



**MAPPING GENERIC RESONANCE: A STRUCTURALIST  
PERSPECTIVE ON GUNTER GRASS'S *THE TIN DRUM* AND BAPSI  
SIDHWA'S *ICE-CANDY-MAN***

***Amir Iqbal Abbasi***

*Lecturer in English*

*National University of Modern Languages, Islamabad (Pakistan)*

[amirabbasi@numl.edu.pk](mailto:amirabbasi@numl.edu.pk)

***Abstract***

*The study, applying Structuralist paradigm on Tin Drum by Günter Grass and Ice-Candy-Man by Bapsi Sidhwa, investigates how individual texts contribute to a wider network of literary conventions. Structuralism, with its emphasis on systems, patterns, and intertextuality, provides the basis for exploring how meaning in literature emerges through relations among texts rather than in isolation (Culler, 2002). The analysis reveals that both novels draw upon the conventions of the Bildungsroman—a German literary genre in which the protagonist matures through interactions with their environment—to structure their narratives. By tracing parallels in the protagonists' developmental trajectories, the study demonstrates that literature embodies universal connections across cultural and geographical contexts, echoing Moretti's (2000) argument about the circulation of literary forms across borders. The findings highlight the value of a Structuralist approach in showing how texts, regardless of origin, participate in a shared fabric of meaning, thereby reinforcing the intertextual and transcultural dimensions of literary studies.*

***Keywords:*** Bildungsroman, Comparative literature, Structuralism, Intertextuality, Transcultural narratives.

**Introduction**

Beginning with oral tradition of tales, literature started to be recorded in written form, no matter what material, to relate human experiences. The basic purpose of literature was two-fold; first, a source of entertainment and second a mode of moralizing. English literature is also one of the chains of relating human experiences of "Instruction and Pleasure" (Klages, 2006, p. 8). Liberal Humanists reinforce the idea of seeing literature as a source to entertain or to educate. They also believe that the text itself is the source of meanings and has a 'timeless significance' which highlights the 'constants' in human nature (Barry, 2009). From Sir Philip Sidney down to Mathew Arnold and T. S. Eliot, literature is considered either to entertain or to give moral education (Klages, 2006, pp. 10-31).

However, till the nineteenth century, the method of interpretation of a text or a piece of literary composition remains subjective and everyone is free to have his own interpretation which disturbs the unified understanding of a text and, to some critics, it does not serve the purpose of claiming literature as mode of spreading universal human values and beliefs.

To resolve the issue of making the interpretation objective and unified, the critics like, F. R. Leavis, adapt Russian Formalism as a point of departure for the interpretation of a text. Practical Criticism, adapted from Formalism, offers a solution by preferring close reading of a text and looking at its form to appreciate its composition objectively (Barry, 2009, p. 15). It views text in isolation and attaches superiority with the language of literature. Considering that literary language is different from any other fields of knowledge, such as History, Anthropology,



Journalism, etc., new critics emphasize more on uniqueness of the literary text than to bring historicity or context in interpretation.

Interpretation of a text has been and still is a debatable area on the trajectory of Literary Theory for the literary critics in order to decode meanings in the text. However, this text-centered approach to construct meanings receives a contested position in structuralism, which proposes that text can be interpreted for better understanding only when it is placed in a larger structure; hence, making an individual text the part of a whole structure. Eagleton (1983) proposes that structuralism is about structures, and it identifies various laws which are operative in the construction of those structures.

Literary critics explore various areas of a text with reference to other texts or systems to explore meanings. Barry (2009) defines the areas of exploration of structuralists saying that they examine any text as part of a larger structure with respect to analyzing literary genre or intertextuality, or universality of literature, or repetitive patterns.

Structuralism posits that literary texts, previously considered meaningful only when read in isolation, belong to a wider literary network, having certain conventions and traditions, and are not restricted to geographical and cultural boundaries. To unfold such network and interconnection, Structuralist literary theory offers a lens to investigate the primary systems and structures that shape texts. Applying this paradigm, the study compares Gunter Grass's *The Tin Drum* and Bapsi Sidhwa's *Ice-Candy-Man* to highlight how both works contribute to the genre tradition of the Bildungsroman. This genre, associated with German literature, emphasizes the psychological, moral and intellectual development of the protagonists through their environment. By examining the patterns of Oskar Matzerath in *The Tin Drum* and Lenny in *Ice-Candy-Man*, this research highlights that both novels incorporate similar genre conventions despite originating in distinct cultural milieus—postwar Germany and Partition-era India. The study reveals the universal connection of literary texts and suggests that these texts conform to a wider network of narratives irrespective of their cultural and historical context. The study not only argues that Bildungsroman is a genre that guides the selected novels but also highlights how literature produced in any region is part of a shared global conventions in which texts resonate and correspond to other similar texts across cultures.

