THE FICTION WITHIN THE FICTION- STUDY OF "POETS AND THE ANIMALS" AND "IN DANGER": THE METAFICTIONALITY IN ELIZABETH COSTELLO, BY J. M. COETZEE AND FAME, BY DANIEL KEHLMANN

CARLA LUCIANE KLOS SCHÖNINGER

Student in the Postgraduate Program in Letters- Literary Studies - Critical Theory and Comparatism –
Federal University of Rio Grande do Sul- UFRGS.
Professor at the Farroupilha Federal Institute, Panambi Campus.
E-mail: carla.luciane@yahoo.com.br.

Abstract - This article presents a research on two chapters: "In danger" of the novel Fame: a novel in nine stories, by Daniel Kehlmann (2011) and "The poets and the animals"of Elizabeth Costello by J. M. Coetzee (2004). The center of the investigation are the characters writers portrayed in both the works and chapters. In the course of the fictions, we can see the strong metafictional component, reflections on the literary work, as well as the writers' movements in this professional trajectory. For this, theoretical studies by Zygmund Baumann, on the liquid context, Ottmar Ette, regarding the displacements and the multilogical in the literature, Zênia de Faria, who presents an outlook around the metafiction concept and Viegas, on the "Return of the author" in the fictional landscapes.

Keywords - Metafiction. Fame. Elizabeth Costello. Displacements.

I. INTRODUCTION

The present study starts from the analysis of two literary texts: Fame: A Novel in Nine Stories, by Daniel Kehlmann (2011) and Elizabeth Costello, by J. M. Coetzee (2004). The focus evolves the chapters "In Danger", from the work Fame, and "The Poets and the Animals", by Elizabeth Costello. This article is a cut from my qualification of the doctoral thesis. Both works deal with the literary composition, having as characters, writers who reflect on their fictional productions, in the first, the character / writer is Leo Richter and in the second, the character / writer is Elizabeth Costello, which exhibits a strong metafictional component.

II. FAMA AND ELIZABETH COSTELLO

"A novel without a main character! You understand? The composition, the connections, the narrative arc, but without protagonist, without a hero that appears in all situations."
(KEHLMANN, 2011, p.20).

In Elizabeth Costello, Coetzee brings a consecrated Australian novelist created by the author; Elizabeth Costello, who gives eight lectures in different institutions around the world, crossing countries and continents. The themes bring questions such as realism, philosophy, reflections about the human and the animal. In the course of the novel, she also assumes the roles of mother, sister and lover in the figure of the writer. In the fragment from the chapter in study: "Poets and the Animals," the character reads as follows: "Writers teach us more than they know". However, this speech, as part of one of the lectures given by the writer, brings reflections about the literary work, when she questions, interprets and instigates the audience to think about poems, poetic intervention and possible meanings.

The narrative is structured in eight lectures and one post-writing: Lecture 1: Realism; Lecture 2: The Novel in Africa; Lecture 3: The Life of Animals and The Philosopher and the Animals; Lecture 4: The life of animals and Poets and the animals; Lecture 5: The Humanities in Africa; Lecture 6: The problem of evil; Lecture 7: Eros; Lecture 8: At the gate; Post-writing: Letter from Elizabeth, Lady Chandos.

Lectures 3 and 4 are entitled "The life of the animals", accompanied by subtitles; lecture 3: One: The philosopher and the animals. Lecture 4: Two: Poets and the animals. Costello then sees her son John waiting for her at the airport. She was invited to give a lecture at the literature students' meeting at Appleton College. The present research is based on lecture 4: "Poets and the animals", discussing transareal issues between sciences of nature, philosophy and mainly literature.

In Fame, Daniel Kehlmann presents a novel divided in nine narratives, which somehow intertwine. The different characters move between cities, countries and continents, one of them is the fictitious writer Leo Richter, who manifests himself at various moments in the narrative. Daniel Kehlmann's novel traces a series of misunderstandings about technology and communication errors, showing the ephemerality of anonymity and fame. The final chapter brings the ending of the novel, retaking the character-writer, who plays between what would be real, and what would be proper of his fictional composition.

