Se Habla Español as "*McOndo* 2.0": Post-Magical Realist Anthologies in Latin America

Thomas Nulley-Valdés
The Australian National University

The oft-cited anecdote at the beginning of the infamous prologue to *McOndo* recounts how in 1994, the Chilean writer Alberto Fuguet attended the International Writing Program at the University of Iowa, where he and two other visiting Latin American authors were approached by a US editor to translate and publish some of their work. Despite the obvious popularity of Latino literature at the time, the editor's feedback would dash any illusions Fuguet may have entertained of Isabel Allende-like superstardom in the United States, as, unlike those of his compatriot, his stories were said to "carecer de realismo mágico"[1] and were rejected because they "bien pudieron ser escritos en cualquier país del Primer Mundo" (12).[2] It is this rejection, and the reasons given in this instance of editorial gatekeeping, that is said to have motivated Alberto Fuguet and Sergio Gómez to publish their explicitly post-magical realist short story anthology *McOndo* in 1996 with Spanish publisher Grijalbo Mondadori. This article argues that Fuguet's next and final anthology, *Se habla español: Voces latinas en USA* (*Spanish Spoken: Latino Voices in the USA*), published some years later with the Miami branch of Alfaguara, should also be understood in a relationship of continuity and complimentary with *McOndo* and, indeed, this anecdote.

In the Latin American context, magical realism is not immediately understood through its "deep linkages" to the literary style's "shared Euro-American traditions of fantasy" (Wilson 223), nor for that matter as the patrimony of the global postcolonial experience and "literary language of the emergent postcolonial world" (1), as Homi K. Bhabha would read it (Hart and Ouyang 1). While in a critical space the style and term have experienced a disembedding from Latin America's geography, cultures, and literature, in the publishing and popular sphere of the twentieth century they continued to be deeply associated, as the *McOndo* anecdote attests. This connotation, and especially its manifestation in foreign publishing industries, was

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seen as one of the most significant bastions in the so-called "*McOndo* generation's" path toward literary internationalization. As Colombian writer and contributor Santiago Gamboa noted:

> Las anécdotas preliminares son correctas, todos las vivimos […] Es decir, a mi generación le tocó asumir casi el rol de pedagogía hacia los lectores y los editores del resto del mundo, que Latinoamérica era diferente y por lo tanto la literatura de la nueva generación era diferente también, diferente a la del boom. (Personal interview)[3]

This generation-wide educational task, noted by Gamboa and illustrated quite cuttingly in *McOndo*,[4] was required due to a particularly dominant and fixist way of understanding Latin American identity. The sociologists Néstor García Canclini (*Consumers and Citizens* 79-80) and José Joaquín Brunner (52) have discussed how works of the magical realist corpus, especially its most critically and commercially successful writers—Miguel Ángel Asturias, Alejo Carpentier, Gabriel García Márquez, Isabel Allende, and Laura Esquivel—have inadvertently fashioned and strengthened the reductive cultural orthodoxy known as *macondismo* or *macondista* fundamentalism.

This myth of *latinidad* gained verisimilitude within and beyond the region particularly through what Emil Volek has called "the inflation of equivocal recognition from abroad" (75), that is, the way in which the unparalleled foreign critical and commercial success of Latin American magical realist literature led to a problematic (mis)understanding of Latin American reality. This is apparent in the virulent commentary by critics from US academies such as Ángel Flores, who celebrated the style as Latin America's "authentic expression" and a "genuinely Latin American fiction" (192), as well as in Luis Leal's explanation of the genre as emanating from a singular Latin American "attitude toward reality" (121).

Equally in local criticism, Uruguayan critic Ángel Rama provided his own account, collapsing the genre within his broader concept of transcultural novels (*novelas transculturadoras*), described as novelistic combination of vanguard modernist European literary techniques and traditional local oral traditions. Making a similar point to Rama but taking it a significant step further, Cuban critic Roberto Fernández Retamar would guarantee magical realism's regional "authenticity" for its correspondence to *mestizaje*, what Antonio Cornejo Polar has called "el más poderoso y extendido recurso conceptual con que América Latina se interpreta a sí misma" (368).[5] As such, in other words, Fernández Retamar and Rama confirmed magical realism's legitimacy in Latin America by associating it with the similarly hybrid space of Latin American *mestizaje*, consequently conferring upon it an enormous amount of symbolic capital.

The writers synonymous with the style also contributed extranarratively to the building of this mythical edifice, most radically in Alejo Carpentier's formulation of the real marvellous (*lo real maravilloso*). This idea, harmonious with Rama's and Fernández Retamar's viewpoints noted above, is that Latin America possesses a

baroque spirit emanating from its ontologically marvellous reality and exhibited in its cultural production, unsurprisingly, including Carpentier's own work. Nonetheless, as Amaryll Chanady argued in 1995, all of these valorizations of magical realism commit the same error of at once being based on and promulgating a "naïve essentialist argument to the supposed marvelous reality of the continent" (141). The vast majority of critiques of *McOndo*'s confrontation with this myth, predominantly from criticism of the Marxist tradition as Francisca Noguerol has summarized it (27), all but confirmed the strength of this *macondismo* orthodoxy in Latin American criticism.[6] Nevertheless, Chanady's crucial point was also made in a virtually simultaneous critique by Fuguet and Gómez in 1996 in the *McOndo* prologue, in which they stated, "No desconocemos lo exótico y variopinto de la cultura y costumbres de nuestros países, pero no es posible aceptar los esencialismos reduccionistas, y creer que aquí todo el mundo anda con sombrero y vive en árboles" (16).[7]

Yet, without diminishing the significance of this discourse, which was largely relegated to academic or journalistic spheres, the crowning of Latin American magical realism—as well as magical realism's Latin America—would come by way of the critical and commercial success of Gabriel García Márquez's *Cien años de soledad* (*One Hundred Years of Solitude*) during the so-called Boom of the 1960s. This two-way association would be further consolidated through the establishment of "accredited brands" of literature (Rama 298), Latin American magical realism being the example of this *par excellence*, in the best-selling works of Allende and Esquivel during the Postboom of the 1980s. As Jorge Carrión has argued, the phenomenon that most defines our present culture is the desire to "go viral":

> El desarrollo de internet y la siliconización del mundo ha ido convirtiendo el impacto cuantitativo en un valor cada vez más preciado. La influencia de un programa de televisión, un artículo académico, un videoclip, una campaña de publicidad o un libro se mide según los mismos criterios de visibilidad y penetración. (148)[8]

This virality is, after all, not an entirely consumer-driven response, but mediated by the cultural industry which invests in the continued influence of any given media (150), from *One Hundred Years of Solitude*—"tal vez la novela más viral del siglo XX" (Carrión 149)[9]—to the continuation of this sociocultural influence by way of cinema adaptations during the 1990s of major magical realist works. One of the effects of this unprecedented success was the transformation of García Márquez's story into a "heuristic instrument for the interpretation of Latin American reality" (Volek 67), and in turn the conversion of Macondo, the village at the centre of his quasi-allegorical novel, into "the village-signifier that names the difference of Latin America" (Siskind 854). This village-signifier is at the heart of the *McOndo* parody, the play on words of the titular "McOndo," with its matter-of-fact allusions to the globalization and Mac/McDonaldization of Latin America, through which the editors also argue against these *macondista* orthodoxies. That said, it is easy to see this viral mentality as much in the continued promotion of this genre in Latin America, as well as

in *McOndo*'s grab for "visibility and penetration" in response to it. Equally, there is growing evidence to suggest that *McOndo* was instrumental in the reinvigoration of the grassroots generational anthology, carving a viable path for anthologies of subsequent generations such as *Bogotá39* and *El futuro no es nuestro*.

