Meta-literary narrative […]

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Abstract

In this ~~hereby presented~~ investigation, ~~a~~ we study ~~about~~ the presence of a ~~transgresory~~ transgressive poetic practice in German young readers' narrative from the ~~XXI~~ 21st century ~~that~~which brings forth a myriad of advantages where the reader-literacy competence of the young readers are concerned. The term in question is deemed as metaliterature which is a textual modality that breaks the mould and creates the topic of the current conventions of traditional rhetoric which requires a more active participation on behalf of the reader throughout the process of how the work is to be perceived.
With this intention in mind, three meta-literary resources frequently used in twelve contemporary young reader German novels have undergone investigation which reinforce ~~its~~ their own nature of literary artefacts: Iintertextuality, metalepsis and meta-literary observations. These resources trigger the activation of reader-literary strategies during the receptive process of the work, given that it breaks and reveals basic codes in the art of the written word.

Keywords: Iintertextuality; metalepsis; metaliterature.

1. Introduction

Thanks to the research concerning the development of reader-literacy competence carried out in the last two decades, meta-literacy strategies have reached a noteworthy relevance, thus unveiling the principles~~conventions~~ of conventional literature, encouraging~~e~~ the intellectual and imaginative implication of the reader in the receptive process of the text through fun activities, enhancing the reader's intellectual and imaginary implication and informing about creative mechanisms as well as the workings of fiction. As Professor de Amo indicates, "The formal absorption which shows off the ~~metaliterary~~meta-literary practice invites the reader to focus attention on the technical conventions and/or resources that are being used in the very act of literary creativity" (2016, p. 108).

Metaliterature refers to the tendency and narrative practice characterised by the use of resources, narrative as well as stylistic, which place importance on its own textual materiality (literary conventions, diegesis, language, characters, communicative factors, narrative frames, etc.) and its own creative acts with the aim of externalising and violating the codes of nineteenth-century literature. The specialised critic in the subject asserts that metaliterature, rather than being a category or sub-category, is concerned more about the discursive modality which unveils and explores the mechanisms that are involved in the creative process of fiction. It is about literature which transforms into a topic in its own right, since the framed texts in this practice reflect on its own processes of textual production and narrative nature. This term, therefore, is used in order to design those works that bring their own literary artefact condition to light, "offering a construction observation concerning their own methods of construction" (Pérez Valverde, 2010, p. 77) and that "examines the basic structures of narrative fiction" (Pérez Valverde, 2010, p. 77).

Contrary to traditional poetry, which, on the whole ~~portrays~~ depicts representative portraits of reality and remains totally silent regarding its construction processes and creative resources, metaliterature systematically prides itself on its condition of linguistic artifice, which thematises its fictional production mechanisms, investigating the transformation of empirical facts in fiction or constantly striving to convey the idea which represents an artificial cosmos or become the creation of a writer who bases himself on narrative conventions. It is observed to be an experience which is a far cry from mimetic fiction which functions as its own closed universe.

Instead of endeavouring to reflect the empirical cosmos, metaliterature thematises the very literary phenomenon given that it is the only one possible to be carried out in accordance with the

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theoretical postulates. Metaliterature writers reject mimetic narrative rendering it to be an inadequate mechanism of reality. They write about the art of writing and thereafter outline alternative worlds, which, according to them, are as real as the empirical world since they wish "to create worlds as real as, but other than the world that is" (Fowles, 1969 in Hutcheon, 1980, p. 76).

Thanks to its "transgressive" nature, meta-literary creations postulate "a rather more sophisticated and active reader than that demanded by more traditional-style narratives" (Amo, 2016, p. 98). Such textual manifestations deliberately play "with the outlook and expectations of the receiver" (Amo, 2016, p. 98) with the aim "of destabilising its hitherto role as an inactive reader within its comfort zone" (Amo, 2016, p. 98), "as well as imploding its certainties built within the intertextual reader" (Amo, 2016, p. 98).