The novel Fame: a novel in nine stories was translated into Portuguese in 2011 and has the original title: Ruhm: ein Roman in neun Geschichten, released in Germany in 2009. The novel is divided

into nine narratives, which seem to be configured in an isolated way; however, somehow, relations between them and their characters are established. The titles are "Voices", "In Danger", "Rosalie Travels to Die", "The Departure", "Orient", "Answer to the Abbess", "A Contribution to the Debate", "How I Lied and Died" and "In Danger". All the narratives run through their channels, but in the flow of the waters, they fork and mix. The spaces are dispersed, between countries of Europe, Central Asia, Africa and South America. The title "In Danger" is used twice along the novel, in chapter two and in the final chapter. Mrs. Rappenzilch received Leo Richter and Elisabeth in Berlin. After the lecture, greetings, applauses and autographs, he sees a poster of Ralf Tanner. Then he heard of the scandal about the actor having been beaten by a woman, and the scenes were available on YouTube. Richter remembers he need to go to Central Asia in the following month. He travels to Munich, cancels the trip to Central Asia, and suggests the writer Maria Rubinstein to go instead. The last story is "In Danger", which again addresses Elisabeth and Leo Richter, this time they are on the plane going to Africa. Elisabeth is in an activity of "Doctor Without Borders". In this place they see destruction and danger, because there are civil confrontations. It is at that moment that Leo Richter again illustrates a game with words and literature, making his companion gets into doubts about what would be reality and what would be fiction.

III. THE FICTION WITHIN THE FICTION: A STUDY OF "POETS AND THE ANIMALS" AND "IN DANGER"

"... by the process called poetic invention, which mixes breath and meaning in a way that no one has ever explained, and never will explain."
(COETZEE, 2004, p.111)

In the lecture: "The Poets and the Animals," Costello uses poems: "one by Rilke, called 'The Panther', two by Ted Hughes, called 'The Jaguar' and 'A Second Look at the Jaguar'" (COETZEE, 2004, p.108) and distributes copies to the audience. She verses on the human qualities represented through animals.
She gives the talk then:

[...] Even in Rilke's poem, the panther is there as a substitute for something else. It disperses in a dance of energy around a center, an image that comes from physics, from the physics of elementary particles. Rilke does not go beyond that point - beyond the panther as the vital incarnation of a type of force that is released in an atomic explosion, but which is contained here, not so much by the bars of the cage as by what the bars produce in the panther: a walk in concentric circles with stunned, drugged will. Hughes writes against Rilke. [..] He uses the same zoo scenario, but for a change it is the multitude that gets hypnotized, and between people, the man, the poet, in trance, horrified and haunted, his power of understanding carried beyond his limit. The jaguar's vision, unlike the panther's vision, is not blurred. Instead, its eyes pierce the dark of space. The cage has no reality for it, it is elsewhere. It is elsewhere because its consciousness is more kinetic than abstract: the force of its muscles takes it into a space of a very different nature from Newton's three-dimensional box-a circular space that revolves around itself (Coetzee, 2004, p.108- 109). Costello compares the poems, and the image of the jaguar and panther shows both trapped in cages and even being trapped, the motions and looks indicate what the animals would be feeling, keeping or craving. Both Ted Hughes's poems about the Jaguar: 'The Jaguar' and 'A Second Look at the Jaguar' look like an attempt to show what the jaguar incorporates and how it deals with its situation, but the perspectives differ. In the first there is blindness to captivity, allowing it to transcend the boundaries of the bars, sees the horizons, suggests that the jaguar controls its own world and cannot be stopped by anyone, despite the bars. In the second, it shows how much it is contained and available to humans - there is no escape from the circular rhythm, the polished place indicates the several times that it would have leaned in the same place when moving, always returning to the starting point. Thus-leaving aside the ethical aspect of caging large animals-Hughes is in search of a different kind of being-in-the-world, which is not entirely strange to us, since the experience before the cage seems to belong to a dream experience, an experience in the collective unconscious. In these poems, we know the jaguar not by its appearance, but by the way it moves. The body is the extent to which it moves, or to the extent that the life currents move within it. The poem asks us to imagine ourselves in this way of moving, asks us to inhabit that body (COETZEE, 2004, p.109). In addition to bringing different themes to her lectures, involving: sciences, sociology, philosophy, Elizabeth Costello interprets poems of renowned poets in literature and makes the audience reflect on them and, through the words, suggest that they place themselves in the position of the animals mentioned, that they incorporate in them, feel what they feel, experience this experience through words. By making the audience stand in the place of the jaguar and the panther, the effect of catharsis is evident, the piety and the purification of the passions are aroused, a concept brought by Aristotle in his work Poetics. Therefore, words leave the paper and enter the human mind and heart. In the same lecture, Elizabeth points out that despite all the writers' knowledge, about how to write, how to structure verses and structure narratives in prose, "writers teach us more than they know," because we learn from their words and create meanings in our experiences of reading and from our experiences and subjectivity:

[...] writers teach us more than they know. By embodying the jaguar, Hughes shows us that we can incarnate in animals too, by the process called poetic invention, which mixes breath and meaning in a way that no one has ever explained and never will explain. It shows us how to bring to life the living body within ourselves. When we read the jaguar's poem, when we later reminisce it with tranquility, for a brief moment we become the jaguar. He shudders within us, takes possession of our body, it is us (COETZEE, 2004, p.111).

The mentioned excerpt refers to the process of literary creation within fiction itself. Elizabeth makes considerations about writing and the meanings it brings, she stresses the process of "poetic invention," which arouses distinct feelings, passions, sensations, which involves both production and textual reception.

In Fame: a novel in nine stories, by Daniel Kehlmann, the character / writer Leo Richter appears in the second chapter of the literary text, dealing with a novelistic composition, saying: "A novel without a main character! You understand? The composition, the connections, the narrative arc, but without protagonist, without a hero that appears in all situations "(KEHLMANN, 2011, p.20). It is evident then that there is a treatment of the character on the constitution of the work in study: Fame, moment in which the writer supposedly expresses his anxieties, expectations and ideas before the production of a novel. This demonstrates a strong metafictional component. He says these words during the flight to Berlin, where he would give a speech.

Leo Richter was known as

[...] the author of intricate narratives, full of twists and spectacular games. Of a slightly sterile virtuosity. Not long ago, she (Elisabeth) had read his novels about the medical Lara Gaspard, and of course she knew his most famous tale, about an old lady on her trip to the assisted suicide center in Switzerland (KEHLMANN, 2011, p.23).

When addressing the short stories of Leo Richter, there are mention of characters from the novel Fame: Lara Gaspard (who appears in the last chapter) and the old lady, who would be Rosalie (character of the third chapter). Criticism defines Richter as "the author of intricate narratives, full of twists and spectacular games." Adjectives that characterize the novel Fame and, also the author Daniel Kehlmann.

Elisabeth, as companion of the writer, observes him in his profession, accompanies his silences, his moments of concentration and how he builds his characters. Then, there is the description of Elisabeth's thoughts:

[...] she knew all his facets: his attacks of fear and anxiety, the euphoria that sometimes plagued him from nothing, and also the phases of concentration, in which he seemed to disappear within himself .... She knew that curiosity was part of his being and his profession, but he preferred not to talk about certain things. [...] But she knew that Leo guessed many things. Elisabeth had the same profession and the same age as his heroine Lara Gaspard, and if she remembered the poor physical descriptions of the character, they were even similar. No doubt, Leo thought she was interesting too. Several times, she had noticed that he was watching her with almost scientific attention, while his lips moved as if he were taking notes mentally (KEHLMANN, 2011, p.24).