The vicious circle of critical and commercial consecration, and internal and external recognition of this "authentic" magical realist expression of *latinidad*, would have a significant bearing on the local reception and possibility of international transcendence and translation for writers of subsequent generations needing to grapple with this imposing genre in what Bourdieu calls the "space of possibles" (233). Seen from an international literary critical standpoint, the Latin Americanization of magical realism as an essentialized patrimony is based on the need to differentiate/otherize Latin American identity from a normative European standpoint for existence and competition in the literature-world, as Pascale Casanova would put it: "a stroke of genius and a strike against international critical authority" (234). The fact that these authors no longer wished to succumb to this cultural edifice and the commercial demands for it is suggestive of the style's local stagnation and the search for different ways of existing and being read, in short, a search for greater literary autonomy. As Mayra Santos Febres put it, "la industria editorial quería que se siguiera repitiendo la fórmula que ellos sabían que vendía, pero nosotros no podíamos seguir alargando el chicle más porque el chicle estaba bien mascado y no tenía sabor" (personal interview).[10]

McOndo was neither Fuguet's first nor his last anthology, as he published three in total: *Cuentos con Walkman* (*Short Stories with Walkman*) in 1993 and *McOndo* in 1996, both co-edited with Sergio Gómez, as well as *Se habla español: Voces latinas en USA* in the year 2000, co-edited with Bolivian author and Cornell University professor Edmundo Paz Soldán. Why did he choose the anthology format? Simply put, anthologies "permiten mayor unidad en menor volumen, y dejan sentir y abarcar mejor el carácter general de una tradición" (138),[11] as Alfonso Reyes posited in his early theorization of the genre. The relatively simple logic which Reyes identifies in the anthology, based on the idea that greater volume and coverage allows one to better interpret the character of a series of texts, does not, however, consider the motivations behind anthologization. Eduardo Becerra makes an important distinction between more traditional anthologies dedicated to "la jerarquización de la tradición con el fin de configurar el archivo,"[12] and anthologies with academic and market-based objectives in "subrayando las rupturas y transgresiones de nuevas poéticas"[13] on a generational scale, like *McOndo* (16).

As Pierre Bourdieu affirms in *The Rules of Art*, literature's history is not solely the history of literary struggles, but "it is in the very struggle that the history of the field is made; it is through struggles that it is temporalized" (157). *McOndo* itself confirms the realization of this function. In large part owing to its abundant critical backlash, the prologue and its stories could be said to have gone viral—at least in the academic-literature world—and even in spite of its unexceptional commercial

reception. Consequently, the anthology has been reclaimed as a watershed moment in recent Latin American literary history and the label "*McOndo* generation," rightly or wrongly, continues to have currency in critical and journalistic discussions of the generation of authors born around the 1960s. Speaking specifically to the role of anthologies in the historicizing process which Bourdieu would describe decades later, Reyes noted that anthologies "marcan hitos de las grandes controversias críticas, sea que las provoquen o que aparezcan como su consecuencia" (138).[14] Fuguet's three anthologies are all generational, and each has triggered specific debates and controversies which have in turn functioned to temporalize the literature of distinct spaces. *Cuentos con Walkman* announced the existence of a new generation of Chilean authors and served to differentiate Fuguet and Gómez from the *nueva narrativa chilena* (New Chilean Narrative) of the 1980s with which they were being associated. *McOndo*, despite the editors' explicit renunciation in the prologue of any generation-defining pretensions, featured a prologue whose content and style all suggested otherwise (Nulley-Valdés, "Re-thinking *McOndo*") and was instrumental in the definition of a new generation of authors. And *Se habla español* broadened this generational panorama and created a distinction between Latin American authors in the United States and the wave of popular Latino literature in the United States mentioned at the beginning of this article.

While the connections between *Cuentos con Walkman* and *McOndo* are unmistakable—*McOndo* is even described in the prologue as an "international" *Cuentos con Walkman*—the connections and continuities between *McOndo* and *Se habla español* are less evident and in need of evaluation. In so doing, the links between these anthologies, as abundant as they are, appear more than solely internal. Jorge Fornet has argued that these anthologies serve the purpose of literary self-actualization: "intentan dar fe de la narrativa que se está gestando"[15] and "ejercerse sobre una literatura aún no asentada" (*Nuevos paradigmas* 4).[16] That is, the real motivations for these anthologies, though multifarious, are always unmistakably strategic. This is so, because the collective scale of an anthology has the potential to accelerate the identification of literary shifts or trends, pronounce the arrival of a new literary generation, or even declare a style like magical realism passé, as these anthologies appear to do. This is not, however, to deny their specifically literary goals, just to acknowledge that the means through which they are achieved through the anthology is more pragmatic than aesthetic. The short story is not these anthologies' *raison d'être*; vocationally these writers are not *cuentistas* (short-story writers) building up Latin America's respected short-story tradition, but rather, the short narrative functions as a kind of *"excuse" d'être*, an excuse or opportunity to create rupture by presenting an envisaged statement on a bigger scale. What is also at stake here, then, is the mediation of these anthologies in their definition of the generation, and how they have exerted a measure of control in defining the literature of this generation as specifically post-magical realist, and specifically in regard to *Se habla español*, in its production of what would later be labelled the New Latino Boom.

Preliminary Linkages: Editors and Participants

In answering these questions, this section will examine more deeply some surface-level similarities observed in the critical literature, in particular, regarding the editorial duo and the participants, and will discuss how some of the motivations behind *Se habla español* are directly associated with *McOndo*.