Furthermore, it requires "a readers´ complicity, the acceptance of an agreement through which" (Amo, 2016, p. 98): lends an in-depth focus "to the history as well as the literary background of the narrated word" (Amo, 2016, p. 98); interested in a fiction with an inventive and anti-mimetic will; accepts a type of masterpiece in which "traditional differences are broken between the act of narrating, the act of reading and the narrated product" (Amo, 2016, p. 98); approaching, quite distinctively, "the text and the literary code" in a different manner (Amo, 2016, p. 98).

In the same way, the meta-literary texts encourage a way "of activating the components of literary competence and the more efficient intertextual reader" (Amo, 2016, p. 107) to how "traditional practice" is made (Amo, 2016, p. 107). At the same time "they provide teachings on literary conventions and help stimulate the point of awareness of the reader with regards to his/her role in the recreation process of the work" (Amo, 2016, p. 107), training the reader in the "complex process of intertextual reception, in the recognition and appreciation of the dense wariness of dependencies and relationships that the work establishes amongst others and what is required in order to be interpreted" (Amo, 2016, p. 107).

In the works outlined in this current narrative, we come across creative phenomena, for the development of literary competence, which energetically violate nineteenth-century literary norms related to the narrative frames, space, time, traditional literary discourse, in the course of the plot, the characters, etc..: works with fragmented structures, lacking in sequences with a logical temporary order or a well-defined space; stories and characters who are no longer subjected to the Aristotelian rules (of action: beginning, middle and ending); exacerbated hypertextuality, writers who act as demiurges, games or linguistic experiments; breaking of literary frames; mixture of literary levels; diffusion of the boundaries between the empirical and factional worlds; characterisation of reality itself with a greater or lesser degree of fiction; etc. This investigation fits the Meta-literary Focus research line[2] (Amo, 2005, 2010, 2016; Arizpe, 2010; García-Roca, 2016; Juri, 2010; Mendoza, 2010; Silva-Díaz, 2005 y 2010; Sipe, 2008; Ruiz Domínguez, 2012; Gómez-López-Quiñones, 2015), focus that, as its name suggests, is based on the rhetoric meta-literary use in the teaching of the literary phenomenon from a pragmatic stance.

To this end the remainder of this study is divided into three sections. In the first three an analysis of three meta-literary procedures assiduously implemented in the body of twelve German young readers' novels, published in the last two decades, stand out in order to enhance its literary artefact condition: metalepsis, intertextuality and meta-literary observation. The final part/section of the study is about the possible benefits of such strategies in the developments of the literary-reader competence of young readers.

2. Intertextuality

On the basis of the critic (Genette, 1989; Mendoza, 2010; Heber, 2010) who specialised in the topic, we define intertextuality as those types of stylistic, linguistic, para-textual, textual, referrals, thematic or of gender, explicit or hidden, written as well as audio-visual or oral, word of mouth tradition.

These referrals give the hypertext an additional artistic-literary value and new meanings. The intertexts act like "strange organisms" in the text that have been inserted, thus causing a special semantic tension. They refer to other works, but at the same time they are firmly assimilated to the new narrative plot. They work like intertextual

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[2]The Meta-literary Approach first originated in the middle of the first decade of this century in the Education Department of Language and Literature at Almería University with Professor de Amo being its most representative figure and author of the ground-breaking work: "The role of the picture book in the development of the intertextual reader" (2005).

connections, through which one can also read other stories, thus allowing the readers to enjoy a wider array of opportunities in the textual interpretation.

This creative phenomenon encourages the readers to participate in the act of decoding the text. Its narrative procedures offer the possibility of reinterpreting the respective hypertexts in a creative manner and requires the reader to become more intellectually involved, making him or her pay more attention and possess the competence and suitable literary knowledge in order to identify and supply additional meanings to the intertextual connections in the hypertext. This fact occurs especially when these creative phenomena are used to describe characters or set the narrated facts in the new text.

Intertextual practises form one of the foremost phenomena in meta-literary discourse. One of the fundamental premises of this poetic rhetoric goes into the statement that everything has been portrayed, so nowadays it is only possible to transform or reinterpret pre-existing fictions. The meta-literary demiurges reuse numerous dimensions in their creations, in this way they are endowed with new meanings and contexts and they influence the idea that literary works currently produced are based on previous stories.