After spending so much time with Leo Richter, following his trajectory, finally Elisabeth realizes that Leo Richter had put her in one of his stories:

"I knew you would do this to me. I knew I would end up in one of your stories! It was just what I did not want! "

"We're always in stories." He gave a drag on the cigarette, the red dot shone, so he lowered it and blew smoke into the warm air. "Stories within stories within stories. You never know where one ends and another begins! Actually, they all flow into each other. Only in books they are perfectly separate (KEHLMANN, 2011, p.157).

The literary text Fame ends with Elisabeth character very confused, she no longer knows what would be real and what would be fiction. It is then attributed to the role of the writer, a kind of divinity, because he would be everywhere, he could do whatever he wanted with the narratives and the destiny of the characters and all that, without having to respond for his choices.

Elisabeth shrugged to show that she had no idea what the game was. She sat up and leaned her head against the wall. She was exhausted, but she wanted to stay awake. In what kind of dreams would she find herself as soon as she fell asleep? "Where's Leo, anyway?"

Müllner looked at her. "Who?"

Elisabeth nodded. That's how they all did, so they steal themselves from responsibility. He was already everywhere, behind things, over heaven and under the Earth, as a god of second rank, and there was no further possibility of holding him accountable (KEHLMANN, 2011, p.158).

The characters of the two works Fame and Elizabeth Costello move between territories to solve questions related to recognition in professional relations, personal relationships as well as in family relationships.The knowledge about the literary works' plots under study shows the approximation of both in the choice of characters / writers as a resource in the process of literary creation, as well as in the displacements that are part of the writer's condition construction. According to Faria (2012), since the sixteenth century and in subsequent centuries, many self-directed and self-questioning narratives have emerged. With regard to the metafictional narratives published at the end of the 20th century, postmodern fictions are usually spoken, since metafictionality, according to some theorists, would be one of the hallmarks of postmodernity in literature (FARIA, 2012, p.238).

Over time, other theorists have taken up the study and use of the term metafiction and / or its derivatives, but starting from the same point, always considering that: "metafiction is fiction about fiction." Several terms have been used to designate this approach, such as:

postmodern narrative, metafiction, self-reflexive, self-conscious fiction, antifiction, nonfiction, antimimetic narrative, postmodern fiction, historiographic metafiction, fiction, neo-baroque fiction, introversion novel, introspective fiction, superfiction, transfiction (FARIA, 2012, p.240).

In 1970 the term "metafiction" would have been used for the first time by the American novelist William Gass, who defines that the central concern in this type of text is its own fictional doing. Robert Scholes would have continued the study of the term, and in 1979 described this type of fiction as "The fiction that assimilates criticism into the fictional process, or, the fiction that assaulting its own laws, threatens itself to death because it is self-involved in the masturbatory over-elaboration of its own complexities" (Scholes, 1979, apud Faria, 2012, 243). So, there is a certain irony in approaching the term, because it is a stimulus about oneself, in a construction that declares to be self-sufficient.

Faria also approaches, in this theoretical rescue that the scholar Mas'Ud Zavarzadeh (1976) mentions the relations between metafiction, mimesis and reality. The author brings that the only correct reality for a metafictionalist is the reality of its own discourse, so fiction revolves around itself, transforming the writing process into the subject of writing.

Para Patricia Waugh "[...] the lowest common denominator of metafiction is simultaneously to create a fiction and to make a statement about the creation of that fiction." In her book Metafiction: the theory and practice of self-conscious fiction, (1984, p.11) the author examines how the metafictional narrative declares itself to be an artifact and she questions the fundamental elements of the narrative structure. She suggests the following definition:

Metafiction is a term given to fictional writing that self-consciously aspires attention to its condition as an artifact in order to pose questions about the relation between fiction and reality. It provides a critique of its own methods of construction; such a writing not only examines the fundamental structures of fictional narratives, but also explores the possible fictionality of the world outside the fictional literary text (WAUGH, 1985, apud FARIA, 2012, 245).