In *Redreaming America*, Debra A. Castillo refers in passing to *Se habla español* as a "Post-*McOndo*" volume (11). Elaborating on this reference, Castillo cites reviews by Gustavo Faverón Patriau and Fernando Armijo, both which recognized the shared generational character of the *McOndo* and *Se habla español* anthologies and their editorial common denominator in Alberto Fuguet (198 n. 5). While Fuguet's involvement in both anthologies is immediately highlighted in connecting these two volumes, little emphasis is placed on Edmundo Paz Soldán in making this point, despite being among the most well-known participants in Fuguet's second anthology. Unlike the vast majority of writers who in the years after *McOndo*'s publication "se dispersaron o renegaron de muchos de los planteamientos del prólogo" (Fornet, "Lugares Comunes" 84),[17] Edmundo Paz Soldán became something of an unofficial spokesperson, rightly or wrongly, for the *McOndo* "generation," "aesthetic," and "movement." For this reason, Fuguet is not the only party acting as a conduit between *Se habla español* and *McOndo*, after all. When asked about his acceptance of this title, Edmundo Paz Soldán stated that he could not consider himself a spokesperson for a group that does not exist (personal interview), referring to the mistaken appellation "*McOndo* generation," a label often used in unspecialized critical literature on the generation. Notwithstanding this guarded clarification, however, there are many reasons why this unofficial title still stuck.

First, Paz Soldán is the participant in *McOndo*, after Alberto Fuguet, who is most cited in print media, which is particularly notable when compared to the almost complete silence of all the other participants. During the first years after *McOndo*'s publication, Paz Soldán was cited and referenced in relation to the post-magical realist anthology in articles by Sebastián Rotella for the *Los Angeles Times*, Marc Margolis for *Newsweek Magazine*, Nicole Laporte for *The New York Times*, Robin Dougherty for the *Boston Globe*, and even much later in articles in the Australian press by Andres Vaccari, John Freeman, and Pico Iyer for *The Australian*. He has also been interviewed alongside Alberto Fuguet for *Barcelona Review* by Miguel Esquirol Ríos and published his own article in this magazine, "El escritor, *McOndo* y la tradición." In a number of these interviews and articles, Paz Soldán defended *McOndo*'s struggle for aesthetic autonomy, and more specifically, how this desire manifested itself in their narrative representation of contemporary experiences and their generational moment, positions which only further associated him with the *McOndo* anthology, his friend Alberto Fuguet, and the aesthetics associated with these two (see Hargrave and Smith Seminet).

Although in the beginning Paz Soldán was frustrated with this unexpected media

attention, less on his *oeuvre* than on his participation in the ill-fated anthology, he nevertheless assumed a certain responsibility to diplomatically provide commentary on the matter:

> Resultó que todas las entrevistas giraban en torno a *McOndo*, al movimiento generacional, y que solo se había leído de mí el cuento en la antología. ¿Se podía luchar contra los medios? […] Evidentemente no. Era mejor ni siquiera intentarlo, dejar que circularan las imágenes distanciadas del referente, aceptas las críticas válidas, asumir lo que merecía ser rescatado. (25)[18]

Edmundo Paz Soldán not only defended some of *McOndo*'s proposals rhetorically, but actually contributed to the anthology's reception, aggrandisement, and interpretation through his own academic interventions. For example, he has written a number of articles which focus on the purported *Macondo* versus *McOndo* metaphorical dichotomy and also on the literature of his personal friend Alberto Fuguet, including "Escritura y cultura audiovisual en *Por favor rebobinar* de Alberto Fuguet," "Between Tradition and Innovation: The New Latin American Narrative," "La literatura latinoamericana en la era de la saturación mediática," and "*McOndo* en Macondo: los medios de masas y la cultura de la imagen en *El otoño del patriarca*," and even compiled and wrote the prologue to a collection of Alberto Fuguet's short stories in *Juntos y solos: antología arbitraria*. He also published the chapter "Por favor rebobinar: a veinte años de *McOndo* y *Se habla español*," assessing his experience twenty years after being a participant in and editor of these two anthologies.

There are two key reasons for this prominence and engagement. First, at the time Edmundo Paz Soldán was the only academic in the *McOndo* anthology, exposing him to the restricted space of discourse where *McOndo* did indeed "go viral": the academy. Second, and related, as the only participant of the *McOndo* anthology residing in the United States with a public and accessible profile—thanks again to his academic work, as the only other US resident, Naief Yehya, did not have the same accessibility—the North American media especially relied on Paz Soldán's commentary. This dependence only increased with Fuguet's abrupt US recognition at the turn of the century.

Though Paz Soldán may resist being labelled a spokesperson for *McOndo*, his service to the anthology through his metaliterary commentary, critical and creative work, could even be said to make him a stand-in for Sergio Gómez, Fuguet's co-editor who was largely absent from any discussion concerning the anthology in its aftermath. Alberto Fuguet even acknowledged this in my interview with him:

> Y *Se habla español* la hice con la persona con la cual debería haber hecho *McOndo*, Edmundo, pero no lo conocía. Es más *McOndo* que todos y quizás más *McOndo* que yo, el que más le interesaba la ideología, el tema, el más inteligente, el más académico. Y básicamente no sólo me hice amigos de él sino Edmundo se volvió un spokesman mientras Sergio terminó quedándose callado.[19]

Edmundo Paz Soldán filled this absence so much that, for a discussion commem-

orating the twentieth anniversary of *McOndo* at the Feria Internacional del Libro Guadalajara, he was invited to speak alongside Alberto Fuguet for a roundtable discussion, and not Sergio Gómez (Andalón). Whether accidentally or intentionally, Edmundo Paz Soldán would gradually assume a quasi-co-editor role for *McOndo* and was a logical choice for Alberto Fuguet's third and final anthology, not least because of his connections within the United States field and greater international profile, but also for this anthology's connection to *McOndo*.

A brief glance at the index of authors and the prologues of both anthologies further reveals their common concern with proactively mapping the emerging generation of Spanish-American writers born around the 1960s. As the earliest anthology with this ambitious regional scale, *McOndo*, and thus Fuguet and Gómez, played a pioneering role in searching out writers across Spanish-America and Spain, battling structural issues such as the balkanization of national literary fields, as well as communicational challenges, in their reliance on letters, word of mouth, phone calls, and fax for their search for authors. Only a few years later, in searching for contributors to *Se habla español*, Fuguet and Paz Soldán could rely not only on more rapid forms of communication such as e-mail, but also on the escalating generational mapping begun by *McOndo* and continued by other anthologies such as *Antología del cuento latinoamericano del siglo XXI: Las horas y las hordas* and *Líneas aéreas*. This "generational fabric" or network, as Mayra Santos Febres puts it, was further developed in the various congresses and fora organized during the 1990s and early 2000s ("The New Latino Boom"), and in part, explains the doubling in the number of contributors from *McOndo*'s eighteen authors to *Se habla español*'s thirty-six.

