

# The Lyrical Features in The Mirror of Migration Novel: Gunter Grass's The Tin Drum

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الملاح اللغوية في رواية (مرآة الهجرة) ، رواية (طبل القصدير) لجوتتر غراس

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**Abstract:-**

The twentieth century is the time of significant events that shaped a fragmented and uncertain world. Traditional concepts and narratives lost relevance, giving way to new ideas rooted in instability and doubt, which blurred physical and cultural boundaries. In literature, the modern novel emerged as a suitable medium to capture the complexities and uncertainties of this modern era. Authors utilized fragmented plot, multiple perspectives and self-reflection in the narratives to portray the intricate layers of human consciousness and the disorienting effects of societal changes. The migration novel and lyrical novel are two literary genres that reflect the modern concepts and conditions of the twentieth century. This study explores the nexus between these two genres to see how the features of lyrical novel serve as a powerful medium for representing the themes of migration novel. As a case study, Gunter Grass's **The Tin Drum (1959)** showcases that lyrical elements align with migratory features classified by Soren Frank and how they contribute to expression of migratory themes. Exploration of the relationship between migration novel and lyrical novel, as two twentieth century genres covering modern issues, shed light on interconnectedness of them and their significance in portraying the migrant lyrical emotions and experiences.

**Key words:** migration novel, lyrical novel, hybrid genre, Gunter Grass, The Tin Drum.

**المخلص:-**

القرن العشرين هو عصر الأحداث الهامة التي شكلت عالماً متشظياً وغير مؤكد. فقدت المفاهيم التقليدية والسرديات أهميتها، لتفتح المجال أمام أفكار جديدة تجذرت في عدم الاستقرار والشك، والتي طمست الحدود الجسدية والثقافية. في الأدب، ظهرت الرواية الحديثة كوسيلة مناسبة لاستيعاب تعقيدات وشكوك هذا العصر الحديث. استخدم الكتاب القصة المتشظية والمنظورات المتعددة والانعكاس على الذات في السرديات لتصوير طبقات الوعي البشري المعقدة وتأثيرات التغيرات المجتمعية المربكة. الرواية الهجرية والرواية اللغوية هما نوعان من الأنواع الأدبية التي تعكس المفاهيم الحديثة والظروف في القرن العشرين. تستكشف هذه الدراسة العلاقة بين هاتين النوعين من خلال رؤية كيف تعمل ملامح الرواية اللغوية كوسيلة فعالة لتمثيل مواضيع الرواية الهجرية. كدراسة حالة، تظهر رواية "طلب القصدير" لجونتر غراس (1959) أن العناصر اللغوية تتوافق مع ملامح الهجرة المصنفة من قبل صون فرانك وكيف تسهم في التعبير عن مواضيع الهجرة. استكشاف العلاقة بين الرواية الهجرية والرواية اللغوية، كنوعين من الأنواع الأدبية في القرن العشرين، يسلط الضوء على الترابط بينهما وأهميتهما في تصوير العواطف والتجارب اللغوية للمهاجرين.

