

This thesis intends to establish a criterion for the analysis of the work of several contemporary Latin American writers at the end of the last century.

The central point of this work is the phenomenon of globalization and its immediate consequences on the creative process of Latin American literature.

Globalization, a powerful phenomenon of homogenization and world wide integration, has direct consequences in the approach between cultural realities. This generates a dialogue between cultures and disciplines with the inevitable effects of transculturation and social hybridism, symbiosis and syncretism.

Two conglomerates of writers, currently not so contemporary, were chosen as the most representative and significant examples for this analysis. They date from 1996 and represent a premeditated and declared rupture against the literature that was being written in Latin America.

The first conglomerate: five Mexican writers gather together around the denominated Crack Manifesto. The second:

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McOndo is an anthology whose title makes a parody of Macondo, the archetypical city of Gabriel García Márquez.

The appearance of these new points of reference in Latin American literature draws our attention and we find it convenient to put them into its historic context and place in the Latin American narrative of the 20th century. We are also interested in establishing their links with previous generations, their criticism, motives and scope.

Crack and McOndo are the responses to the cry of a generational voice of Latin America (or a part of it). Crack shouts for a return to a difficult literature. McOndo shouts against the exotic image of Latin America and its literature; against the magic neorealism of the imitators and demands to consider the big city and its new face.

This thesis identifies these literary manifestations under the name of global narrative and attempts to categorize the characteristics of globalization.