From these postulates the poetic genius becomes a producer of stories based on another or other past stories. Lozano says that the "I genius-artist" is replaced by an artisan who finds an already existing new object in a material through a re-grouping of its components, "of procedures such as the montage, the collage, the suitability or manipulation that we can observe during the cut, copy and paste functions in a computer word processor" (2007, p. 142).

Meta-literary narrative makes use of fiction to reflect on literature itself. Its works reinterpret or retake hypertexts from a fresh stance in order to parody, ridicule, honour, disclose its operation or analyse its thematic or structural components etc.

Through intertextuality, meta-literary discourse frequently mocks (or makes a comical parody of) traditional literature, as if craving to snatch that sacred, moral and serious component that characterises it. In addition to transgressing its basic codes, it turns canonical works, myths or classical stories into comical games.

Meta-literary discourse uses intertextuality not only for the sole purpose to parody, ridicule, reveal or analyse the relative thematic or structural components related to isolated works, but can also do the same with the system of norms of a specific kind.

Starting from the repeated formal and pragmatic perspectives as well as the reflections of Genette (1989) and Amo (2016) about intertextuality, we have carried out an intense exploration of the intertextual strategies most frequently used in the novels analysed. These are the parody, allusion, quotation, reference/illusion, paratextuality, metatextuality, intertextual intensification, the prolongation and generic hybridism.

Parodic literature constitutes one of the essential intertextual practices in the corpus object of study. Most of the analysed texts constitute authentic expressions of artistic-literary meta-reflexivity (and, therefore, metaliterature) which mocks nineteenth-century young readers' fiction from an ironic point of view, because they are governed by rigid norms known by the readers whose violations are, therefore, recognisable. Both its macro and discursive-formal microstructures and its diegetic features are manifest and are based on the intertext reader of the vast majority of para-narrative text. It is about narrations with a linear plot and a simple linguistic register (short syntactic structures and easily understood general vocabulary) populated by subjects with well-defined roles (these tend to be stereotyped and categorised, simply into "good and bad" and endowed with a known and pre-set outcome and moral, as a general rule, "the malignant individual or individuals" are halted and punished and "the benevolent character or characters" overcome hurdles and are rewarded.

The main effect brought in the afore-mentioned textual manifestations is not only the referentiality, but also the idea of literature as a narrative topic. (Amo, 2016, pp. 106 - 107).

Bearing in mind that intertextuality forms the basis of the parodic narrative and that, consequently, its successful execution depends fundamentally on the readers' ability to recognise hypertext dimensions, that is to say, the parodied works and genres.

The authors of meta-literary young readers' texts appeal to "the intertext reader to generate processes of identification, recognition, association and interrelation of their implicit knowledge before the textual stimuli" (Amo, 2016, p. 107): In addition to their "schemes related to the structural characteristics of the genre in question all the necessary intertextual knowledge must be set in motion in order to discover the parodied hypo-texts"

Comentado [A5]: Aquí se repite la palabra "allusion". He considerado dos opciones. Puede ser un error de escritura y, por tanto, podría ser "**illusion**" o, por el contrario, se refiere a otra estrategia como es "**reference**". El cliente debe comprobarlo y escoger la opción a la que se refiere.

Comentado [A6]: Por las fuentes del autor, aquí de Amo se refiere a "géneros". Si, por el contrario, el cliente quiere referirse a tipos tendría que usar "types".

Comentado [A7]: En la misma línea que el comentario anterior.

(Amo, 2016, p. 107). In this way, a paradigmatic text of the studied corpus is *Das geheime Vermächtnis des Pan*[3] (2016) by Sandra Regnier. It is about a parody of the traditional elf tales, with a high dose of irony attached, with an unusual semantic depth and with a marked intertextual and anti-mimetic nature. This entertaining narrative operates considerable alterations in the discursive and thematic spheres of the hypo-texts. Its plot is set in 21st century British society, the hero of the story is not a strong nor brave man, but instead a girl in the last year of secondary school with a frail look about her, and such mythological beings, rather than as tiny creatures, with a grotesque appearance, portrayed as "sex symbols" with supernatural physical powers, with a slim figure and a surprising stature:

> My Goodness, who on earth is that? I heard Nicole ask out of breath. I had to sneeze again and then I realised that he was there. He was heading towards us accompanied by the headmistress. Even the very Mrs. Haleywood passionately looked at him. He was slim and had an athletic build. His hair was mousy blonde, rather dishevelled as if he were constantly running his fingers through it and so long at the sides that it covered half of his ears. Furthermore, he was tall. Exceedingly tall. Taller than all the other boys at our college. And his face was so good-looking, something of which I had never seen the likes of before in a man. (*Das geheime Vermächtnis des Pan*, p. 16).