**الكلمات المفتاحية:** رواية الهجرة، رواية لغوية، نوع مختلط، جونتر غراس، طلب القصدير.

## 1. Introduction

The twentieth century is the time of significant events such as World Wars, the rise of migration, and advancements in science and technology. These factors led to a fragmented and uncertain world and an existential crisis in human life. Many traditional concepts lost their relevance and new ideas rooted in instability, change, and doubt emerged. This shift had a great impact on literature, where storytelling evolved into the novel form. The storyteller no longer possesses a sense of coherence and purpose in life and faces difficulties in guiding readers through the challenges presented by the modern world. The old-fashioned storytelling combined with avant-garde elements, and the story transformed into the novel (Frank, Migration and Literature 70-71). Therefore, the novel became a suitable medium for capturing the alleged complexities and uncertainties of the modern world. Through this literary form, authors delve into the intricacies and contradictions of human existence brought about by modern philosophy and sciences. They address themes such as alienation, loss, identity crisis, and search for meaning in an uncertain world. To capture these elements effectively, authors employed techniques such as fragmented plots, multiple perspectives, self-reflectiveness, and the self-correction of characters within the narrative. The novel, with its migratory nature and fragmented, boundary-transgressing form, possesses the capacity to mirror the migration and fragmentation of the twentieth century. By traversing national borders and embracing a homeless form, it captures the essence of the twentieth century's transformative nature in a way that no other tool can match (Frank, Migration and Literature 22). Migration novel is one of the most distinct examples of a novel that reflects the uncertainty and fragmentation of the time and the migrant figure has emerged as a central protagonist making the migration novel a crucial medium for capturing the migrant experience. As migrants often convey their lyrical experiences, emotions, perspectives through a journey in the form of migration novels, it becomes imperative to explore the lyrical aspects inherent in them. In fact, migration novel acts as a powerful tool to express the experiences and lives of migrants in dealing with migratory issues such as identity, cultural assimilation, social problems, and intercultural relationships. By employing lyrical quality,

it allows readers to gain a better understanding of how migration profoundly affects people's lives.

Lyrical novel is another novel genre that emerged in accordance with twentieth century transformations, when not only geographical, intellectual, and cultural boundaries faded, but also the boundaries between literary genres became blurred. Literary practitioners of twentieth century combined literary genres to meet the contemporary needs. Katie Owens Murphy in his work *Lyrical Strategies* (2018) demonstrates the combination of lyric and narrative genres. According to her, authors crossed the boundaries of literary genres and applied the qualities of lyrical poetry to narrative genre, resulting in a hybrid genre known as the lyrical novel (9-12). In fact, the infusion of lyrical poetry and narrative genre led to emergence of lyrical novel that has the capacity to reflect the modern concepts. Here, there exists a parallel and reciprocal connection between the lyrical novel and the migration novel as representative genres of the twentieth-century novel. Moreover, the lyrical novel serves as a means to express the experience of migration, as it is through its lyrical features that a novel of the twentieth century can effectively address the pertinent issues of its time, including migration. The present study examines the connection between these two contemporary genres and the lyrical features found in migration novel by exploring the convergence of certain features shared by them. It allows us to recognize the significance of lyrical features in expressing the migrant experiences. By examining the nexus between these two genres and showcasing the lyrical qualities within migration literature, we gain a deeper understanding of the artistic potential of the migration novel and its ability to convey the multifaceted aspects of migration through the lens of lyrical expression.

## 2. Literature Review

The relationship between lyrical novel and migration novel as two distinct yet interconnected products of the twentieth-century literature has received limited attention in existing researches. While scholars have extensively explored individual aspects of postcolonial and migration writing, the specific overlap between the features of lyrical novel and migration novel remains unaddressed. Nevertheless, there have been many studies on *The Tin Drum* from different

perspectives. Soren Frank in *Migration and Literature* (2008) has developed the theory and practice of migration studies. Importantly, his categorization of migration literature based on theme and style assists to gain a deeper grasp of migration literature. Criticizing the heavy shadow of postcolonial studies and literature on theory and literature of migration, Frank attempts to shed light on the links between migration studies and theories of globalization. In an article titled "The Migrant Vision in Günter Grass's *The Tin Drum*" (2015), Frank concentrates neither on language nor on overall narrative form but on the enunciatory strategies with specific regard to the narrator's position and point of view in *The Tin Drum*. The principal question that this article pursues is how the narrator contributes to the migrant vision in Grass's novels. Frank shows it will do so by, first, setting up a theoretical framework comprising Walter Benjamin and Theodor W. Adorno's reflections on the storyteller and the narrator, second, by introducing other novelists' narrative strategies and thereby situating Grass within the historical traditions of the novel, and third, by analyzing key passages in *The Tin Drum*.