### **Bildungsroman: Origin and Characteristics**

Bildungsroman is a German genre of literature that holds social factors responsible for the development of a protagonist. Cuddon (1999) defines the term Bildungsroman as education novel that gives an account of the protagonist's development because of the struggles in life.

Julia (2010) states that Bildungsroman or novel of education taken from Johann Morgenstern in 1820s is a literary device used to narrate a story of social, moral and psychological maturation of the protagonist. Initially considered as a German genre of literature, it also encompasses the text created outside this Age or time. Searching for identity of the protagonist is the major factor in a Bildungsroman novel. The hero, in this regard, struggles to find his place in the society where he lives. Iversen (2009) says that one of the major themes of Bildungsroman is the development of the protagonist in search of self and life full of love. In addition, he tries to locate his place in society.

The Bildungsroman is deeply rooted in German genre convention. Crediting the origin of Bildungsroman, Dohse (1979) declares Agathon as its pioneer. Though it remained unfamiliar to



English readers, but it shaped novel form in Germany for nearly two centuries. Rooted in German concept of inner-growth and cultivation, it differs from psychological and social realities. Now a days its core concerns are self-realization and identity.

There are various characteristics or qualities that make a Bildungsroman novel distinct from others. Redfield (1996) mentions three kinds of qualities that form a Bildungsroman: self-reflexivity, self-productivity and exemplarity. According to him self-reflexivity makes Bildungsroman different from others. The idea of self-productivity is studded with self-reflexivity. It is production of selves which educates. He refers to Martin Swales' German Bildungsroman where he claims this genre exemplary of literary works because of its self-consciousness and pragmatism. Karl Morgenstern (as in Twark, 2007) highlights two characteristics of a Bildungsroman; first, it portrays life of the protagonist from youth to maturity or manhood; second, it also depicts the growth of its readership.

Responsibility of the development in protagonists is either on world or on them for their innate potential to interact with the world for personal recognition. Summerfield (2010) says that the development of a bildung is influenced either by external forces or internal forces or there may be another option which erupts from both abovementioned forces. Besides this a bildung belongs to the middle class, a rank necessary to provide a suitable track for learning.

The term Bildungsroman in English literature is taken slight differently as it is studied in German literature. Tziouvas (2003) expresses the way Bildungsroman is treated in both English and German literature. He says, describing the difference of treatment, that English novel, showing the growth of hero, deals with the settlement of hero in his surroundings, whereas German genre defines this settlement epistemologically and ontologically, avoiding social, moral and psychological perspectives. Further he explains that the Bildungsroman novel portrays the development of an individual in society which makes it distinct from other forms of novels, confession or picturesque. Some other important features of the Bildungsroman include the protagonist's developmental journey, the contact with society, and the attainment of maturity (Boes, 2006; Moretti, 2000).

Spotting Oskar in *The Tin Drum*, Olster (1982) highlights that unpredictable harmony is observable in Oskar throughout the story. Dissection in man's soul is evident both literally and metaphorically into broader perspectives. The way Hesse separates wolf and man, similarly one may visualize the separation between Rasputin and Goethe, Germany and Poland, Satan and God, 'I' and 'Oskar', etc. in *The Tin Drum*. Beside humor Grass's novel is also the reflection a German phenomenon of aborting of the 'primal mother'.

### **Literature Review**

Scholarly research on Gunter Grass's *The Tin Drum* has largely focused on its politico-historical scopes, and the scholars have examined the novel as an allegory underlying Germany's struggle with its Nazi past along with its postwar identity crises (Cohen, 2001; Taberner, 2003). Similarly, Bapsi Sidhwa's *Ice-Candy-Man* has been investigated extensively as Partition literature, covering communal riots, split identities and women oppression during those turbulent times (Didur, 2006; Bhalla, 2010). Despite these studies being valuable with respect to highlighting social, cultural and historical connectivity with the place of their origin, they have reduced the scope of the novels to their historical context. The studies examining these texts for how they are interconnected with a larger network of literary conventions, as proposed in