The allusion makes reference to a statement whose full interpretation "supposes the perception of its relationship with another statement to which this necessarily refers or that of its inflections, not otherwise perceptible" (Genette, 1989, p. 10). In the vast majority of the analyzed corpus texts, this intertextual procedure is used to indicate moods, describe spaces or characters.

As an example, in *Das zweite Buch der Träume*[4] by Kerstin Gier (2014) we can read numerous references to canonical texts and famous tapes that are used masterfully to confer physical features to characters or express states of euphoria, sadness or fear: "Looking frightened all around me was already, however, too late - unfortunately I looked as silly as a scared-stiff Bambi" (pp. 68 – 69).

The textual quotation constitutes the most explicit and literal presence "of one text in another" (Genette, 1989, p. 10). The hypertext reproduces texts of the work of reference with great accuracy and immediately indicates the textual sources or their authorship. Copied words often appear in quotation marks. It is the resource par excellence in the trilogy of *Ink World*.

Due to its huge presence, this intertextual procedure confers Cornelia Funke's work with an intense hyper-textual degree, since all the chapters of the novel are opened, it is frequently used within diegesis and refers to numerous textual productions, both fiction and non-fiction literature. In this way, this creation uses this creative strategy to set the scene for the narrated events, describe characters or honour writers. This is the case of the following quoted texts that pay homage to the American writer Clive Barker:

> I dreamed a limitless book,
> A book unbound,
> Its leaves scattered in fantastic abundance
> On every line there was a new horizon drawn,
> New heavens supposed;
> New states, new souls.
> Clive Barker, Abarat (*Tintenblut*[5], p. 582)

The paratextuality refers to the relationship that the work maintains within its paratext, that is to say, with all the textual components that provide a surrounding to the text (title, subtitle, intertitles, prefaces, epilogues, warnings, prologues, marginal notes, footnotes, endings, epigraphs, illustrations, spine, dust jacket, as well as other types of accessory, autograph or allograft indications) (Genette, 1989, pp. 11-12). This strategy is, of course, an ideal tool for the reception of the narrated facts, as it usually provides key clues or additional data related to the plot. In the prologue of *Die magische Pforte der Anderwelt*[6] (2017), two pieces of information are revealed which are of great

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[3] *The secret legacy of Pan.*
[4] *The second book of dreams*
[5] *Ink Blood*
[6] *The magical portal of the other world*

use ~~on the~~in understanding ~~of~~ the story which makes the process of identification of the macrostructure of the work. This information consists of the two thematic elements ~~that~~ of the plot's rationale: the importance of a magical portal for the survival of the Elf kingdom and the person who ha~~sve~~ jeopardi~~sz~~ed it. (Genette, 1989, pp. 9-10).

Metatextuality is about the observation - as a general rule of thumb - "that links a text to another text that mentions it without actually alluding to it, and even, on the boundary without naming it" (Genette, 1989, p. 13). By Magdalena Lembcke there is *A story is a story is a story*[7] (2006) whereby several paradigmatic meta-textual comments are found. These consist of the personal observations made by a child princess about the story The Little Mermaid by Hans Christian Andersen. The Princess indignantly denies that the little mermaid is deprived of the ability to speak and that she can~~not~~ tell the ~~Pp~~rince that it was her who saved him: "How dreadful!" [...] "Therefore, she could never get the chance to tell him, that she was the one who saved him"~~.~~ (p. 40).

She tells of his hopes about how both characters will later get married: "But surely if he married her, it would be obvious to say that she was very sweet, right?~~-~~" (p. 40). And she deems it not necessary to caress the cheeks of the girl who finally gets to marry the love of her life: "On top of this, having to also caress the other girl would not have been necessary"[8] (p. 42).