Alongside the decidedly McOndiano editors are other *McOndo* participants including the Mexican authors Naief Yehya and Jordi Soler, the Argentinian author Martin Rejtman and the Uruguayan author Gustavo Escanlar, a fact that Diego Trelles Paz suggests "resulta difícil no ver en esta selección una continuación del primer [sic] proyecto antológico de Fuguet" (19).[20] However, this makes the proportion of *McOndo* contributors in *Se habla español* only one-sixth of the overall participants, and, contrary to Trelles Paz's assessment, many of the authors I interviewed viewed the anthologies as rather separate projects (personal interviews with Naief Yehya, Lina Meruane, Pablo Brescia, Álvaro Enrigue, and Martín Rejtman). I argue instead that the connection between *McOndo* and *Se habla español* in respect to the selection of authors does not lie so much in the presence of these *McOndo* contributors—while quite an obvious connection—but rather, paradoxically, in the selection of the rest of the cohort.

Here we must recall that one of the major criticisms of Fuguet and Gómez's editorial selection was the distinct lack of female contributors. This error was only further propounded by the *McOndo* anthology's presentation of these authors as "voces perdidas" (20)[21] while inconsiderately silencing the historically marginalized women writers of Latin America (Palaversich 45). So where *McOndo* had been and recognized itself as "incompleto, parcial, y arbitrario" (13),[22] *Se habla español* "pro-

curaba ser aquello que *McOndo* no había sido: incluyente, panorámica, abarcadora" (Paz Soldán, "Por favor" 26),[23] contrary to what some critics have maintained, that, "[e]ncouraged by his success," Fuguet decided to publish his third anthology (Cortínez 130). In my interviews with the editors, Paz Soldán and Fuguet each acknowledged this pragmatic rationale for *Se habla español*. Fuguet noted that "Y traté—porque Edmundo me convenció—de ver si podíamos balancear el daño de *McOndo* con *Se habla español*, incluyendo mujeres, cosas así";[24] and Paz Soldán explained that *Se habla español* "nació a partir de las críticas de *McOndo*."[25]

As such, *Se habla español*'s selection was designed to reflect a more panoramic and inclusive generational mapping, to address the criticisms which had been laid against *McOndo* in general as well as Fuguet more personally. Consequently, the anthology included six women writers: Giannina Braschi, Rosina Conde, Alejandra Costamagna, Lina Meruane, Silvana Paternostro, and Mayra Santos Febres. It also presented a more diverse field of writers from the generation, including some from the Mexican Crack movement, from the so-called Mutant Generation in Colombia, from Chile's *La Zona de Contacto* (which had given rise to *Cuentos con Walkman*), from *Líneas aéreas*, and also Latino writers in the United States such as Junot Díaz, Ernesto Quiñónez, and the Chicano Santiago Vaquera Vásquez. As such, beyond the presence of *McOndo* contributors and the editorial team, *Se habla español*'s selection more broadly is developed in direct relation to *McOndo*'s shortfalls, envisaged as a greater synthesis of the generation. This is what led the Afro-descendant author Mayra Santos Febres, also a participant in *Se habla español*, to consider this and other generational anthologies as "inclusion projects" (*proyectos de inclusión*), seeing in them a common purpose:

> In other words, *McOndo* and *Líneas aéreas* are emerging projects of what would soon become *Se habla español* and other anthology projects. We have been working intensely in many anthologies, each one of us creating them in our own spaces, but at the same time with the same vision: to amplify the perspective of what Latin American literature is. I read them as part of the same project to present a more pluralistic face of what Latin American literature was—including the diasporas, women, Black writers, straight and gay—expanding and interconnecting the literary project of our regions. ("The New Latino Boom")

"*McOndo* 2.0": Complementarity and Continuation

Beyond the above-cited reading of the anthological project of this generation, there is nevertheless more to *Se habla español*, which specifically, yet subtly, complements, continues, and develops from *McOndo*, which can be brought to light through close reading of the content and contestations of the prologue, as well as some of the stories. Though *Se habla español* is, like *McOndo*, a generational anthology, it differs in that

it is also a thematic one: "La idea es mostrar los diversos aspectos de lo que constituye hoy la experiencia latinoamericana en los Estados Unidos,"[26] as Paz Soldán and Fuguet proposed in their e-mail invitation to the prospective participants. As such, like *McOndo*, *Se habla español* concerns itself with narrating contemporary Latin American experience as well as similarly focusing on the significance of the US referent for Latin American literature.

In this case, however, once again learning from past mistakes, the editors avoid a tone of posturing novelty much critiqued of *McOndo* (see Bianchi; Cuadros; Palaversich). Instead, the anthologizers (partially) detail the tradition they are situating themselves into and developing. Their first references are José Martí and José Enrique Rodó, two major thinkers from the turn of the nineteenth century who fixed a prevalent way of understanding Latin America's relationship to the United States, via what Belnap and Fernández have called a "hemispheric dialectic of similarity and difference" (4). That is, Martí would define "nuestra América mestiza" (35)[27] as valorizing the autochthonous over any masquerading cosmopolitanism assenting to European or North American tastes. Similarly, despite calling for a revalorization of Latin America's European spirit, Rodó also decried the US, cautioning Latin American nations from replicating what he deemed a barbaric utilitarianism. In the literary field, the editors also position themselves in respect to the Boom once again, critiquing "el peor de Carlos Fuentes y el último José Donoso" (Brescia, "Pro-logos y pre-textos" 15)[28] whose narratives *La frontera de cristal* and *Donde van a morir los elefantes*, in their eyes, tended to caricaturize the US.

In response to these Manichaean stances, the editors elevate Manuel Puig as their emblem. Known for his intermedial novels such as *Kiss of the Spider Woman, The Buenos Aires Affair*, and *Pubis Angelical*, Puig and his work are in close dialogue with American cinema, melodrama, culture and place, giving him a less confrontational tone that "captó y empatizó" (19)[29] with the North American environment, according to the editors. This, in some senses, is an unsurprising choice considering Puig's formative influence on Alberto Fuguet, something that has led critics such as Alberto Manguel to favourably compare Fuget's style to that of the Argentinian post-Boom author. Further, Puig is also one of the authors included in the diverse list of symbols which the *McOndo* editors surrounded with the nucleus phrase "Latinoamérica es" (17-18),[30] and, sometime later, Fuguet would even go as far as to declare that Puig was something of a proto-*McOndo* figure, "el padre de *McOndo*"[31] in an interview (Hargrave and Smith Seminet 19). As such, Puig's comparatively more open, and at times even affectionate, relationship with US culture, is not only more amenable to this anthology for its attempt to transcend the long-held binary opposition defining US/Latin American relations, but is also harmonious with its *McOndo* ideological foundations.