Related to the migration literature in the article titled "The Migrant as the Protagonist of the 20th Century: A Comparative Analysis of Four Contemporary Authors," (2010) Jutta Weingarten explores the concept of migration in literature and challenges the limited scope of approaching migration solely through authorial-biographical perspectives. Drawing on Søren Frank's *Migration and Literature*, Weingarten conducts a comparative analysis of four contemporary novelists discussed in this book including Günter Grass. By examining authors from different countries with distinct personal experiences of migration, Weingarten aims to present a comprehensive understanding of how migration, when viewed through a broader lens, influences the thematic and formal aspects of literature. She offers insights into the profound and pervasive impact of the social phenomenon of migration on the aesthetics of literature.

In "Narratives of Resistance, Resistance to Narrative: The Tragic Picaresque as an Alternative Model for Life Stories" (2017), S. Moenandar points out that in *The Tin Drum* the picaresque tradition is modified to become a narrative of tradition. The picaresque tradition employs an unnatural narrative style that purposefully constructs a fictional and constricted reality. *The Tin Drum* explores the life of the German

minority in Poland and the subsequent transition to post-war West Germany. Grass employs elements of the picaresque tradition to depict the protagonist's journey of self-discovery and resistance against oppressive historical forces. The episodic fragmentation and unnatural narrative style create a sense of irony and critique, challenging the dominant narratives of nationalism and history.

The interconnection between migration literature and lyrical novel is not taken into account, in detail, in the research on The Tin Drum. This study intends to explore the link in question to find out how lyrical features of style and theme contribute to the expression of feelings rising from the experience of migration.

### 3. Theoretical Framework:

This study is based on a theory that makes it possible to focus up on migration novel to see how its border with lyrical literature is crossed thematically and formally. The analysis of the lyric in migration literature will make it possible to theorize how the lyric is adapting itself with the major social wave of contemporary era. The framework of this study is migration studies in literature. I will choose Soren Frank's approach to migration novel that introduces eight thematic and stylistic classifications in relation to this kind of novel.

The main question of this paper sheds light on the overlapping of lyrical novel and migration novel. It attempts to theorizes how migration novel and lyrical novel are mixed to present a hybrid form in which the lyrical elements are employed to deal with the experience of migration. It could be asserted that every migration novel can also be seen as a lyrical novel, as many features of migration novel possess a lyrical aspect. The emotional and introspective nature of migratory themes often aligns with the fundamental characteristics of lyrical novel. The lyrical elements in migration novels allow for the expression of personal emotions, thoughts, and experiences related to migration. However, it should be noted that not every lyrical novel can be classified as a migration novel. This is because the narrator of a lyrical novel is not necessarily a migrant, and the subject matter may not revolve around migration. The lyrical elements reflected in migration novel enhance the portrayal of the migrant's emotional journey, their sense of belonging, and their encounters with different cultures and identities.

In fact, by incorporating lyrical features, migration novel captures the nuances and complexities of the migratory experience, offering a rich and evocative exploration of migration themes. The Tin Drum (1959) by Gunter Grass effectively portrays the overlapping of lyrical and migratory features. It will be shown how some lyrical devices are regarded as appropriate tools for expression of migratory themes.

#### 4. Discussion

##### 4.1. Formal and Thematic Features of Migration Novel

Frank discusses that in stylistic level non-linearity revealed in fragmented form, is a migratory feature since the form of the novel is not supposed to hide the fragmentation of the world (Migration and Literature 77). It is related to composition or narrative form. It means that plot of the migration novel is not following the traditional plot pattern with events in chronological order and the common beginning, middle, and end. Moreover, the form of the plot is segmented, multi-dimensional undermining the linearity of the plot (Frank, Migration and Literature 19-20).

Enunciation is another significant stylistic feature in migration novel discussed by Frank. Certain techniques and strategies are employed to express the themes within these novels. These strategies are characterized by multi-perspectivism, wandering consciousness and narratorial authority. By the technique of multi-perspectivism, the novel is narrated through the perspective of the migrant, who is experiencing different cultures. The migrant is depicted as constantly fluctuating between familiarity and foreignness, offering multiple perspectives on the same phenomenon. Through using of wandering consciousness, the author portrays the ever-changing nature of the migrant's consciousness showcasing their continuous process of becoming and adaptation. Narratorial authority is employed when the author narrates the story from a first-person point of view. This allows for a more personal and immersive narrative experience (Frank, Migration and Literature 19).

