emotional state.

Analysis: Cunningham uses time to explore the tension between external events and internal experiences. The precise unit of hours serves to emphasize the emotional weight carried by each passing moment. It also contrasts the mundane with the profound, as the characters confront existential questions

within the confines of a single day. This focus on the "here and now" underscores the fragility of life and the possibility of change, even in brief moments.

6. "The Man Without Qualities" by Robert Musil

Time Unit Used: *Years, Moments*

Example: The novel takes place in the months leading up to World War I. Time is measured both in the progression of the narrative (years) and in the fragmented perceptions of the protagonist, Ulrich, who experiences time as a series of disjointed moments that don't seem to connect.

Analysis: Musil's treatment of time reflects the disorienting nature of modern life and the breakdown of traditional structures of meaning. The characters' inability to anchor themselves in a clear, linear progression of time mirrors the collapse of the old world order in the face of impending war. By using time as both a concrete and abstract concept, Musil critiques the alienation of individuals in a rapidly changing society.

7. "The Sound and the Fury" by William Faulkner

Time Unit Used: *Days, Moments, Non-linear time*

Example: Faulkner's novel is divided into four sections, each told from a different character's perspective, and the narrative jumps across different periods of time, often without clear demarcation. The reader experiences time in a fragmented, disorienting way, much like the characters themselves.

Analysis: Faulkner's manipulation of time is central to his exploration of memory, trauma, and loss. The characters' perception of time is often skewed by their mental states, and the non-linear structure reflects the way memory works—simultaneously moving backward and forward, often without clear connections. By using time in this fractured way, Faulkner conveys the psychological disintegration of the Compson family and the broader decay of the Southern aristocracy.

8. "The Waves" by Virginia Woolf

Time Unit Used: *Moments, Years, and Psychological Time*

Example: In *The Waves*, time is marked by the growth and development of six characters, with each section of the novel representing a different stage in their lives, from childhood to old age. However, the passage of time is not linear; it is instead reflected through the internal monologues of the characters, which are more about psychological time than chronological time.

Analysis: Woolf uses time as a fluid and subjective experience, emphasizing the idea that personal growth and emotional development are not governed by external time units but by the internal rhythms of memory and consciousness. The novel's structure mirrors the fluidity of time as it is experienced internally, rather than externally. By doing so, Woolf challenges traditional notions of time and highlights the importance of personal perspective in shaping one's experience of life.

9. "Slaughterhouse-Five" by Kurt Vonnegut

Time Unit Used: *Moments, Non-linear time*

Example: Billy Pilgrim, the protagonist, experiences time in a nonlinear fashion, "unsticking" himself from the normal flow of time. He jumps between moments of his life—his experiences as a soldier in World War II, his time in an alien zoo, and his family life—all without any control over the sequence.

Analysis: Vonnegut's manipulation of time reflects the absurdity and trauma of war. By removing the linear progression of time, Vonnegut emphasizes the disorienting and often meaningless nature of human existence. The use of time as fragmented and unpredictable mirrors the PTSD and trauma experienced by soldiers, while also suggesting that human life may not follow a predictable path but is instead subject to random, chaotic events.

In all these examples, the use of time—whether through specific units like days, years, or moments, or through the manipulation of time's flow—serves to deepen the narrative's themes, characterize the internal experiences of individuals, and reflect on broader social or historical forces. Time is not merely a backdrop for events in literature; it shapes and is shaped by the narrative itself.

Conclusion :

In conclusion, the manipulation of time in literature serves as a powerful tool for authors to explore not only the progression of events but also the deeper psychological, cultural, and philosophical dimensions of human experience. Through the works of Gabriel Garcia Marquez, Orhan Pamuk, Leo Tolstoy, and others, time is portrayed as both an external force and an internal experience, shaping characters' identities and narratives. Whether it is the cyclical, historical time of *One Hundred Years of Solitude* or the fragmented, non-linear time in Faulkner's *The Sound and the Fury*, these novels illustrate how time is intricately tied to memory, trauma, and personal growth. In Uzbek literature, as seen in works like *The Black Snow* and *Obidjon*, time functions not only as a narrative device but also as a reflection of the political and social upheavals within the region. The intersection of personal and collective time, especially during periods of political change, highlights the tension between tradition and the forces of revolution, as well as the psychological scars left by historical trauma. Ultimately, the use of temporal units—whether days, moments, or generations—offers readers a unique lens through which to understand the complexities of human existence. By manipulating time, these authors invite readers to consider the interplay between past, present, and future, while challenging the conventional structures of time itself. In doing so, they enrich the literary experience and provoke deeper reflections on how time shapes both individual lives and collective histories.

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