Let us recall that *McOndo*, in challenging the orthodox essentialisms around what has historically constituted Latin American authenticity (The Left-Wing, the indigenous, the folkloric)—in other words, *macondismo*—proposed that newer forms of

cultural hybridization including US culture—their generation's so-called "cultura bastarda" (20)[32]—also constitute a legitimate form of Latin American *mestizaje*. *McOndo*'s approach included attesting to a new kind of equivocal foreign recognition arising in how Latin American culture is crystallized in the United States through centres such as Miami, pop symbols such as Veronica Castro and Ricky Martin, and through mass media such as *CNN en español* and MTV Latina, "aquel alucinante consenso, ese flujo que coloniza nuestra conciencia a través del cable" (18).[33] This stance would be a cause for concern for some of the contributors to *Se habla español*, such as Lina Meruane, who in criticizing *McOndo* noted that "Esa celebración de la realidad tecnologizada, globalizada, atravesada por códigos culturales gringos y por el inglés estaba despolitizada. Había una fascinación fetichista por la marca Estados Unidos" ("Algunas reflexiones").[34] However, for Meruane, participating was a way to "disentir internamente"[35] from this and *McOndo*'s other shortcomings, including its exclusion of women ("Algunas reflexiones").

Nevertheless, as Edmundo Paz Soldán noted in my interview with him, the inception of the project surrounded this very question, to see whether the critics of *McOndo*—of the same mind as Meruane—had been right, "que éramos una generación acrítica con nuestra relación con los Estados Unidos, que teníamos una mirada muy positiva o celebratoria de los Estados Unidos. Entonces nosotros dijimos, '¿será así de verdad?'" (personal interview).[36] Opposed to the dualistic simplifications of either being understood as celebratory or critical of US culture, in reading the stories the editors summarized their generation's attitude as rather more nuanced and conciliatory: "Más que centrarse en un ellos y un nosotros, la mayoría de los textos explora lo que hay de 'ellos' en 'nosotros,' y de 'nosotros' en 'ellos'" (21).[37] As such, in providing this broad survey of the literary generation attempting to "captar el *zeitgeist* actual" (15),[38] *Se habla español* inadvertently then wielded the potential to exercise control over how we understand this generation's relationships with the US. Through this macro-intervention, consequently, the editors are suggesting that this caricatured binary opposition, that past "visión carente de matices" (18),[39] no longer holds credence for many writers of this generation who maintain a much more complicated relationship with the United States.

A number of the participants in the anthology agreed with this shift, as Naief Yehya noted: "Yo creo que nuestra relación con los Estados Unidos, por lo menos de mi generación de los sesenta, es bastante esquizofrénica" (personal interview).[40] That is to say, though they are critical of its imperialistic politics, economics, and militarization, they nonetheless recognize the centrality of the US and their role as consumers of US culture. Álvaro Enrigue, for his part, noted the Rodó-like double standard in Latin America's attitude towards US and European cultures: "Me incomoda un poco que si hubiera vivido mi vida adulta a caballo entre Francia y México o entre Canadá y México, nadie hubiera cuestionada nada […] y creo que ahora tenemos lecturas mucho más problematizadas y complejas" (personal interview).[41] In other words, Latin America's deep-seeded conflict with the US—only exacerbated by generalized

globophobic attitudes toward the debate on globalization—meant that assent to the US referent was more politically loaded a positioning than other means of strategic cosmopolitanism. Pablo Brescia, in retrospect, has also noted that, despite its limitations, he "creo que la antología fue un momento de parte aguas para empezar a ver a Estados Unidos de manera más alejada del estereotipo" (personal interview).[42]

Although this article does not deal exhaustively with the short stories in *Se habla español*, it is worth noting that this debate is also discussed metanarratively in some of them. For example, Brescia's story "La manera correcta de citar" ("The Right Way to Reference") was envisaged as an internal "burla irónica"[43] of the anthology's very themes and debates. The story centers around a discussion among three friends who, in some senses, represent these extreme positions available to the contemporary Latin American author. The narrator represents the traditional self-professed Latin American Marxist intellectual and committed writer, critical of the *Yanquilandia*, his place of exile, and proponent of a discourse reminiscent of Eduardo Galeano's *The Open Veins of Latin America*. The second character, also a writer and professor, represents a US-acculturated Latin American writer, potentially a McOndiano, apolitical and "poseverything" (143), interested in texts "lleno de marcas y temas reconocibles para el lector, sin aspiración de trascendencia" (146).[44] The third character represents the North American *aficionado* of Latin American culture and literature, well read and capable of inflecting in his English-language literature a certain "sello cultural"[45] through their use of Spanish (147). The fact that magical realism goes unmentioned—as well as unutilized in any of the stories and completely unmentioned in the prologue—only further confirms the unviability of this style as a genuine option to this post-magical realist generation of writers.

The only mention of magical realism in the volume is in Naief Yehya's semi-absurdist story "El continente de los elogios" ("The Continent of Praise"), about the disheartening field of Spanish-language literature in the United States. The story follows a struggling Mexican author in New York and his encounter with an uncannily talented Latin American writer who seeks his feedback on his first manuscripts. Upon discovering that the upstart is writing a magical realist novel—and clarifying that what he writes "no tiene nada que ver con el realismo mágico" (331)[46]—he implies the ridiculousness of writing in such an anachronistic style in the most modern of the modern of literary capitals: "¿Y te viniste a la cresta de la ola para escribir acerca de magia, rituales ancestrales y demás demagogia misticoide?" (331).[47] The ironic twist/critique of the story is that, despite the outdatedness of this style, it is this young upstart who at the conclusion of the story is soon to be launched by the prestigious Spanish publisher Anagrama, and is being translated for publication in the United States with Penguin. To add insult to injury, the post-magical realist narrator is invited to preside over his antagonist's book launch alongside none other than José Agustín, a figure from the *La Onda* movement in Mexico, which, decades prior to *McOndo*, had rejected the exoticism and ruralism of magical realism in exchange for its own brand of urban dirty realism. These stories subtly suggest the unspoken post-

magical realist positioning of this generation of writers, and continue to critique the market-friendly "género muy exitoso entre el público anglosajón" (331).[48]