In social level, authorial biography is a thematic feature that refers to author's life. By this feature, the writer is narrating his migratory experiences in the form of diaries, letters, memories, interior monologue and stream of consciousness. In certain cases, the migrant-narrator is a dramatic character not necessarily the

writer. Investigating how a migrant copes with the process of migration is intriguing, whether it is perceived as destructive, painful, and agonizing, or as productive, appealing, and desirable (Frank, Migration and Literature 17-18). Depicting migration subject in either pleasant or unpleasant state presents a different migratory theme within the novel and both of these opposite approaches to migration fit into migration novel.

#### 4.2. Gunter Grass and The Tin Drum

The Tin Drum is influenced by personal experiences and emotions of the author. It is about the life of a character named Oskar Matzerath, as narrated by himself, in a mental hospital in Danzig. He decides not to grow up in his third birthday to oppose his family and society. He is gifted with a piercing shriek that can shatter glass or be used as a weapon. Oskar is so obsessed with a toy drum that has given to him as birthday gift. The novel consists of three sections, each of them illustrating a different phase of Oskar's life. It is strongly political in nature but it goes beyond a political novel in its stylistic plurality. Frank characterizes Grass as a migrant and his work The Tin Drum as a migration novel. He says that Grass is an example of a migrant who has lost a city and rediscovered it through his writing (Migration and Literature 31). Preece discusses that he suffered from triple dislocation. First, he lost his roots, the sense that his home was a good and safe place. Second is the loss of language. While he remained surrounded by German speakers, German had to be "reconstructed from the rubble, pebble by pebble" (33). Third his loss of ideological orientation was a form of migration to new and unknown lands (ibid). The Tin Drum as a migration novel reflects certain lyrical features, thereby it could be considered a lyrical novel as well. The following section tries to show how lyrical stylistic features, by overlapping with certain migratory features within the novel, add to lyrical quality of the present migration novel.

#### 4.3. Lyrical Features in The Tin Drum

##### 4.3.1. Subjectivity

The Tin Drum effectively demonstrates the correlation between subjectivity as a stylistic lyrical feature and authorial biography that is a thematic characteristic of migration novel. This parallel is achieved through the use of narratorial authority, a technique employed to

enunciate the theme of migration. In the present novel, this connection is evident and easily recognizable. The Tin Drum is a semi-autobiographical novel, as Grass utilizes a symbolic fictional narrator to recount significant aspects of his own life experiences. Through this narrator, Grass effectively conveys his mindset, emotions, and perspective regarding his family, the people, and the society of Germany during World War II. Furthermore, he incorporates events from his personal life into the narrative, paralleling the protagonist-narrator's life events. Although some characters and events are semi-fictional, the main events of the novel closely mirror Grass's own life (Frank, Migration and Literature 39).

In The Tin Drum, in the context of overlapping of subjectivity with narratorial authority, subjectivity refers to the personal perspective and subjective experiences of protagonist-narrator, Oskar Matzerath. It includes expression of his personal opinions, emotions, and thoughts to the extent that the reader experiences the novel's internal world from his point of view, understanding the events and characters from his perspective and feels the same as him. This attribute as narratorial authority relates to the control and power wielded by the narrator in shaping the narrative and influencing the reader's understanding of the events and characters. It encompasses Oskar's ability to provide insight, commentary, and interpretation. It means that Oskar through his subjective experiences and personal viewpoint, exercises authority over the storytelling process. The overlapping of subjectivity as a lyrical element with narratorial authority and authorial biography, as two migratory tools in The Tin Drum, contributes to a more immersive and impactful exploration of themes of migration.