The intertextual intensification is the creative resource that affects the premise of metaliterature relative to the production of new frames from previous materials with more emphasis. Through this intertextual strategy a chapter of the work is endowed with an unusual density of references to other stories or textual productions (such as, for example, lexical elements, sentences, paratexts, characters, themes, plots, motifs and objects) that are easily recogni~~sz~~able by the recipients of the literary communication.

The ~~a~~fore-mentioned resource is masterfully implemented in *Tintenherz*[9]. Frequently striking concentrations of references to fictions, cultural fields, texts and genres, both literary and non-literary figure~~s~~ in numerous chapters of his speech which reinforce the idea of the poetic creation as a collage of stories and texts extracted from previous materials, aware of its artificial nature. In this way, we introduce the results of the application of this creative strategy here in *Pelz auf dem Sims*[10], the chapter of the first volume with the highest intertextual density: twenty-eight~~28~~ references, five quotes and two explicit dimensions.

The prolongation is a continuation made by the writer of his own work (Genette, 1989 p. 201). This hypertextual procedure does not imply "that what is going on is finalised or not" and its key function "is to exploit in a general way~~consists of general in exploiting~~ the success of a work, often considered in its time as finished, making it resurface with new adventures" (Genette, 1989, pp. 201-202). This is the case of *Die magische Pforte der Anderwelt*[11] (Regnier, 2017). This work consists of a spin-off that takes up the motives and main characters of a saga of novels that totally ended the year before: *The Pan trilogy*.

Generic hybridism occurs when a literary creation houses at least two texts representative of different genres or subgenres. This strategy beholds a special meaning in *Die Stadt der Träumenden Bücher*[12] by Walter Moers (2006). Its pages show an unusual variety of different literary styles, both literary and extra-literary, which emphasi~~sz~~e the creative nature of poetic ~~creativism~~ creativity and which, solemnly, violates or will have violated the expectations of most of its readers:

- The narrative style:

Homunkoloss turned around and looked towards the red curtain.
»There is one thing you should know more about Orm. You have to have the ability to look at the sky, if you want to savour its energy, the sun and the moon. Down there I was long dead, since that energy could not flow through my body. And whoever has ever felt it run through one's bones, can~~not~~ live without it.-"
"What is the gentleman going on about?" Smeik asked. "The Orm? What importance does the Orm have in the matters that we are dealing with here?-" (p. 471)

- The dramatic style:

Danzelot: "Another thing you should bear in mind: the main thing is not how a story begins, nor how it ends."

Me: And then what is the most important thing? «

Danzelot: "What happens in the meantime."

Me: "I'll bear it in mind, Danzelot." (p. 21)

-     The lyrical style:

Or today! Congratulate whoever you wish, the teacher!
Apparently I already know him; and he also knows my name;
Likewise, I am acquainted with his friends. I was not aware of this.
Who was he, since the first time.
When we saw each other I did not realise that he was the teacher! (p. 281)

- The epistolary style:

Dear young friend,
I thank you with all my heart for the manuscript you have sent me. Without ever going over the top, I can say that from my viewpoint this creation is the best work in prose that I have ever had in my hands. It has deeply touched my heart and I hope you forgive me for the next sorrowful thing, since I am incapable of expressing myself in any other way...
[...]
Yours sincerely, Danzelot von Silbendrechsler (pp. 249–250)

-The advertising style:

Claudio Harfenstock
Businessman - Sales Agent - Legal Adviser
Legal and Real Estate services of all kinds. We can do your tax-return (p. 74).