In this sense, metafiction not only reflects on writing itself, but also pervades the walls of poetics, since it contemplates real methods of the textual construction process. Already, Linda Hutcheon reinforces the reflexes of contemporary society in metafictionality: "[...] it would be foolish to deny that metafiction today is recognized as a manifestation of postmodernism". The mobility, dynamism and ephemeris of the contemporary context reinforce the individual struggles of everyday life, so that livingness and experiences often become elements that compose fiction. In her 1984 text, Hutcheon establishes strong relations between the term metafiction and postmodernism:

The formal and thematic self-consciousness of metafiction today is paradigmatic of most of the cultural forms of what Jean-François Lyotard calls our "postmodern" world-from television commercials to movies, from comic books to video art. We seem fascinated lately by the ability of our human systems to refer to themselves in an endless mirroring process (HUTCHEON, 1984 apud FARIA, p.245).

It is interesting to use the expression "a process of continuous mirroring" as something present in contemporary works - reinforcing how much this liquid context has influenced in writing, as well as the reflexes in life that transpose themselves into poetics.

Considering the discussions about the term "postmodernism" (some scholars defend the term, others criticize it) there will be used the term of the sociologist Zygmunt Bauman "liquid context" to represent contemporaneity. The texts under study cover concepts consonant with the scenario portrayed by Bauman as a liquid context. Bauman's reading of contemporaneity sketches the fluidity of the movement and transformation of the contemporary subject, who, inserted in the liquid context, in which everything flows dynamically, forces oneself to change and adapt in a short period.

In this concept, he presents that adaptation becomes fundamental for the individual's survival. Bauman (2001) in Liquid Modernity articulates the following idea:

Fluids move easily. They "flow", "drain", "splash", "overflow", "leak", "flood", "spray", "drip"; are "filtered", "distilled"; unlike solids, they are not easily contained - circumvent certain obstacles, dissolve others and invade or flood the path (BAUMAN, 2001, p. 8).

In referring to liquid life, Bauman deals with the kind of life that one tends to take in this "modern-liquid" society, both life and society do not keep in the same shape nor remain it for long. For him, the liquid life is a precarious life, lived in conditions of constant uncertainty. The most intense and stubborn worries that haunt this type of life are the fears of being caught napping, not being able to keep up with the speed of events, staying behind, letting due dates go by, being overwhelmed with now undesirable goods, missing the moment which asks for change and change course before taking a path back. Liquid life is a succession of restarts (BAUMAN, 2009, p.8). For both, the protagonist Elizabeth Costello, and for the character Leo Richter, it is evident, in the course of the plot of both novels, how much the demands of the day-to-day result in adaptations of the individuals, so that they can develop actions in the personal and professional lives. This is indispensable for the career as writers, and the very promotion and dissemination

of their bibliographies. It is difficult to cling to a "unique identity and hold together its pieces and parts while facing erosive forces and jarring pressures" (BAUMAN, 2009, p. 13).

Leo Richter, from the novel Fame, divides the time among personal relationship with Elisabeth, written productions, lectures, conferences, travels. The writer mentions his insight into the present context: "He said that we were in the era of images, rhythmic noise and the mystical transition to the eternal now"(KEHLMANN, 2011, p.25).

Elizabeth Costello assumes the role of mother, sister, lives love affairs, and also works in the academic environment, produces texts, lectures and conferences, and travels to different continents. In addition, it is seen that both writers got carried away by the movements that the profession gives and sometimes requires. As writers it is relevant that they travel to the different continents, they know different realities and cultures, as well as they divulge their works and studies through conferences and lectures. Elizabeth Costello is an Australian, lectured in North America, on a cruise and in Africa. Leo Richter traveled to Africa, lectured in Europe, he was invited to lectures in Central Asia.