#### 4.3.2. Autobiographical Factors of The Tin Drum

It was mentioned before that Grass was a migrant-author and he demonstrates his negative and positive migratory experiences through his characters and his stories. Frank depicts Grass's migrant essence clearly. According to him, geographically Grass experienced displacement as he lost his hometown, Danzig, at the age of seventeen. Since the war, he has resided in various places such as Düsseldorf, Berlin, Paris, Lübeck, and Schleswig-Holstein. He undergoes mental and cultural revolution, progressing from a childhood and adolescence influenced by the Nazis to a gradual

process of denazification, culminating in an adult life characterized by active involvement in German democracy (Migration and Literature 33). He is satisfied with his own migration, which some scholars claim to be double migration, meaning not only physical migration but also migration from oneself. Despite the negative impacts it had on him in his youth, it has been an essential aspect of his life. For him, migration has not been destructive but rather enlightening, "for Grass the loss of his hometown was a painful experience. However, in his artistic enterprise, Grass is not only occupied with rendering this kind of loss, but as a consequence of his stoic approach, he is also extremely concerned with the insights that can be gained through loss" (Frank, Migration and Literature 38). On the fiftieth anniversary of the outbreak of the war, Grass, reflecting on his migrant destiny, implies that losing his hometown provides him a new perspective and learning thereby he produces many of his writings (Frank, Migration and Literature 32).

Grass acknowledges that many of his books revolve around his personal experiences. In the case of *The Tin Drum*, the biographical nature of the book becomes apparent. To begin with, the character-narrator's family, including his grandmother and mother, come from a Catholic-Kashubian background. They had migrated to Danzig many years before the protagonist's birth. Presently, they reside in Danzig, a city characterized by its multi-culturalism and multi-lingualism. Julian Preece explains that Danzig, which had been predominantly German for over six centuries, was situated on the border between the Germanic and Slavic worlds. This division extended into the Grass family itself, as it did in many families in Danzig, resulting in a vibrant blend of backgrounds. On his father's side, they were of German descent, while his mother's family originated from the Kashubian tribe, an ancient Slavic group. When his mother's family moved from the countryside to the city, they began speaking German, highlighting the differing status of the two languages and the communities that spoke them (9). Grass, who came from a petty-bourgeois family in the multi-cultural city of Danzig, openly acknowledges that his own background as a middle-class person was a major driving force behind his work on *The Tin Drum* (Frank, Migration and Literature 37). He was brought up a Catholic, which set him apart from the majority of German-speaking Danzigers. He later wrote that he grew up between the Holy Ghost and Hitler's picture.

However he has never ceased to be fascinated by Catholics' love of ritual, performance and liturgy (Preece 11).

Grass's parents, just like Oskar's, were shopkeepers that categorized them as belonging to the petty-bourgeois class. Interestingly, this social class showed great support for Hitler during that time (Preece 11). His father had joined the NSDAP in 1936, like Oskar Matzerath's father, because, as Oskar's father explained to his grown-up son after the war, his "business competitors joined . . . and he had the feeling that he was living in historic times and you simply had to be part of it" (Preece 4-5).

Oskar's uncle, Jan Bronski, and Oskar's actual uncle, Franz, both suffered tragic fates. Jan was killed by the Nazis for defending the Polish Post Office and Franz was executed for the same reason. Oskar carries a heavy burden of guilt because he believes that Jan's death is partly his fault, as Jan went to work that day to mend Oskar's drum. However, Oskar's guilt outweighs his actual role in the events. After Franz's execution, the Grass family's relationship with their Kashubian relatives became strained (Preece 9).

Grass and Oskar both joined the Waffen-SS, but when he realized the truth about Nazism and what National Socialism really meant, he felt guilty. This guilt is shown through Oskar's anger, protests, and his sense of responsibility for his family's tragedies. Oskar's drum is the symbol of protest against society, Oskar depicts himself and his drum cause of the death of his loved ones. In fact, he portrays himself as someone who unintentionally is anti-social (Preece 4). Oskar's unreliable character makes us suspicious about whether he is truly anti-social and guilty.

