

## PARALLELISM AND ITS IMPACT ON NARRATIVE STRUCTURE IN “TRANSATLANTIC” BY COLUM MCCANN

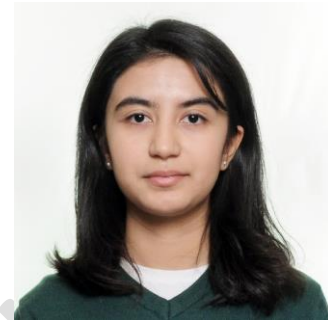
*Rakhimova Shakhnoza Rakhimovna, MA student of Bukhara State University Department of English Literary and Translation Studies, Foreign Languages Faculty, Uzbekistan*

## PARALLELIZM VA UNING KOLUM MAKKENNING “TRANSATLANTIK” ASARIDA HIKOYA TUZILISHIGA TA’SIRI

*Rahimova Shahnoza Rahimovna, BuxDU Chet tillar fakulteti “Ingliz tili adabiyoti va tarjimashunoslik” kafedrasida magistranti, O‘zbekiston*

## ПАРАЛЛЕЛИЗМ И ЕГО ВЛИЯНИЕ НА НАРРАТИВНУЮ СТРУКТУРУ В «ТРАНСАТЛАНТИКЕ» КОЛУМА МАККЭННА

*Рахимова Шахноза Рахимовна, магистрантка кафедры «Английская литература и переводоведение» факультета Иностранных языков Бухарского государственного университета, Узбекистан*



<https://orcid.org/0009-0004-3185-8541>

e-mail: [sh.r.raximova@buxdu.uz](mailto:sh.r.raximova@buxdu.uz)

**Abstract:** This article analyzes the stylistic techniques employed by Colum McCann in his novel “TransAtlantic” to convey themes of loss, reconciliation, and the personal impacts of historical events. By focusing on parallelism, epizeuxis, and fragmented narrative, the study examines how these devices deepen the narrative and engage the reader.

**Key words:** stylistic techniques, parallelism, epizeuxis, Fragmented Narrative, Thematic Depth, Emotional Resonance, Historical Context, Personal Experiences.

**Annotatsiya:** Ushbu maqolada Kolum MakKen o‘zining “TransAtlantika” romanida yo‘qotish, yarashuv va tarixiy voqealarning shaxsiy oqibatlari mavzularini yetkazish uchun qo‘llagan stilistik vositalari tahlil qilinadi. Parallelizm, epitet va parchalangan hikoyalarga e’tibor qaratgan holda, tadqiqot ushbu usullarning hikoyani qanday chuqurlashtirishi va o‘quvchini jalb qilishini o‘rganadi.

**Kalit so‘zlar:** stilistik vositalar, parallelizm, epizeuxis, parchalangan hikoya, matn parchalanishi.

**Аннотация:** В данной статье анализируются стилистические приемы, использованные Колумом Маккэнном в его романе «ТрансАтлантик» для передачи тем утраты, примирения и личных последствий исторических событий. Фокусируясь на параллелизме, эпизексе и фрагментированном повествовании, исследование рассматривает, как эти приемы углубляют нарратив и вовлекают читателя.

**Ключевые слова:** стилистические техники, параллелизм, эпизевксис, фрагментированный нарратив, текстовая фрагментация.

**INTRODUCTION.** “TransAtlantic” by Colum McCann intertwines the historical and fictional stories of figures spanning over 150 years between Ireland and America. The novel explores profound themes of loss and reconciliation through

the narratives of real historical figures like Frederick Douglass and George Mitchell, alongside the generational saga of an Irish-American family. Through these stories, McCann examines the personal impacts of historical events, connecting

past and present across continents. This analysis examines the stylistic techniques used by Colum McCann in “TransAtlantic”, focusing on how parallelism, epizeuxis, and fragmented narrative deepen the narrative and engage the reader. These techniques not only reflect the fragmented lives and historical traumas of the characters but also effectively convey the scope of personal and communal grief. The study aims to illuminate how McCann’s use of syntax and structure crafts a compelling narrative that bridges individual experiences with broader historical events.

**METHODOLOGY.** This study employs a qualitative approach, focusing on a close reading and textual analysis of Colum McCann’s “TransAtlantic” to examine the use of parallelism, epizeuxis, and fragmented narrative. Key passages, particularly those detailing George Mitchell’s travel schedule and Hannah’s financial struggles, were selected for their prominent use of these stylistic techniques. Each passage underwent detailed analysis to interpret how these techniques contribute to the narrative’s thematic and emotional depth. The analysis was framed by relevant literary theories, including F.M. Khajieva’s work on parallelism and ellipsis, Armine I. Matevossian and Louisa A. Gasparian’s research on epizeuxis, and Caroline Magnin’s studies on textual fragmentation and trauma. A comparative approach was used to validate interpretations against secondary sources and scholarly articles, ensuring robust conclusions. The synthesis of these analyses demonstrates how McCann’s stylistic choices enhance the narrative’s emotional resonance and thematic complexity, effectively connecting individual experiences with broader historical events.