Structuralist theory, are limited. Although research on the Bildungsroman has traced its evolution from its German roots to its adoption in postcolonial literatures (Boes, 2006; Moretti, 2000), the scholarly engagement with how *The Tin Drum* and *Ice-Candy-Man* may be investigated together as reflection of the Bildungsroman from two variant cultures gets little attention. The study fills this gap by placing both novels in the Bildungsroman convention and takes a step ahead from the context-limited interpretations to cross-cultural/ border interconnections

### Research Objectives

1. To investigate how the selected texts employ the tenants of the Bildungsroman in forming the developmental phases of their protagonists.
2. To examine how historical events, consequential to traumas, in both novels reshape the forms of the Bildungsroman.
3. To validate the universality of literary structures that transcend cultural and geographical boundaries.

### Research Questions

1. How do *The Tin Drum* and *Ice-Candy-Man* reflect the features of the Bildungsroman genre?
2. In what way do the historical and cultural contexts of both novels impact on the protagonists' coming-of-age experiences within the Bildungsroman structure?
3. How does a Structuralist lens applied in comparing the selected text validate the universality of literary texts/forms across different historical and cultural contexts?

### Conceptual Framework

This research uses the structuralist paradigm, that theorizes that meaning making in literature is not limited to interpreting a text in isolation, but in finding interconnection of texts through conventions, genres and system of signs (Culler, 2002). This perspective extends the scope of interpretation by proposing that a text is not autonomous, rather, part of a larger network of narratives shaped by signs, structures and patterns. The current study investigates the selected texts as the Bildungsroman, a genre in German literature demonstrating psychological, intellectual and moral development of the protagonists (Moretti, 2000). The genre, despite originating in European literature, transcends cultural boundaries and finds resonance in non-European literature.

The study applies the Structuralist lens to examine how Gunter Grass's *The Tin Drum* and Bapsi Sidhwa's *Ice-Candy-Man* construct the developmental patterns of their protagonists and incorporate the structural features of the Bildungsroman. The conceptual framework combines structuralist intertextuality with the Bildungsroman model to argue that texts contribute to larger literary networks all the while retaining their idiosyncratic cultural trajectories.

The study follows a three-tiered methodology. First, it highlights the structural features of the Bildungsroman – formative journey of the protagonist, social factors influencing the development, and attainment of maturity. Second, it examines each novel to find out the patterns of the Bildungsroman present in the texts: Oskar Matzarth's psychological and moral journey in the post-war Germany and Lenny's development from an innocent child to a mature girl amid partition of India. Third, the study conducts a comparative analysis of both novels to reveal the similarities and differences in the developmental phases of the protagonists all the while

highlighting the universal patterns incorporated despite the unique cultural context. Therefore, this approach not only situates the selected novels in the Bildungsroman genre conventions but also validates structuralist proposition positing a text being part of a larger literary network.

### **Development/ Learning of the Protagonist in *The Tin Drum***

*The Tin Drum* depicts the trajectories of Bildungsroman through its protagonist, Oskar Matzerath. The protagonist, who initially claims attainment of his development, is seen admitting his growth as he matures with the passage of time. For instance, he admits the growth of his passion in him when he says, “And yet—and here Oskar too must admit to development—something was growing, and not always to my own advantage, ultimately, taking on messianic proportions; but what grownup in my day had eyes and ears for Oskar, the eternally three-year-old drummer?” (Grass, 1990, p. 49)

On an occasion when Oskar Matzerath hears the conversation of his parents, he decides to cease growing and look after his father’s grocery business. But his physical growth is not bound to his decisions. Despite his deliberate fall from the stairs, he develops a strong voice that shatters glasses. He also learns how to distance himself from the grownups while playing the drums. He says, “The ability to drum up the necessary distance between grownups and myself on a toy drum developed soon after my fall down the cellar stair...” (Grass, 1990, p. 52). Meanwhile he accepts that everything is not complete in him. The same voice that he has been gifted after he falls himself from the stairs loses its intensity and now “his voice can’t even budge a toothbrush glass” (Grass, 1990, p. 60).

Oskar Matzerath does not attend any school for formal education; however, he learns through his social connections. He is curious to learn ABC’s, as he says, “this is where I came to learn my big and little ABC’s. I made sure no piece of china or souvenir was damage” (Grass, 1990, p. 77). Similarly, he is eager to learn how to read. The narrator informs the readers that Oskar first takes interest in Rasputin and afterwards he gets interested in Goethe. Learning drags him attention, so he decides to extend upon his learning.