Another autobiographical feature in the novel is that Grass uses Oskar's guilt to convey his own feelings of remorse for participating in Nazi crimes. Furthermore, Oskar possesses a unique ability to halt his physical growth at the age of three and communicates his experiences and observations through the pounding rhythm of his tin drum. This metaphorical representation of stunted growth and constant motion mirrors Grass's own migratory experiences and reflects the subjectivity of the novel.

The autobiographical examples cited above reflect the stylistic migratory element of 'authorial biography' which aligns with

'subjectivity' as a feature of the lyrical novel. By incorporating autobiographical elements into the novel and utilizing subjectivity as a lyrical tool, Grass creates a rich and multi-layered narrative that blurs the lines between reality and fiction. This blending of personal biography and imaginative storytelling adds depth, authenticity, and a unique perspective to The Tin Drum making it a significant work in migration literature.

#### 4.3.3. Segmentation, Fragmentation and Multi-dimensional Plot in Composition and Narrativity

In order to render the loss he experienced in his migratory life, Grass rejects the optimistic principles and the progressive and coherent structure of the bildungsroman (Frank, Migration and Literature 63). His plots are fragmented, non-linear and episodic. The fragmentation in style represents the fragmentation in narrator-migrant view. Because, migration produces fragmentation, isolation and instability for the migrant. Frank suggests that The Tin Drum reflects existentialist ideas by emphasizing the notion of individual isolation within an absurd and unpredictable world, where any notion of progress is deceptive (Migration and Literature 64). "Oskar's decision to stop growing and the isolation that follows indicate his rebellious attitude toward a contingent world without meaning. There is an element of (non-contingent) freedom in his choice of isolation that to some extent allows him to evade the deterministic forces of society" (Frank, Migration and Literature 39).

According to Abrams' definition of the picaresque novel, The Tin Drum could be classified as such. Abrams points out that "Picaresque fiction is realistic in manner, episodic in structure (that is, composed of a sequence of events held together largely because they happened to one person), and often satiric in aim" (191). The presence of magic realism, satirical themes, and its episodic structure all serve to support its classification as a picaresque novel. Rather than following a traditional linear composition, the novel's events revolve around the actions and reactions of the main character (Frank, Migration and Literature 20).

The Picaresque novel focuses on a character that does not fully integrate into society but remains detached from it. Oskar is an illustration of this type of character. Additionally the Picaresque novel

is characterized by its episodic nature, similar to the structure of this particular novel. It consists of three books, each of which corresponds to a temporal period and affects the narrator and the main character Oskar Matzerath. The first of the three books deals with the period up to the Second World War. The Second World War dominates the second book. Here, Oskar's youth in Danzig is described. The third book tells how Oskar has to leave Danzig and move to Düsseldorf in 1945, where he is admitted to a sanatorium seven years later, but is released after two years. The sudden freedom confronts him with the question of how he should shape his life in the future.

The Tin Drum represents an artistic concept that is somewhat opposed to structured patterns, particularly if we define structured patterns as the creation of a harmonious and cohesive entity. The vastness of the Danzig material allows the novels' formal structure to incorporate contrasts, aiming to depict reality as complex and unfinished (Frank, Migration and Literature 36). Segmentation of the plot, resulting in non-linearity, serves as both a migratory element and a lyrical feature. In The Tin Drum, this segmentation overlaps with the multi-dimensional plot of the novel, which is characterized by the combination of different genres. The multi-dimensional plot is a migratory feature in terms of composition and narrativity technique that opposes to traditional structure. It manifests in The Tin Drum several explanatory modes, several discourses and genres employed in the architecture of the novel.

By highlighting the multi-dimensional composition, The Tin Drum aims to showcase various modes of expression and literary genres, as well as the language employed. It places emphasis on the novel's structure to exemplify this multi-dimensionality. This pluralistic approach results in an impure form, mirroring the impurity of the migrant character and the concept of migration itself. Grass's novels are characterized by the incorporation of various discourses and styles, producing a highly intricate composition. The presence of multiple discursive tracks undermines the linear progression of the story and plot (Frank, Migration and Literature 20).