This mobility in the current context reflects on literary creation itself. Thinking about this fluidity, in this movement, the study of the German theorist Ottmar Ette is referred, who approaches literature as knowledge in movement. Literature has a multilogical structure, thinking becomes nomadic and is considered by him, of extreme importance for "the survival of the world of the twentieth century and the challenge of ensuring coexistence in peace and difference" (ETTE, 2016, p .195). Faced with so many possibilities that the world offers, literature becomes a way of survival. Ottmar Ette also states that over the millennia literature has collected,

in the most distinct geocultural areas, a knowledge about living, [...] Its ability to provide readers with a knowledge, an implicit knowledge of the experience, which may be appropriate, allows the literature to reach many people, beyond space-time distances, and produce its effects (ETTE, 2016, p.195)

The theorist mentions the lack of terminology sufficiently precise to describe this movement, dynamism, and mobility. However, he sees literature as a medium that can reach, influence people and produce effects.

Knowledge about life approaches new horizons, there is a questioning about the limits of the disciplines, so it is necessary to underline transdisciplinary relations from "Literary Studies, Social Sciences, Natural Sciences and Culture with the ever dynamic memory of world literatures" (ETTE, 2015, p.22). He also emphasizes, "rationality is plural", and the investigation of life encompasses several logics.

The novel Elizabeth Costello brings different themes that divert the narrative chronology; it offers multiple logics and possibilities of analysis beyond the plot. The lectures given by the protagonist refer to already existing texts, the vectorization is very noticeable, because when reading the novel, it leads in several directions: philosophical, literary, scientific reflections and sharpens the curiosity to look for the original texts to which the lectures were based on, such as: "The Life of the Animals" and the "Letter of Chandos".

In Fame, the stories intersect, there is no sequence of facts, there is a connection given by the relationships established among the characters, which shows the different logics. In addition, it covers literary reflections, reflections on the contemporary context, the use of technologies and the ephemerality of fame and success.

Ette uses the term vectorization, which does not refer to the linear movement from one point to another, but to movements from different points going in different directions, without a pre-established definition. "We can only understand spaces if we investigate and understand the movements that shape them and their specific distances".Ette also treats on the movement's vector patterns for an understanding of cultural and literary processes: "Not only words between words or places between places, but movements between movements indicate the entanglement among nature, literature and the mobility of life" (ETTE, 2016, p.27).

Both Kehlmann and Coetzee, as well-known and translated writers, bring problems of contemporary society and their fluid way of life to fiction. Kehlmann's work Fame and Coetzee's Elizabeth Costello, presented a close approximation to this study.

According to Viegas (2007), Barthes himself, even when dealing with the 'death of the author', "recognizes his permanence in the literary history manuals, in the biographies of writers, in the interviews of the periodicals and in the conscience of the writers themselves, to his intimate diary, the person and the work "(Barthes, 1988: 66 apud VIEGAS, 2007, p.15). In the works under study, there is an example of a "return of the author", in which its creation process (even if fictionally) fulfills centrality in the text.

[...] the discussion about the construction of the author figure nowadays goes through an examination of contemporary theorization of the subject. If the uniqueness, originality, and authenticity attributed to "author function" correspond to the modern, autonomous, self-centered and transparent subject, how the notions of decentred, fragmented subject and identity as "mobile celebration" (Hall, 1999) would affect the conception of authorship? (VIEGAS, 2007, p.15)

This questioning makes us reflect on the influence of context on the "author's function" and the conception of authorship. Displacements, mobility, ephemerality, the need for adaptation, the different identities assumed could influence the inclusion of literary

production as thematic and even as a nucleus of narratives.

The true, more intimate and personal 'I' would not therefore be constituted by the abyss of a singularity threatened by society, but precisely in this web of social relations from which it emerges and in which it is inscribed. […] The conception of identity that guides his inquiries is that of a non-essential subject, constitutively incomplete and therefore open to multiple identifications, in tension with the other, through contingent positions that it is called to occupy by both desire and determinations of the social. The narrative dimension appears, in this perspective, as a constituent, product of a need for subjectivation and identification, a search for this other that allows articulating, even temporarily, an image of self-recognition (VIEGAS, 2007, p.17).