His social learning is credited to Gretchen Scheffler. Due to this informal teacher Oskar learns the basics of language and the behavior required to deal with women. He also learns how to respond if one’s feelings hurt.

Besides Oskar’s social learning, his intellectual leaning also grows, which he apparently hides. However, he admits his intellectual growth by saying, “I learned quickly and steadily without thinking much about it” (Grass, 1990, p. 79).

Oskar thinks that his intellectual growth is not dependent on books, rather, he finds the patterns of learning in social connections. He acts scholarly and calls books as “verbal graveyards” (Grass, 1990, p. 84). and develops relations with common people Similar, after Gretchen Sheffler, he gives credit to Herr Bebra who has left a great influence on him and is responsible for “opening up the world to Oskar” (Grass, 1990, p. 289).

Oskar is responsible for death of his mother, but he does not realize his mistake. He receives criticism from the people in his surroundings, but this too does not move him. But during the Polish-Nazi war he comes to realize his mistake and accepts this act as “second great burden of guilt” (Grass, 1990, p. 230).

Oskar develops psychological maturity by understanding the passion of love. He realizes that his tin drum is not the only respite for his feelings. While in hospital, he feels an unknown



passion and feeling for women. He realizes that he, along with his tin drum, cares for nurses and afterwards Maria, which shows that he has taken another step towards psychological maturity from the childhood innocence of clinging to a tin drum. After impregnating Maria, he is reluctant initially for his mistake but later he wishes to accept it and offers Maria his support as a husband and a father of the child. But Maria treats him like a child, which he does not like.

This love episode changes the mind of Oskar entirely and he wants to be treated as a grown-up man, not merely as a midget. With his psychological growth, he attests to his physical growth by stating certain physical changes in his body and posture. Along with his physical growth, Oskar develops morally. He wishes to perform his responsibilities of looking after Maria and her child. Once indifferent, even on the death of his mother, Oskar attains maturity and understands human values. He offers provision and business to Maria so that she becomes independent and does not compromise her life. Apart from this, he is perturbed over the death of his informal teacher and friend, Herr Bebra.

Besides his psychological, moral and intellectual maturity, Oskar also records his political awareness. He vividly portrays the consequences of Polish-Nazi war and narrates the groans and wails of the Nazi attack on the Polish post office.

#### **Learning/ Development of the Protagonist in *Ice-Candy-Man***

Lenny, in *Ice-Candy-Man*, seems to experience multiple aspects of life that leave lasting impact on her mind. She learns both through her own experiences and the practices of others, living in her surroundings. She very curiously synthesizes her new learning with already learnt behaviours. This inquisitiveness helps her decode hypocrisy of individuals that reflects in whole society. She vigilantly observes patriarchal gaze that Ayah undergoes when she says that Ayah's postures consequent upon the onlookers' lusty stares at Ayah teaches her. What she learns from this interaction is that a woman is an object of gaze and men from every walk of life entertain themselves with woman's body, not thinking her as a common human being.

Lenny, though a child and a passive learner, has a very strong sense of observation and it reflects from her narration through which she records the minute details. She is eager to learn more, that is why she convinces Ayah to take her along to the nearby places. She manipulates Ayah by extending her favor of not revealing her affairs, keeping silence and extending comfort to Ayah with her company.

Although Ayah serves as a basic source of information for Lenny, there are many other characters who help her understand and connect the events around her with global issues. Ice-candy-man is one of those characters who never spares any moment to impress Ayah. He pretends to be philosophical and impresses young Lenny. Lenny says that Ice-candy-man starts his conversation by breaking news of the world. She feels happy and is obliged to such discussions, as they are the source of new learning for her. She says, "All the same I am swept with an awareness of the war; and I recall the dim, faraway fear of bombs that tinged with bitterness my mother's milk. No wonder I was a colicky baby" (Sidhwa, 1998, p. 31).

Society is more responsible for the protagonist's learning than the state institutions. Her Godmother educates her about the Parsee religion. For instance, Godmother informs her about the philosophy of the Parsee religion behind leaving a dead body as a feed for God's creatures. She states that death is only for the body; the soul transcends to heaven or hell. The body left



behind in this world should not pollute the earth after its burial or it should not waste fuel in burning it. Zoroastrians leave it in an open place so that the God's creature feed on it.

Lenny is surrounded by kaleidoscope of diversified cultures rooted in various religions, Islam, Hinduism, Sikhism, Christianity, etc. She is inquisitive to interact and learn the patterns of the dominant cultures. She visits Imam Din's house and enjoys village life permeated with simplicity and purity of nature. She observes how the people in village sit on the floor to eat in clay pots without spoons and sleep on the ground.