The novel starts with a diary-style narration. It prompts the reader to delve into the narrator's story. The diary style, one of the various narrative techniques used in the novel's structure, adds to the non-

linear progression of the plot. In the final chapter of Book One titled "Faith, Hope, Love," Grass employs a fairytale style that contrasts with the brutality and horror depicted in the events of Crystal Night. He recurrently employs fairy tale phrase "there was once". For instance: "there was once a drummer, his name was Oskar, and they took away his toy merchant...there was once a musician, his name was Meyn, and if he is'n't dead he is still alive, once again playing the trumpet too beautifully for words" (Grass 196). Frank believes that Grass deliberately employs such an irony to convey the brutal and shocking nature of life. "Grass employs different styles and techniques to depict the events of this infamous night" (Frank, Migration and Literature 75).

Blending fantasy with reality in the novel makes it multi-generic which adds to non-linear progression of the plot. Grass has intertwined elements of non-fiction and fiction in The Tin Drum in order to illustrate the horrible reality of war by amusing disguise of fiction (Shaffrath, 3). Surrealism, as another stylistic device, is employed in the present novel "to reveal the grotesque and realistic situation in Germany" (ibid). There are certain surrealistic events in the novel that are beyond logic and rationalization. It supports multi-generic characteristic of the lyrical novel corresponding to a stylistic migratory feature.

The Tin Drum combines history and realism with fantasy and surrealism to express horrifying details about war and repressed past memories. In other words the objective factual stuff of history books are intertwined with the admitted and often shameless subjectivity, illusions, magic realism and narrator unreliability (Shaffrath 3). This multi-generic style that makes the plot multi-dimensional, by combining genres opposes to a linear traditional plot. Due to its plurality of approaches and styles, it defies the linear progression of the plot that supports a single theme and style. This non-linearity corresponds to non-linear structure of lyrical novel.

#### 4.3.4. Multi-perspectivism Overlapping with Unreliability of the Narrator

It was already mentioned that using multi-perspectivism as a technique in migration novels can make the plot non-linear. This is because when the story is narrated from multiple perspectives, it

leads to the presence of two or more narrative threads. Hence, this migratory element aligns with the lyrical feature of non-linear plot progression. In The Tin Drum multi-perspectivism not only overlaps with the migrant-narrator's multi-perspective and double-consciousness, but also contributes to the non-linear progression of the plot. This is the result of another lyrical feature called "unreliable narrator." In other words, the unreliability of the narrator in this novel leads to the story being narrated from multiple perspectives. As a result, we observe this multi-perspective point of view as a migratory tool in the novel that corresponds with the "unreliable narrator" which is a lyrical feature.

In The Tin Drum, multi-perspectivism in its alignment with non-linearity of the plot emanates from Oskar's perspective as a multi-cultured character with a migrant perspective and consciousness. This is influenced by Grass's own background as a migrant. During his childhood and adolescence, Grass grew up surrounded by different languages, with German being the predominant one. This linguistic diversity influenced his artistic style. The region where Grass lived was characterized by its multicultural and multi-religious nature, which is reflected in the novel through the narrator's comments on the impurity and hybridity of language, as well as the contrast between major and minor languages (Frank, Migration and Literature 65-66). "The novels are often narrated through a migrant perspective that is characterized by an "unstable equilibrium" of familiarity and foreignness as it is positioned between cultures" (Frank, Migration and Literature 19). This linguistic and cultural plurality is evident in Oskar's perspective, as he is aware of his migrant background. As a migrant, Oskar has a different perspective on the world compared to the residents of the places he visits. This difference in perspective is attributed to the unique awareness he has gained through his experiences as a migrant. He, known as Grass, possesses a distinct perception of the world. The novel's narrative structure is built upon a mobile, infantile, and detached perspective from below (Frank, Migration and Literature 73). In addition to possessing more than one perspective, as a result of the migrant point of view, the novel's structure employs changing narrator points of view, contributing to the unreliability of the narrator.