Therefore, the social relations, the context, displacements and the different identities assumed in life, would influence the choice of a writing that brings a self-recognition. Expressing in words the subjectivities and incompleteness of the subject results in the search for the other, this other can be given as the fictional writer in the fictional text, an articulator who speaks truths through lies, who awakens the effects of catharsis: fears, yearnings , piety and passions and that "can manifest the infinite symbolically; through images and signs. " (Schlegel, 1817, p. 91)

CONCLUSIONS

The chapters ofElizabeth Costello, containing protagonist / writer dealing with poetic invention and the literary sense, and Fame, approaching the life of the character / writer Leo Richter, writing processes and the ephemerality of anonymity and success, triggered the study of this condition of writer within the own fiction, as well as the displacements of these charactersamong continents along their professional careers.

The panoramic survey on the concept metafiction, brought by Faria (2012), allowed a better understanding about the concept, although it is approached with distinct focuses by Scholes, Waugh and Hutcheon, all consider it, above all: "metafiction is fiction about fiction". Waugh reinforces the influence of the contemporary context on literary productions and that the metafictional resource would reflect this condition. What accentuates the individualities, needs of adaptations, displacements and the search for recognition. This makes evident the definition of Bauman (2001) that, just as fluids "move easily. They 'flow', 'run', 'sneeze', 'splash', 'overflow', 'leak', 'flood' - circumvent certain obstacles, dissolve others and invade or flood the path ", so also the inserted individual in the liquid context, needs to move and adapt constantly.

Leo Richter and Elizabeth Costello had to adapt to different situations, assuming different identities; as lecturers, speakers, writers, companion, mother, sister, lover. The spaces began to require adjustments and adaptations. Both have constantly moved in the course of the narratives, displacements between cities, countries, continents, movements necessary as a way of disseminating their bibliographies, conceptions about different themes, as well as essential for their own survival as writers. A return of the author figure is observed.

Ottmar Ette's approach underlines this relation of literature in movement, he observes in the two fictional constitutions, a multilogical structure, in a movement that runs away from linear and becomes vector, indicating a change of orientation.

Criticizing, dialoguing and discussing textual construction methods in fictional narratives is explore "the fictionality of the world outside the literary text." In referring to themselves, according to Hutcheon, there is a continuous mirroring of human actions.

The chapter of Coetzee, through his protagonist Elizabeth Costello, outlines the displacement of herthrough the different spaces, soshe overflows the geographical areas, and also overflows the borders of areas of knowledge. The chapter of Fame shows that when being in different spaces, the character assumes different identities. The literature allows reflections in different times and places, as well as in the different areas of knowledge. It is a knowledge in movement.

Ottmar Ette's theoretical approach stresses the vector patterns of the movement towards an understanding of cultural and literary processes. The example of the animals cited: jaguar and panther raises the transdisciplinary relationships, as well as the literary potential of being able to put oneself in the place of the other, to incorporate in another being and to feel like it, all through the poetic invention. The jaguar has to be observed not by its appearance, but by the way it moves, its movement indicates that "it is elsewhere because its consciousness is more kinetic than abstract". Thus, movement in literature, whether in circles, linear or vector, fast or slow, abrupt or soft, whether expressed by body, mind or soul, whether it be a man or an animal, is that movement which makes writing and the being SurVive. Therefore, the literary productions and chapters under study, with the examples of the characters / writers Leo Ricther and Elizabeth Costello, outline, through the metafictional character, reflections of the contemporary context. Context in which the individual needs to adapt continuously, as well as liquids, which being in vessels, pots, glasses or jars in different formats, assume these new forms. The characters are in motion, just as literature is in motion. Leo Richter and Elizabeth Costello do not fixate themselves on time and do not attach themselves to space, for "not only words between words or places between places, but movements between movements indicate the interweaving of nature, literature and the mobility of life."

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