The protagonist's awareness of religious partisanship culminates when she realizes that one man's medicine may be poison for another. She grows psychologically when she can differentiate between various behaviours. The villagers have risen above the partition narratives and vowed to defend one another despite having religious differences. "If needs be, we'll protect our Muslim brothers with our lives!" says Jagjeet Singh" (Sidhwa, 1998, p. 56). However, all these big claims dash to ground when religious biases flare up and its blind fervor sickles the multicultural society only to turn the cultural fabric into ashes. Lenny unfolds her learning saying, "Now I know surely. One man's religion is another man's poison" (Sidhwa, 1998, p. 117).

Lenny's political awareness grows right from birth. She says, "... I realize I was born with an awareness of the war" (Sidhwa, 1998, p. 31). Since she belongs to a minority community in the sub-continent, she closely conforms to her community's political philosophy. Colonel Barucha urges the Parsee community to remain neutral in the tension among Hindus, Muslims and Sikhs and suggests "We must hunt with the hounds and run with the hare!" (Sidhwa, 1998, p.16). He expects that the Parsees living in Lahore will not invite trouble to their families by siding with any of the major stakeholders fighting for power and territory. To avoid any trouble, he advises them to stay at home. Lenny also learns about her community's arrival in the subcontinent and the role it has played in Indian politics. She also starts liking Quit-India movement on realization that the British are responsible for bringing syphilis to India. This cause, according to her, is the first reason for taking interest in Indian politics.

All the above-mentioned learning leads Lenny towards her moral development. Her childhood understanding of good and bad combats with complexities of human nature. The events in the novel add to her moral maturity by introducing her betrayal, hatred, and hypocrisy, a consequence of political change.

So, *Ice-Candy-Man* is a coming-of-age novel, subscribing to the conventions of Bildungsroman that largely includes psychological, intellectual and moral development of the protagonist through social circumstances around her.

### **A Comparative Analysis of Learning/ Development of the Protagonists in *The Tin Drum* and *Ice-Candy-Man***

*The Tin Drum* and *Ice-Candy-Man* are coming-of-age (Bildungsroman) novels. The protagonists in both novels are unable to attain formal education due to their physical conditions – Oskar's mental state and Lenny's crippled legs – so, they largely rely on informal learning. Both credit their learning to their friends and society. Lenny learns from Mrs. Pen and Oskar is thankful to Gretchen Scheffler for his 'ABCs' and manners towards women. Social connections are more important in their learning than getting formal education from schools.

In *Ice-Candy-Man*, Lenny is always excited to meet Ayah's friends that include Hindu, Muslim, Sikh and Parsee. In order to be in Ayah's company, she avoids unfolding Ayah's secrets to anyone at home. In this way Ayah takes Lenny along wherever she goes and makes her experiences a source of learning. Lenny says, "I learn fast. I gain Ayah's goodwill and complicity by accommodating her need to meet friends and relatives" (Sidhwa, 1998, p. 20). Another important character in Lenny's life is Godmother. Lenny trusts Godmother more than anyone at home. Lenny says, "The bond that ties her strength to my weakness, my fierce demands to her nurturing, my trust to her capacity to contain that trust – and my loneliness to her compassion – is stronger than the bond of motherhood. More satisfying than the bond between men and women" (Sidhwa, 1998, p. 3). Likewise in *The Tin Drum*, Oskar also enjoys the company of Harr Bebra, Hubert, Bebra's fellows, nurses, Maria, etc. and credits them for his social and emotional development/ learning. The way Lenny keeps Godmother at a high pedestal, Oskar ranks Harr Bebra greatest of all because Bebra is the man who has exposed world to Oskar and make him what his is. Oskar compliments Bebra saying, "To this man fell the task of opening up the world to Oskar, of making him what he is today, a person upon whom, for want of any better designation, I bestow the inadequate title cosmopolitan" (Grass, 1990, p. 289). Connected with Bebra is the emotional development of Oskar. On Bebra's death, Oskar is deeply moved and recovers after great pangs.

Physical growth of both protagonists also adds to maturity. In *Ice-Candy-Man*, Lenny stops narrating when she reaches eight. Similarly, Oskar, in *The Tin Drum* leaves recording his personal accounts by the time he reaches thirty. Oskar, who initially planned not to grow physically, realizes that his body is changing its shape and its internal organs are also contributing to this transformation.