Oskar's shifting perspectives and subjective interpretations of events and individuals in society creates a sense of uncertainty and challenges the reader's perception of truth and reliability. This multi-perspectivism is reflected in changing viewpoints of the narrator, rendering him unreliable to the reader. The narrator's varying perspective on events and individuals in society undermines his reliability. When a narrator presents a different viewpoint on societal events and individuals, it significantly affects his trustworthiness. For instance, while Oskar believes something to be water, the reader knows it is poison, yet the actual content is never revealed. The use of an unreliable narrator reflects the ontological uncertainty of the universe. The present novel opens with the line, "I am an inmate of a mental hospital" (Grass 9). Frank questions how readers are supposed to respond to the advice and counsel presented by a narrator who is confined in a mental institution. The narrator's credibility is clearly discredited by Grass, and as a result, the novel's form, truth and value system are cast into uncertainty by Oskar in the opening line (Frank, Migration and Literature 71). This uncertainty reflects a broader exploration of ontological themes, highlighting the precarious nature of human existence and the subjective nature of perception.

In the beginning of the chapter "He Lies in Saspe" there is an example of a technique called metafiction. Oskar, the character, openly admits that he was not completely honest in the previous chapter: "Wishing to stick to the truth, I shall try to circumvent Oskar's pen and make a few corrections: in the first place..." (Grass 235). He shows a rare moral side by being concerned about truth and accuracy. Oskar's confession about the exaggerations and white lies he told before makes us question the reliability of the truth in the novel. Even though Oskar corrects his own mistakes, we, as readers, are still unsure if this is always his approach. Oskar is so involved in the events he narrates that we cannot ignore the strong emphasis he puts on his own perspective. While the first two corrections (the card game and the used drum) are not very important in terms of overall truth, the third confession and modification carry more significance (Frank, Migration and Literature 72-73). The way Jan's death is described and how Oskar later changes and explains what had happened shows that Oskar cannot be trusted to give accurate information. It is like a clear example of how Oskar often makes

mistakes, doubts himself and only tells part of the story, making his narration unreliable.

Grass uses a technique in his writing where he moves back and forth in time and mixes fantasy with reality. This, along with Oskar's unreliable way of narrating the story, creates uncertainty about what is actually happening. Oskar, who refuses to grow up, switches between speaking in the first person and the third person. This shifting perspective of the narrator adds to the feeling of uncertainty and doubt for readers. For example, Oskar talks about a peephole and how the warden Bruno constantly watches through it. However, Oskar contradicts himself by saying that he sometimes finds himself in front of the peephole and sometimes behind it. The lack of clarity about the characters' situations, their conflicting statements, and their inconsistent viewpoints all contribute to the existing sense of uncertainty. Additionally, there is a story about Meyn, a trumpeter who lives in Oskar's building, who owns four cats. One day, Meyn becomes fed up with the cats and beats them to death, then throws their bodies in a dumpster. This event is narrated multiple times in the book from different perspectives. Consequently, the character's lack of reliability in this context gives rise to the utilization of multi-perspectivism as a migratory stylistic element that corresponds to the central lyrical feature of non-linearity.

## 5. Conclusion

Upon analyzing the relationship between migratory features and lyrical characteristics in The Tin Drum, it becomes evident how the novel's lyrical features, including subjectivity, non-linearity and the unreliability of the main character contribute significantly to the expression of its migratory elements.

The novel's segmentation, multi-dimensionality and multi-perspectivism, as migratory elements, intertwine with the lyrical aspects, creating a harmonious correspondence between the two. This intricate connection between migratory and lyrical features in The Tin Drum, which is a well-known migration novel, accentuates its nature as a truly lyrical novel, as it depicts the lyrical themes of a migration novel while challenging traditional narrative structures. The Tin Drum could be regarded as both a migration novel and a lyrical novel, exemplifying the characteristics of twentieth-century literature.

It serves as a testament to the overlapping and interwoven nature of these two distinct yet interconnected literary genres, which emerged as distinctive products of the twentieth century.

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