- The essay style:

And no less surprising is the training of blue cauliflower. In that case, attention should be paid to the variations of the inflorescence, and not to the growth of the leaves. The group of flowers shows the gardener his temporary obesity. Its innumerable floral buds that club together in the shape of a compact umbrella thickened with all its stems until it becomes an irregular mass of bluish vegetable fat. Therefore, the blue cauliflower is before flowering, already a plant that suffered a deterioration due to its own fat or, in other words, an ill-fated bouquet of flowers, a withered umbel. (p. 14)

-The testamentary style:

Will
I hope and pray that the first one who reads this testament is not the holder of the name Smeik. However, should it be so, I say to you then, Phistomefel, shame on you: Damn you! May you be cursed until the end of your days I will be dancing on your grave, until the sun crashes into this planet!
But, if you do not go by the name of Phistomefel Smeik, dear reader, I shall proceed to tell you this tragic story: When Phistomefel Smeik, who is my ungrateful nephew of a family as low-cast as him, knocked on my door one unfortunate day - perhaps fleeing from some creditors or from lawyers, he had not the remotest idea of his own depraved moral values. (p. 443)

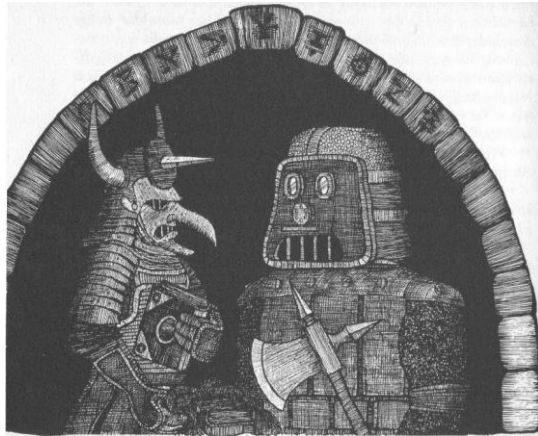-A pictorial style of fantastic stories:

Figure 1. The fearsome book hunters (p. 90)

3. The metalepsis

The metalepsis refers to the creative strategy consisting of the incursion of the narrative or narrative instance in the fictional world or of fictional beings at the enunciative level or other narrative levels, both superior and inferior. This creative resource causes a fracture in the limit of what "we believed to be solid between the diegesis and the narration, between the time of the narrated text and the time of the narration" (Amo, 2016, p. 101), in short, "between the world in which it is narrated and the world from which it is narrated" (Amo, 2016, p. 101).

The violation of the narrative boundaries caused by the metalepsis leads to the rupture of the fictional illusion and affects the artifice character of the creation. This transgression of the basic conventions of the nineteenth-century narrative course encourages the "reader to foster the idea that it is in front of an artifact, whose seams do not allow to differentiate empirical reality from fiction" (Amo, 2016, p. 102).

In the same way, the metaleptic narrative allows the writer to insert in his or her own work some observations on the creative act and the functioning of the *ars litterae*, the reason why the specialized critic deems that it enhances its self-reflective nature in the text and that it is "one of the basic building blocks of the meta-literary building" (Amo, 2016, p. 102). In *Tintenblut*[13] by Cornelia Funke, a writer from the upper level of narrative and supposedly real world makes observations on the process of building tales of good bandits and the literary event on the whole (see the meta-literary commentary) from within his own creation. On the contrary, in *Ein Märchen ist ein Märchen ist ein Märchen*[14] (2006) three inhabitants of the diegetic level move to the supposed empirical world and talk about some basic conventions of fairy tales to a writer.

Through the metaleptic narrative even the boundaries between our world and fiction can be worlds apart. In the corpus under study, we have identified three metaleptic procedures that cause this ontological violation. The first one, the parallel reading, effects a transgression of diegetic levels, whose expansive wave reaches even the empirical reader (Amo, 2016, p. 103). This transgression occurs when the acts of reading this figure and an inhabitant of the diegetic cosmos run parallel to one another. This is the case of the narration *Das dritte Buch der Träume*[15] (2015), in which empirical readers read emails or blogs during the same time slot as the young heroine of the story.

The next narrative resource consists of direct reference. It is a unique allusion that textualizes the recipient of literary communication through direct appeals of the narrator (such as, for instance, dear readers) or deictic elements

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[13]*Ink blood.*
[14]*A story is a story is a story.*
[15]*The third book of dreams.*

such as first or second person pronouns, in both singular and plural forms. These appeals place him as a character in the narrative world "without ceasing to also be the extratextual reader" (Lozano, 2007, p. 170).