Additionally, the editors also express concern about how Latin American literature and culture have been stereotyped and crystallized from above, a critique they extend from *McOndo*. In the prologue, Paz Soldán and Fuguet cite the long history of what could be considered part of the exoticization of Latin America in literature and cinema (17), akin to Edward Said's theorization of the West's protagonism in the conceptualization of Eastern orientalism. They cite writers from this tradition such as Robert Stone, Joan Didion, Lawrence Thornton, and Marc Jacobs, as well as films such as *The Treasure of Sierra Madre* (1948), *Touch of Evil* (1958), *Gilda* (1946), *Missing* (1982), *Salvador* (1986), and *Romancing the Stone* (1984)—all Western productions screening Latin American locations, peoples, and cultures. Although these stories are told in English for predominantly English-speaking audiences, this does not preclude their capacity to be influential interlocutors in discourses over *latinidad*; rather, they are part of a wide-ranging field of contributors in its construction and perpetuation specifically in the Western—but also by extension the global—imaginary. In Agustín Laó-Montes's theorization, these narratives resemble forms of *latinization from above* (17), because of the predominant and influential novelistic markets of the United States and Great Britain and, of course, the power of what García Canclini calls "el Goliat comunicacional en Hollywood" ("Globalizarnos o defender" 62).[49] In the prologue, with its titular play on these themes, "El monstruo come (y baila) salsa" ("The Monster Eats (and Dances) Salsa"), the editors take issue with this very selective image of Latin America and what constitutes it: "un lugar maravilloso, exótico, excéntrico, exuberante y, sobre todo, peligroso" (17),[50] once again a collapsing into *macondismo* tropes. In this sense, *Se habla español* continues where *McOndo* left off in criticizing the creation of false exoticisms: where in *McOndo* they criticized their own literary predecessors, the magical realists, in *Se habla español* they take aim at English literature and cinema more specifically. And yet, a common denominator in both of these cultural products are the market-minded gatekeepers (editors, producers, directors, critics, and so on), who are more interested in the Latin American brand *per se*, and its perpetuation, over representational verisimilitude.

Se habla español's intervention into the debate surrounding US/Latin American relations reaches its climax toward the conclusion of the prologue when the editors affirm: "¿qué es América Latina? […] Sea lo que sea, una cosa está clara: no se puede hablar de Latinoamérica sin incluir a los Estados Unidos" (19).[51] Seen in light of the positions they have taken, which are explored above, then, it is clear the editors are not speaking of Latin America's identity as defined through processes of similitude and differentiation; the operative word here is "include," not "with reference to." In *McOndo*, this idea played out in a recognition of the contemporary experience of Latin Americans transformed by contemporary hybridizations apparent in this generation's cultural allusions and in their language. In a complementary fashion, *Se habla español* highlights the other side of this inter-American fusion: the

Latinization of the United States, or the consideration of the United States as part of Latin America. It does this through the very narrativizing of the territory from the Latin American perspective which provincializes the US by reversing the traditional ethnographic trip and narrating the experience of Latin Americans seduced, lost, or trapped in the United States, a land of dreams and of deceptions.

Fuguet and Paz Soldán had in fact already foreshadowed this in *McOndo*, by setting both of their stories in the United States and confronting the expectation that narratives from the Global South must put forward their nation, symptomatic of generation-wide post/trans/para-national literary aesthetics in the 1990s (Guerrero 162). The distinctiveness of exoticized and magical realist Latin American narratives for which the infamous Iowan editor was searching are confronted as much by the stories in *McOndo* as in *Se habla español*, stories which certainly "could have been written in any First world country", and in *Se habla español*'s case indeed were (!). The protagonist of Alfredo Sepúlveda's "Ángel de la guarda" ("Guardian Angel") even notes that upon examining his son's room in his ex-wife's home in Illinois that "esa habitación, pensó Maza, pudo haber ocurrido en Chile y hubiera sido exactamente igual" (181)[52]—resembling a breaking down of the (apparent) irreconcilable antinomy between the Latin American and US experience. It is as though these Latin American authors, once prejudicially kept at the gate by the Iowan editor before *McOndo*, so to speak, have in *Se habla español* literarily jumped the border, equally confronting the same preestablished stereotypes or stylistic expectations such as magical realism but in a much more understated way. As Sergio Ramírez favourably put it in his review of the anthology, "Son protagonistas de una invasión verbal que cada vez más tendrá consecuencias culturales" (E7).[53]

#NewLatinoBoom, 20 Years after *Se Habla Español*

The existence of anthologies such as *McOndo* and *Se habla español*, projects by the authors themselves, are symptomatic of this generation's unwillingness to stand on the sidelines and wait for their narrative interventions to be received and evaluated by the gatekeepers of the literature-world—many who had drunk the *macondista* Kool-Aid, as it were. This anxiety of influence and pressure to exist on one's own terms, no doubt, is also in part explained by how twentieth-century Ibero-American literature has traditionally been conceived and temporalized, according to the theory of historical generations proposed by Spanish philosopher José Ortega y Gasset. The Ortegian theory, as Ramón Alvarado Ruiz maintains, "ha sustentado todo el aparato crítico de las distintas historiografías literarias" (82).[54] It is even in play in *McOndo*'s assertion that a similar bastard culture "parece unir a todos estos escritores, y a toda una generación de adultos recientes" (20).[55]

In confronting this challenge and the internalized pressure for a distinct genera-

tion to arise, the genre of the anthology thus begins to prove a useful instrument for literary debate and intervention for this group of Latin American writers driven by "una suerte de ansiedad de la crítica por fijar el nuevo canon"[56] with anthologies as their instruments, as Jorge Fornet has identified (*Nuevos paradigmas* 4). *McOndo* and *Se habla español*, as well as numerous other future-focused anthologies, embody this concern with capturing literature in its emerging state, "en proceso de consolidación" (Paz Soldán and Fuguet 20),[57] as opposed to post-factum generational anthologies typically organized by academics from above and concerned with the archiving of the literary past (Becerra 16). This, in part, explains the anthological trend that *McOndo* not only initiated for their generation of Latin American writers, but specifically *Se habla español* in its provocation of what later would be heralded/hashtagged and self-promoted as the *#NewLatinoBoom*.

Se habla español has become something of a "ground zero" (*kilómetro cero*) for a whole series of future-focused anthologies by Latin Americans writing in Spanish in the United States, according to Pablo Brescia, specifically citing *Diáspora* and *Estados Hispanos de América* ("Una literatura (doblemente)" 47). One could add to this list *Sam no es mi tío: Veinticuatro crónicas migrantes y un sueño americano* (*Sam Is Not My Uncle: Twenty-Four Migrant Chronicles and One American Dream*), another anthology published by Alfaguara about twelve years later, which situates itself in an almost identical way to *Se habla español*. In the prologue, the editors Diego Fonseca and Aileen El-Kadi also pose the question of whether the United States could be considered part of Latin America (13); they also express an interest in the diverse views of what the US represents for the anthologized Latin American writers (14); and continue to affirm that one cannot live with one's back to the US, but rather take it as given that "[t]odos hemos sido tocados directa o indirectamente por los Estados Unidos" (15).[58] *Se habla español* achieved this status, quite paradoxically, by inadvertently generating a controversy through its title and the sample of authors it presented.