**RESULTS AND DISCUSSION.** This section analyzes the stylistic techniques employed by Colum McCann in “TransAtlantic”, focusing on the use of parallelism, epizeuxis, and fragmented narrative to illustrate the emotional and historical traumas of the characters. Through a detailed examination of key passages, the impact of these techniques on the narrative and the reader’s engagement is explored. The analysis demonstrates how McCann’s stylistic choices enhance the themes of fragmentation, pressure, and dislocation experienced by the characters, reflecting broader historical and personal struggles.

1. *Sunday nights to Ireland. Wednesday nights to London. Thursdays to Washington D.C., at his law firm. Friday nights to New York. Sundays back out to England and Ireland again* [5, 115].

The passage from Colum McCann’s “TransAtlantic” uses parallelism and ellipsis effectively to illustrate George Mitchell’s hectic and fragmented lifestyle during his mission in Northern Ireland. The sentence structure, listing the days of the week followed by his destinations: “Sunday nights to Ireland. Wednesday nights to London. Thursdays to Washington D.C., at his law firm. Friday nights to New York. Sundays back out to England and Ireland again”, - creates a rhythm that mirrors the constant motion and routine of his travel schedule.

Parallelism is evident as each sentence fragment begins with a day of the week, followed by a travel destination. According to F.M. Khajieva, “The use of parallel structures in speech or writing allows speakers and writers to maintain a consistency within their work and create a balanced flow of ideas. Moreover, it can be employed as a tool for persuasion as well because of the rhythmic repetition it uses” [3,114]. This repetition highlights the cyclical and relentless nature of his commitments across different cities and roles. The sentence structure simplifies the information, emphasizing the repetitiveness and regularity of his travels. Each fragment, while short, packs significant detail about where and when, giving the reader a clear picture of his non-stop movement.

Ellipsis, or the omission of words that are implied by the context, is used here to streamline the narrative. The structure omits connecting verbs or additional details about each trip, focusing solely on the days and destinations. This brevity contributes to the feeling of speed and discontinuity in Mitchell’s life, suggesting that these travels are a relentless loop, with little room for pause or deviation. Here, Khajieva’s commentary on ellipsis can be used as well, as she says that “an elliptical sentence retains only the most vital information, relinquishing those bits that can be easily reassembled from the situation. The main function of ellipsis is to achieve authenticity and lend plausibility to fictitious dialogue” [3,104]. This sentence structure reflects the fragmentation of Mitchell’s life during this period. His time and

experiences are divided among various locations and responsibilities, symbolizing the physical and perhaps emotional dislocation felt by someone living such a transient existence. The fragmented sentence style mirrors this divided life, where continuity is sacrificed for the demands of diplomacy and professional obligations.

McCann's use of parallelism and ellipsis in describing Mitchell's schedule not only communicates the exhausting pace but also enhances the thematic element of fragmentation in his life, underscoring the personal sacrifices involved in his role as a peace negotiator.

2. *When I got home to the island there was another letter from the bank. From the ponderous imagination of Simon Leogue. Simon says, You're broke. Simon says, Pay up. Simon says, Sell or else. Simon says: Now. Now* [5, 277].

In Colum McCann's "TransAtlantic", Hannah, the last main figure of the novel, is portrayed as a character facing great difficulties, highlighted through her interactions with Simon Leogue, a bank worker. She is deeply connected to the history and emotions of Northern Ireland, a place marked by conflict. The tragic death of her son Tomas, accidentally killed by radicals, adds depth to her character and shows that her financial struggles are not just about money but also about holding onto her past. Hannah's situation is made worse because her home, which the bank wants her to sell to pay her debts, is more than just a house to her. It holds her memories and is her last physical link to her son. This emotional connection makes it harder for her to accept the bank's harsh demands. The house symbolizes her past, her memories, and the life she once shared with her family, all now at risk due to her financial problems.

In this passage, Colum McCann employs parallelism, epizeuxis, and fragmented narrative to effectively convey her distressing financial and emotional situation. Parallelism is utilized through the repetitive structure initiated by "Simon says". This repetition not only illustrates Simon's dominance over Hannah but also the relentless nature of the financial demands she faces. Each instance of "Simon says" amplifies the sense of entrapment and monotony in Hannah's predicament, echoing the repetitive cycles of her challenges.

