According to Christiane Albert, Glissant's attempts to establish a concept of Créolité as the general situation of literary writing in a globalized world may be interpreted as a marketing strategy akin to « World littérature »:

Pascale Casanova thinks that editors and critics came up with the idea of World literature because they were trying to make believe that a new world international order was discovered and carried out by England and the Commonwealth. It was based on the categorization of « World Music » in record stores, where a set on canons standardized « Southern hemisphere » music so that all sorts of publics could consume it, outside any national border labels. Cosmopolitism was then the sentiment addressed in the targeted clients. As the United States developed hemispheric studies including North America as well as “Latin America” (a concept invented by Napoleon III to disparage the sovereignty of each individual South American newly independent nations, and to justify France’s occupation of Mexico) the concept of literary Francophonie, Créolité, and world literature « Littérature Monde » cover many geological areas including or excluding France. Littérature-monde attempts to claim a larger share of the francophone publishing industry, seeking more media exposure and larger marketing distributions. It was signed in 2007 by : Muriel Barbery, Tahar Ben Jelloun, Alain Borer, Roland Brival, Maryse Conde, Didier Daeninckx, Ananda Devi, Alain Dugrand, Edouard Glissant, Jacques Godbout, Nancy Huston, Kofi Kwahulé, Alain Mabanckou, Amin Maalouf, Alain Mabanckou, Anna Moi, Wajdi Mouawad, Nirmal, Wilfried N’Sonde, Esther Orner, Erik Orsenna, Raphaëlle. It also includes Patrick Rambaud, Gisele Pineau, Jean-Claude Pirotte, Patrick Raynal, Raharimanana, Jean Rouaud, Boualem Sansal, Dari Sijie, Brina Svit, Lyonel Trouillot, Anne Vallaeys, Jean Vautrin, André Velter, Gary Victor, Abdourahman A. Waberi.