The controversy can be understood as an editorial oversight arising in the subtitle of the anthology—*voces latinas en USA* (*Latino Voices in the USA*)—as a result of divergent meanings of the term *latino* in Latin America and the United States. In Latin America, the term is shorthand for the gentilic noun *Latin American* (*latinoamericano/a*); in the United States, the term has a long and politicized history, essentially generated as a form of latinization from below, in opposition to the Nixon-established appellation "Hispanic," to denote "peoples of Latin American and Caribbean descent living in the United States" (Laó-Montes 3). Reviews thus saw this "supuesta antología latina" (Sandoval and Aparicio 682)[59] as misleading (see Campos and Larios Vendrell), as by this time the label was already being used as an "individual and collective identification that defines a domain of cultural production" (Laó-Montes 8). For example, the Latino literature included in an English-language volume such as *Growing up Latino: Memoirs and Stories* (Augenbraum and Stavans), which brought together established community voices such as Sandra Cisneros,

Oscar Hijuelos, Jesús Colón, Óscar "Zeta" Acosta, and Gloria Anzaldúa. Comparably, many of the writers had considerably less lived experience in the United States than these traditional Latino voices, and second, they wrote in Spanish, and not English, which is the predominant literary language of US Latino literature. As such, though *Se habla español* situated itself in other debates explored above, it demonstrated an insufficient awareness of the history of Latino literature in the United States and the politics of participation in this category, despite the inclusion of some notable Latino authors.

Nevertheless, this polemic and ensuing debate resulted in the highlighting of an important distinction within the cultural field. As Debra Castillo notes, "identitarian claims are often expressed in tense exchanges between established Latino/as and newer arrivals, who have sometimes found themselves accused of being usurpers, frauds, not 'real'" (11)—not unlike how the writers in *Se habla español* were considered inauthentic or illegitimate narrators of the United States compared to "[l]a verdadera literatura hispana en los Estados Unidos" (Campos 163).[60] Castillo's book *Redreaming America* seriously took up the claim that the United States constitutes a Latin American country, and contributed to tackling the "unaddressed challenge presented by the new Latino/as writing in Spanish" (195). As Santiago Vaquera Vásquez noted in my interview with him, "[c]reo que en *Se habla español*, aunque no lo sabían en esa época, [los editores] estaban apuntando a otras latinidades, a otras maneras de ser latino en este país […] Tenemos lo que se podría llamar una categoría '*alter*-latino.'"[61] They were not alone in problematizing and fusing this emerging category: in Ilan Stavan's magnum opus *The Norton Anthology of Latino Literature*, we see a rather "'elastic definition of Latino literature" (Nulley-Valdés, "Ilan Stavans's Anthologization" 160), with an appendix of "proto-Latinos" such as Fray Bartolomé de las Casas and El Inca Garcilaso de la Vega, and contemporary authors such as Isabel Allende who has resided in San Francisco for decades, alongside an anthology of more "traditional" Latino writers (Stavans 1).

While the editors did not want to silence or sideline the very legitimate literary and ideological editorial goals of these anthologies, the anthology also has a particular commercial function that bears consideration. Consistent with Reyes's simple definition of the genre cited at the beginning of this article, from a market perspective the anthology provides a sampling of authors to test in the market and evaluate which authors to later publish individually. This was certainly in operation in *Se habla español*, which Brescia interpreted as expressing a latent desire to "abrir un espacio a los escritores que escriben en español en los Estados Unidos,"[62] which, in the end, "como intento comercial fracasó; no tuvo el despegue que la editorial esperaba" (personal interview).[63] This is because, despite there being around 35 million Hispanics at the time, the literary field in Spanish was still largely underdeveloped. Those millions of Spanish speakers "no son lectores entrenados […] tienen por lo general un bajo grado de escolaridad […] muchos tienen como prioridad cubrir las necesidades básicas de sus familias […] [y] un libro es un lujo o un gasto innecesario" (Canetti 124).[64]

Opposed to this "top-down" editorial policy demonstrated in Alfaguara's project, independent publishing across Latin America has begun establishing newer and underexplored literary markets from the "bottom up," first by consolidating readership on a local and national level (Guerrero 117), and the United States space is no exception. It is in this context that the category of the *#NewLatinoBoom* has emerged as a movement with its backing precisely in this independent publishing space and thanks to the activism, once again, of the authors themselves. In her book *#NewLatinoBoom*, Naida Saavedra provides a historical cartography of the specific Latino literary capitals of the United States and their respective Spanish-language publishers who in the last few decades have been building up this twenty-first-century movement: Suburbano Ediciones and La Pereza Ediciones from Miami, Ars Communis and El BeiSMan PrESs from Chicago, and Sudaquia Editores from New York City, among others. However, Saavedra, who coined the term *#NewLatinoBoom*, stresses that this movement does not belong solely to the publishers but is the result of an organic process in which writers, publishers, bookshop owners, cultural centres, readers, and universities have played an integral role. Saavedra, despite outlining its grassroots origins, nevertheless credits *Se habla español* as the starting point for the movement (see "The New Latino Boom"), which "proposes a revalorization of the Spanish language as a key avenue of expression within Latino literature" ("Pedro Medina" 35-36). The thirteen anthologies between 2000 and 2017 which Saavedra cites, she argues, "se transforman en un símbolo del fenómeno literario" (*#NewLatinoBoom* 34),[65] a phenomenon whose point of origin is in *Se habla español*.

As noted at the beginning of this article, the anthology has potential to define moments in the history of literature, provoking fruitful debates in the cultural field for its renewal, and define a literature in its emerging state, as both *McOndo* and *Se habla español* have demonstrated. The editors of *Se habla español* were right, at least in this respect, that "estas megalópolis multiculturales se van convirtiendo en destinos literarios a los que en el futuro se viajará con frecuencia. Habrá más novelas, cuentos, crónicas, poemas y ficciones digitales ambientadas en los Estados Unidos" (17).[66] Whether the publishing panorama will continue to resemble the desolate scene depicted in Naief Yehya's short story or whether the optimism expressed in the appellation *#NewLatinoBoom* will be warranted, whether magical realism or other manifestations of *macondismo* will arise despite these post-magical realist anthologies' best efforts, and the development of this minor field in the periphery of the periphery of the Latin American literature-world will develop, are all yet to be seen. What seems unlikely to change, however, are those deep dynamics and *illusios* apparent in the Latin American literature-world across time and space even in one of the most peripheral, and exotic, of its fields, such as the persistence of the generational discourse and attempts from below to define it, as well as continued recourse to the potent tool of the anthology in this historic(izing) task.

Notes

1. "Lacking in magical realism." (All translations mine.)

2. "Well could have been written in any First World country."

3. "The preliminary anecdotes are true, we all experienced them […] That's to say, my generation had to assume an almost pedagogical role towards readers and editors in the rest of the world, that Latin America was different and as such the literature of the new generation was different also, different to that of the Boom."