Epizeuxis appears sharply in the text with the urgent repetition of "Now. Now." This technique serves to heighten the urgency of Simon's demands, stressing the immediate action required from Hannah. It thrusts the reader into the pressing timeline that Hannah is compelled to follow, intensifying the emotional stakes of her situation. Armine I. Matevossian and Louisa A. Gasparian in their research devoted to the study of repetition, define this stylistic device as an "effective and emphatic type of repetition," [5, 49], thus in this example it also creates the effect of intense pressure. The repeated word "Now" emphasizes how urgent and stressful Hannah's situation is.

Textual fragmentation is reflected in the abrupt, disjointed sentences that characterize the passage. This style mimics the turbulent and fragmented state of Hannah's life, disrupted by grief and financial duress. Each terse command from Simon- "You're broke. Pay up. Sell or else"- strikes as a separate blow, illustrating how her life is being dictated by external forces in sharp, painful increments. Caroline Magnin, a researcher from Sorbonne University, in her research, discusses how fragmentation serves as a symptom of trauma's scarring effects on the psyche. She states, "The idea of fragmentation appears as symptomatic of the scarring effects of trauma on the psyche: when memory is not entirely suppressed, only disconnected elements remain"[6,137]. Such interpretation of the textual fragmentation used in this example shows how the text's broken style mirrors Hannah's fragmented and chaotic mental state. The short, sharp commands highlight the control and stress she faces, reflecting her ongoing trauma.

These syntactical choices collectively deepen the narrative's emotional impact, illustrating the oppressiveness of Hannah's financial demands and the broader themes of powerlessness and urgency. The structured repetition, pressing epizeuxis, and sharp narrative fragmentation not only engage the reader but also vividly convey the chaos and pressure that define Hannah's current existence.

**CONCLUSION.** In conclusion, Colum McCann's "TransAtlantic" masterfully utilizes stylistic devices such as parallelism, epizeuxis, and fragmented narrative to convey the deep emotional

and historical traumas experienced by its characters. The rhythmic repetition and abrupt sentence structures effectively mirror the fractured and tumultuous lives of individuals caught in the throes of historical conflicts and personal crises. Through these techniques, McCann immerses the reader in the intensity of the characters' experiences, allowing for a profound emotional connection to their struggles and triumphs.

The use of parallelism, for instance, highlights the cyclical and often monotonous nature of the characters' lives, emphasizing the routine and relentless pressures they face. This can be seen in the depiction of George Mitchell's travel schedule, where the repetitive structure of his movements underscores the relentless demands of his diplomatic mission. Similarly, epizeuxis intensifies the urgency and desperation of the characters' situations, as exemplified by Hannah's interactions with the bank, where the repeated commands of "Simon says" amplify the stress and immediacy of her financial woes.

Furthermore, McCann's fragmented narrative style reflects the disjointed and chaotic reality of lives disrupted by historical and personal turmoil. This fragmentation not only symbolizes the characters' internal struggles but also mirrors the larger historical dislocations that shape their lives. By breaking the narrative into pieces, McCann captures the essence of how trauma can splinter memory and experience, leaving only disjointed fragments behind.

These stylistic choices are not merely artistic flourishes; they serve to deepen the reader's understanding of the novel's themes. The relentless pressure and emotional burdens faced by the characters illustrate the broader human condition,

marked by loss, resilience, and the unyielding march of time. McCann's ability to connect the personal with the historical, the individual with the collective, creates a rich, multilayered narrative that resonates on both an intimate and universal level.

In essence, McCann's "TransAtlantic" is a poignant exploration of the human spirit, deftly employing stylistic devices to enhance its narrative impact. By weaving together the personal and the historical through parallelism, epizeuxis, and fragmented narrative, McCann offers a compelling meditation on the themes of loss, endurance, and the enduring quest for reconciliation amidst the ravages of time. The novel stands as a testament to the power of literary technique in illuminating the complexities of human experience and the enduring impact of history on individual lives.

#### REFERENCES:

1. Forsyth, Mark. *The Elements of Eloquence: How to Turn the Perfect English Phrase*. Penguin Books, 2014.
2. Gal'perin, I. R. *Stylistics*. Moscow: "Higher School Publishing House", 1977.
3. Khajieva F.M. *Theoretical Aspects of the Language Learned (Interpretation of the Literary Text)*. Bukhara: Durdona, 2023.
4. Matevossian, Armine, and Louisa Gasparian. *Repetition: Its Aesthetic Value in Edgar Poe's Mystic Poetry*.
5. McCann, Colum. *Transatlantic*. Bloomsbury, 2014.
6. Magnin, Caroline. "Trauma and the Mechanics of Fragmentation in Extremely Loud and Incredibly Close by Jonathan Safran Foer". *The Poetics of Fragmentation in Contemporary British and American Fiction*, edited by Vanessa Guignery and Wojciech Drąg, Vernon Press, 2 Dec. 2019.