In *Die Stadt der Träumenden Bücher* we can probably encounter the most representative example of direct allusion. In the first two chapters of this work the narrative figure addresses or maintains a flow of direct conversation with the empirical recipients to, among others, provide them with information about the story, insult them, flatter them or congratulate them for having agreed to accompany them on the adventure that has just commenced (p. 9).

Welcome everyone, my reckless friends, you are made of wood, the very essence that adventurers are made from! So, without further ado~~, any and start~~ our trip starts straightaway, since it is a trip to Book-Home, the city of dreamy books, the city of old bookstores. Make sure your shoes are well fastened, since a large part of our journey takes place on rocky and rugged terrain, and then we have to cross endless meadows, where thick ~~-~~spiky one metre-tall stems abound and can prove as sharp as knives. (*Die Stadt der Träumenden Bücher*, 9)

The extreme ascending metalepsis forms the third and final strategy. This narrative practice is about a fake intertextual text or procedure that aims to give a real status to an imaginary character. A very illustrative example of this type of ~~metaliterary~~meta-literary resource is provided by *Tintentod*[16] (2012) by Cornelia Funke. This ~~one~~ resides in a fictitious bibliographical reference, located in the bibliography section, that confers to a writer of the diegesis the own ontological condition of a writer of the empirical world: "FENOGLIO: *The songs of the jay*, Pages 271 and 338f. Of the same, *The songs of the jay*, illustrations by Balbulus, Ombra, 2007" (*Tintentod*, 753).

4. The ~~metaliterary~~meta-literary comment

Most likely, the assiduous reader of the ~~metaliterary~~meta-literary narrative will have encountered at least one observation about information related to the same work he or she is reading or other works, to the creative process, to rhetorical styles, to literary theories, to the literary phenomenon in general, etc. This narrative strategy consists of ~~metaliterary~~meta-literary commentary.

Owing to its informative nature, ~~metaliterary~~meta-literary commentary constitutes an optimal tool to uncover narrative or linguistic fictional strategies applied in narration. Within the literary production itself, it forms a metanarrative or metalinguistic space with commentaries on narrative or linguistic formulas, the act of writing, literary theories, the writer's thoughts, etc.

The aforementioned comment is, by the way, used in numerous ~~metaliterary~~meta-literary works both to explain reader processes and various literary writing techniques, as well as to promote the co-creativity of the recipients of fiction in the literary-literary process. It is through these means that the readers become involved in the game of literary conventions and at once they become familiar with how the narrations function in a playful way, which, as we have previously witnessed, allows them to identify the creative techniques operating on numerous occasions by their own accord and without need for the help of a teacher.

In the same way, ~~metaliterary~~meta-literary commentary forms an ideal narrative method to explain the development and progression of the writing process. This type of commentary shows styles of reali~~s~~zation of the poetic act that occur along with the reading of the literary text, thus allowing the reader to observe the artist's decisions of the word throughout his work of fictional creativity. According to Silva-Díaz, this creative resource makes "the story deal~~s~~ with the very act of telling a story and not with other types of events" (2005, p. 186). A narrator has all the intention of telling a story, but is distracted by reflections on "the act of telling, so that the original intention is branched out in order to articulate the meaning~~tell the enunciation~~ (the moment in which counts)" (p. 186).

In the second volume of the *Ink W~~w~~orld* trilogy we have the chance to read a vast amount of meta-literary comments on issues related to the literary phenomenon in general and basic conventions of traditional stories, such as those listed ~~below~~: creative strategies; the creation, characteri~~s~~zation, selection, organi~~s~~zation, relevance and function of the characters; the catharsis; the implementation of intertextual resources; and ways of endowing the action with emotion and suspense. In this regard, it is noteworthy to highlight some fascinating thoughts on the physical appearance of traditional rhetoric heroes, from whose text we learn that these key figures for the diegesis to work can~~-~~not be too young or too old and should possess a great stature and solemn appearance:

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[16]*Ink Death.*

For the character of the Jay they were not worth many men. He could not be too old, not too young. It goes without saying that they could not be short and stocky either. Heroes can never be short, fat or ugly, in the real world this may be the case, but never in literature. No, the jJay had to be tall and possess a majestic physical appearance. It had to be someone who could win over the love of the people... (*Tintenblut*, 294).

[TEXT MISSING]