4. The prologue's critiques are also clearly pedagogical, directed as much to US editors of the same mind as the Iowan editor mentioned in the anecdote, as to the "sector de la academia y de la intelligentsia ambulante que quieren venderle al mundo no sólo un paraíso ecológico (¿el smog de Santiago?) sino una tierra de paz (¿Bogotá? ¿Lima?)" ["sector of the academy and the mobile intelligentsia who want to sell to the world not only an ecological paradise (Santiago's smog?) but also a peaceful land (Bogotá? Lima?)"] and "[l]os más ortodoxos [que] creen que lo latinoamericano es lo indígena, lo folklórico, lo izquierdista" ["the most orthodox [who] think that the Latin American is the indigenous, the folkloric, the Leftist"] (17).

5. "The most powerful and widespread conceptual resource with which Latin America interprets itself."

6. This questionable essentialized Latin American reality and its authentic expression in magical realism continues to be problematically used as basis for critiquing Fuguet and Gómez's *McOndo*: "Es posible que Fuguet ignore, por su apolitismo conservador, el valor radical del realismo mágico latinoamericano, el cual rompe con una literatura eurocéntrica aliada a los esfuerzos de modernización en América Latina y a la vez crea una identidad propia y mestiza que abarca los procesos transculturales y descolonizadores en la historia latinoamericana" ["It's possible that Fuguet ignores, for his conservative apoliticism, the value of Latin American magical realism, which breaks with a Eurocentric literature allied to the modernization efforts in Latin American and at the same time creates its own mestizo identity which includes the transcultural and decolonizing processes in the history of Latin America"] (Sandoval and Aparicio 681).

7. "We are not unaware of the exoticism and diversity of the culture and customs of our countries, but it's not possible to accept reductionist essentialisms and believe that here everyone goes around in sombreros and lives in trees."

8. "The development of the internet and the Siliconization of the world has converted quantitative impact into a more and more prized value. The influence of a television program, an academic article, a videoclip, an advertisement campaign, or a book is measured according to the same criteria of visibility and penetration."

9. "Perhaps the most viral novel of the twentieth century."

10. "The publishing industry wanted us to continue repeating the [magical realist] formula which they knew would sell, but we couldn't go on chewing the same gum [so to speak] because it was already well chewed and no longer had any flavour."

11. "Permit a greater unity for less volume, and allow one to feel and better take in the general character of a tradition."

12. "The hierarchization of the tradition with the goal of configuring the archive."

13. "Underscoring the ruptures and transgressions of new poetics."

14. "Become milestones of the great critical controversies, either by provoking them or appearing as a consequence of them."

15. "Attempt to certify the narratives which are being developed."

16. "Exercise control over a literature not yet established."

17. "Dissipated or rejected many of the proposals of the prologue."

18. "It turned out that all the interviews revolved around *McOndo*, the generational movement, and that only my story in the anthology had been read. Was it possible to struggle against the media? […] Evidently not. It was better to give up, allow the images distant to the referent to circulate, accept the valid criticism, and accept what deserved to be rescued."

19. "And *Se habla español* I did with the person which I should have done *McOndo* with, Edmundo, but I didn't know him then. He is more *McOndo* than anyone, more *McOndo* than even me, the one who was most interested in the ideology, the topic, the most intelligent, the most academic. And basically, I not only became friends with him, but Edmundo became a spokesman while Sergio ended up staying quiet."

20. "Makes it difficult not to see in this selection a continuation of the first [*sic*] anthological project by Fuguet."

21. "Lost voices."

22. "Incomplete, partial, and arbitrary."

23. "Tried to be that which *McOndo* had not been: inclusive, panoramic, comprehensive."

24. "I tried—because Edmundo convinced me—to see if we could balance the damage of *McOndo* with *Se habla español*, including women, things like that."

25. "Was born based on the criticisms of *McOndo*."

26. "The idea [of this anthology] is to show the diverse aspects of what today constitutes the Latin American experience of the United States."

27. "Our mestizo America."

28. "The worst by Carlos Fuentes and the last by José Donoso."

29. "Capture and empathize."

30. "Latin America is."

31. "The father of *McOndo*."

32. "Bastard culture."

33. "That astounding consensus, that current which colonizes our conscience through cable."

34. "That celebration of a reality technologized, globalized, and marked by *gringo* cultural codes and by the English-language was depoliticized. There was a fetishist fascination with the US brand."

35. "Internally dissent."

36. "That we were a generation uncritical of our relationship with the United States, that we had an overly positive or celebratory vision of the United States. So we said, is it true?"

37. "More than focus on an us and them, the majority of texts explore what is in 'us' from 'them,' and what is in 'them' from 'us.'"

38. "Capture the current *zeitgeist*."

39. "Vision lacking nuance."

40. "I think our relationship with the United States, at least for my generation of the sixties, is quite schizophrenic."

41. "I find it a bit uncomfortable that if I had lived my adult life halfway between France and Mexico or Canada and Mexico, nobody would have questioned anything […] I think we have much more problematized and complex interpretations now."

42. "Believed the anthology was a watershed moment to begin to see the United States in a way more distant from the stereotype."

43. "Ironic mockery."

44. "Full of brands and recognizable topics for the reader, without pretentions of transcendence."

45. "Cultural seal."

46. "Has nothing to do with magical realism."

47. "And you came to the cutting edge to write about magic, ancestral rituals and demagogic faddish mysticism and the like?"

48. "Genre [still] very successful among the Anglo reading public."

49. "The communicational Goliath in Hollywood."

50. "A marvellous place, exotic, eccentric, exuberant, and, above all, dangerous."

51. "What is Latin America? […] Whatever the case, one thing is clear: one cannot speak about Latin America without including the United States."

52. "That room, Maza thought, could have been in Chile and it would have been exactly the same."

53. "They are protagonists of a verbal invasion which more and more will have cultural consequences."

54. "Has sustained all of the critical apparatus of various literary historiographies."

55. "Appears to unify all of these writers, and a whole generation of young adults."

56. "A kind of academic anxiety to fix the new canon."

57. "In the process of consolidation."

58. "We all have been touched directly or indirectly by the United States."

59. "Supposed Latino anthology."

60. "The true Hispanic literature in the United States."

61. "I think in *Se habla español*, even though they didn't know it in that time, [the editors] were pointing to other *latinidades*, other ways of being Latino in this country […] We have [here] what could be called a category of '*alter*-Latino.'"

62. "Open a space for the writers who write in Spanish in the United States."

63. "As a commercial intent failed; it didn't have the take-off that the publisher expected."

64. "Are not trained readers […] they generally have a low level of education […] and many have as a priority covering the basic needs of their families […] [and] a book is a luxury or an unnecessary expense."

65. "Transform themselves into symbols of the literary phenomenon."

66. "These multicultural megalopolises [Miami, New York, and the Border] are being converted in the literary destination which in the future will be travelled with frequency. There will be more novels, short stories, chronicles, poems, and digital fiction set in the United States."

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