Political learning is another common ground of comparison between two protagonists. Lenny is born with the awareness of war and her narrative recording pre-partition India to while-partition India highlight a series of events that not only unfold the political interest of different religious communities living in India but also expose hypocrisy of human being living in this part of the world. In comparison, Oskar feels sympathy for the Polish-Nazi war affectees. Both protagonists with their political awareness grow intellectually and elaborate their understanding of the world through their mature narration. Extraordinary learning styles of Lenny and Oskar help them observe and absorb with an unusual pace. Lenny says, "I learn fast..." (Sidhwa, 1998, p. 20) similar to Oskar's saying, "I learn quickly..." (Grass, 1990, p. 79), which reflects the intellectual growth of both protagonists. So, both novels reflect psychological, moral and intellectual maturity of the protagonists.

### **Conclusion**

The investigation reveals that both novels incorporate the conventions of Bildungsroman, the German genre of literature. From pre-partition childhood innocence to while partition psychological, intellectual and moral maturity, Lenny, through her powerful narration, exposes betrayal, hypocrisy, cost of war and religious fanaticism. Similarly, Oskar, once reluctant to grow, reflects psychological maturity by developing feelings for human beings and understanding the passion of love, intellectual growth by learning quickly and making judgements, and moral development by willingly accepting his guilts and undertaking his responsibilities as a father and a husband. Thus, the study validates that a piece of literature



originated in a particular cultural milieu corresponds to a larger literary network. *Ice-Candy-Man* includes the story of partition of India while *The Tin Drum* narrates the conditions of post-war Germany. However, both novels, despite embedding different contexts, share the characteristics of Bildungsroman.

#### References

- Barry, P. (2009). *Beginning Theory An Introduction to literary and cultural theory*. Manchester : Manchester University Press .
- Bhalla, A. (2010). *Partition dialogues: Memories of a lost home*. Oxford University Press.
- Boes, T. (2006). Modernist studies and the Bildungsroman: A historical survey of critical trends. *Literature Compass*, 3(2), 230–243. <https://doi.org/10.1111/j.1741-4113.2006.00228.x>
- Cohen, R. (2001). *Günter Grass: The writer in a society in crisis*. Fairleigh Dickinson University Press.
- Cuddon, J. A. (1999). *Dictionary of Literary Terms and Literary Theory*. St Ives Plc: Clays limited.
- Culler, J. (2002). *Structuralist poetics: Structuralism, linguistics and the study of literature*. Routledge.
- Didur, J. (2006). *Unsettling partition: Literature, gender, memory*. University of Toronto Press.
- Dohse, H. E. (1979). The German Bildungsroman from Wieland to Hesse by Martin Swales. *World Literature Today*, Vol. 53, No. 2 , p. 289.
- Eagleton, T. (1983). *Literary Theory An Introduction* . Oxford : Basil Blackwell .
- GiovannaSummerfield, L. D. (2010). *New Perspective on the European Bildungsroman*. New York: Continuum International Publishing Group.
- Grass, G. (1990). *The Tin Drum* (R. Manheim, Trans.). Vintage International. (Original work published 1959)
- Iversen, T. (2009). *CHANGE AND CONTINUITY: The Bildungsroman in English*. Tromso : A dissertation for the degree of Philosophiae Doctor, University of Tromso, Faculty of Humanities .
- Julia, R. (2010). “The Apocalypse of Adolescence”: Use of the Bildungsroman and Superheroic Tropes in Mark Millar & Peter Gross’s Chosen. 188-202.
- Klages, M. (2006). *Literary Theory A Guide for the Perplexed*. Continuum International Publishing Group.
- Moretti, F. (2000). *The way of the world: The Bildungsroman in European culture*. Verso.
- Olster, S. (1982). Inconstant Harmony in "The Tin Drum". *Studies in the Novel*, Vol. 14, No. 1. , 66-81.
- Redfield, M. (1996). *Phantom formations: Aesthetic Ideology and the Bildungsroman*. Cornell University press.
- Sidhwa, B. (1998). *Ice-Candy-Man*. Penguin Books.
- Taberner, S. (2003). *Apocalyptic narratives: The writing of Günter Grass*. Camden House.
- Twark, J. E. (2007). *Humor, Satire and Identity: Eastern German Literature in 1990s*. Cottingen : Hubert & Co.
- Tziouvas, D. (2003). *The other self: selfhood and society in Modern Greek fiction*. USA: Lexington Books.