**Lanie Millar**

**"Reading Latin America in Revolutionar Lusophone Africa"**

In the September, 1980 issue of *Lavra e oficina,* the journal of the Angolan Writers Union, a eulogy to Alejo Carpentier following the death of the famed Cuban author celebrates Carpentier’s contributions to world literature, and reveals a reading public for the writer that extends beyond Latin America and Europe. The selection of Carpentier’s *Concierto barroco* (1974) that accompanies the eulogy, however, is far from the first example of Latin American literature to appear in the pages of the journal founded soon after Angola’s independence from Portugal in 1975. In addition to numerous poems by Latin American poets, a 1980 article about Cuban literature emphasizes the accomplishments of the new Caribbean novelists of the 1960s forward. The Angolan critic and writer Luis Kandjimbo mentions the importance of Latin American works in his own education during the 1970s, and multiple other recent critics of Lusophone African works have noted not only the influence of Brazilian movements and authors such as João Guimarães Rosa, but also examples of the broader influence of the Latin American Boom and post-Boom writers. This paper will trace some points of contact between Latin American and Lusophone African narrative of the latter half of the twentieth century. We will look at the possible confluence of experimental techniques of the neo-baroque, the influence of the “*real maravilloso*,” revision or deconstruction of histories and therefore suggest that these techniques can be traced as part of a trans-Atlantic conversation that has a profound effect on the literary landscape of Lusophone African literatures.