

## MARIA ROSA LOJO: MEMORY, IDENTITY, EXILE AND LITERARY ART

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### ABSTRACT

Contemporary Latin American literature written by women often highlights processes of transcultural and migratory mobility, referring to displacements characterized by the deterritorialization of individuals and their subsequent insertion into a new cultural community. Committed to the decolonization of thought, Maria Rosa Lojo examines the consequences of the cross-cultural mobilities triggered by the exile imposed by the wars in Europe, migrations to Latin America, social ideologies and their interference in the identity development of the women who star in her novels. Her novel *Solo queda salto* (2018) is a narrative in which the diary writing carried out by the protagonists, Célia and Isolina, bereaved sisters who emigrated to Argentina after the Spanish Civil War (1936-1939) predominates. In this work, we examine testimonies and interviews of the writer that connect with the themes she addresses in the work *Solo queda salto* (2018). To this end, we considered interviews provided by Lojo to the digital periodicals *Letra Urbana*, *La Ventana Cultural*, *La Capital* and *Caminos Culturales*. We rely on the studies of Benjamin, (1994); Career, (2023); Marques (2016); Pinto (1990), Said (2003), among others, who discuss themes related to transcultural mobilities and the production of diasporic literature.

**Keywords:** Maria Rosa Lojo, *Solo fall jump*, Exile, Memory, Identity.

"The critical rereading of the historical past highlights the problem of access to truth" (Marques, 2016, p. 11).

### INTRODUCTION

Contemporary literature in Latin America by women is characterized by themes that constitute the feminine universe, through a writing that claims the critical re-elaboration of the past, the revision of history and the rescue of facts, figures and silenced histories, with the main purpose of redefining and claiming the identity of women and subalternized individuals.

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Latin American countries are formed by multiple foreign cultures, since they are made up of exiled peoples coming from various nations around the world, giving rise to a multicultural territory, therefore, conflictive and, at the same time, heterogeneous. Thus, the narrative of female authorship of Latin American literature brings fictional representations of the conflicts and heterogeneities generated by spatial and cultural displacements, resulting from the female migrant condition. Through the female perspective, the narratives seek to elucidate facts and stories silenced by patriarchal social history, which aimed at the Eurocentric, white, and excluding model.

In her article entitled "Writing, self-representation and social reality in the Latin American female novel" (1997), Cristina Pinto discusses contemporary writing by women and observes that women writers generally opt for autobiographies and confessional narratives of political-social proportions. In her literary achievements, women assume a questioning and analytical position of themselves and their history, in front of socially accepted history, in a discourse that educates their readers to also carry out this movement of rescuing the past and resignifying history and their own identity. (Pinto, 1997).

For the scholar of the contemporary feminine novel, the narrative techniques of feminine writing in literary art: retrospective, repetition, circular narrative, external reality, etc., have specific functions. Pinto explains that the retrospective technique manifests itself as repetition; The act of retelling one's own history is a movement of validation and reconstruction of the past, repetition in the act of narrating gives the text a circular character and the representation of external reality is a fundamental element in the process of redefinition of identity by the female subject, who recognizes the power of writing and uses it as a means of resignifying collective history through memory, shedding light on erased historical facts and historically silenced figures (Pinto, 1997).

Literary art, according to Benjamin (1994), in turn, arose from one of the two bases of social life for human beings: writing can be carried out by the sedentary individual or by the nomadic individual, with sedentary literature being carried out by people rooted in their place of origin and nomadic literature, that carried out by the population that moves from one place to another (Benjamin, 1994). In this study we dedicate ourselves to nomadic literature, the writing of those who face the adverse conditions of human transits.

It is a known fact that the transits of people vary in their way of occurring; While some leave their place of origin by intention, going to the places of choice, others abandon their place of origin as a result of various factors, such as wars and other national crises, which result in imposed migrations, without intention or option of choice.

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In the history of social development in Latin America, the migratory processes that marked the beginning of the modern era have occurred since the European colonization of the American territory that began in the twentieth century. The terrible enslavement of people in the following centuries increased the number of migratory movements and, in the twentieth century, there were large contingents of people migrating to American lands seeking exile, as a result of civil wars, political persecutions and the two great world wars (Marques, 2016). Thus, the Latin American territory encompasses an infinity of stories of those who live outside their homeland and Latin American literature has as one of its characteristics diasporic writing (writing about the imposed mobilities and their consequences).

As Edward Said points out in his *Reflections on Exile* (2003). The condition of exile is an atrocious experience for the individual, because distancing oneself from the Mother Earth without there being another option is like losing part of oneself, it is leaving behind everything one knows and facing the unknown. Emigrant literature is composed of productions inspired by the break with the place of origin. Said comments that "literature and history contain heroic, romantic, glorious and even triumphant episodes in the life of an exile", the scholar explains that the activity of literary writing works as a channel of overcoming for those who experience displacement and its developments. (Said, 2003, p. 46).

María Rosa Lojo, in her article "*Y aún así volando: una épica de la resistencia*", from 2021 explains the consequences unleashed by the imposed exile

"Los exiliados son hijos de la defeat. Escapan a la cárcel o a la ejecución; In less extreme cases, the conditions of life with those who do not want to agree. Since the old days until our days, the diaspora of the exile has been loaded with tragic connotations, associated with a symbolic death truth: the civil death, the exclusion of the community of belonging. Straying of bonds, uprooting, terror of the dissolution, the blurring of oblivion, are the affective modulations that are transmitted from a gender to the other. La condición negativa suele definirlo. Se soporta un mal menor, antes que alentar esperanzas de crecimiento. The most optimistic perspectives are moderate: suffer less, compensate, even if it is in part, what is lost." (Lojo, 2021, p. 24)

Thus, exile triggers the rupture of affective bonds, uprooting, the fear of erasure and oblivion, in affective modulations that are transmitted from one generation to the next.

On the other hand, Said states that the exiled being then seeks to overcome his traumas, resignifying the past and, to this end, he creates an imaginary world that compensates for the denouement with the mother earth. The writer notes that the exile spends part of his life trying to compensate for his losses by creating an imaginary world that he can rule (Said, 20, p. 54).



Therefore, the writing about mobilities is a literature made by people who have been separated from their roots, from a past and who feel the need to rebuild their lives in an act of overcoming, thus, they reconstruct their own identity "from refractions and discontinuities", creating a new world to live in, artificial, fictional and similar to the old one. Exile causes in the exile a "complex of pressures and restrictions", the result of isolation and displacement, such complexes, in turn, are resistant to the efforts of "improvement, acculturation and community" that we can call rooting and, in this way, "the exile can make exile a practice that distances him from any hegemonic connections and commitments", allowing the overcoming of social boundaries limiting creative development. (Said, 2003, p. 52 -55)

Identified by Said as an imposed condition, without the power of choice, exile also allows the exile "the originality of vision" derived from the double consciousness of cultures. From this plural vision comes the "awareness of simultaneous dimensions and [...] contrapuntal", since the condition of exile simultaneously opposes the present life to the memory of life elsewhere, since "both environments are vivid, real, occur together", reinforcing the notion of plurality of the exile's vision (Said, 2003, p. 5556).

In tune with Said's theorizations, Bucco Coelho states that

"... Mobilities take on different nuances that force a break with the traditional ethnic, linguistic and national points of reference that are, as a rule, responsible for the notion of belonging to an 'imagined' community. In addition, they raise questions about the way in which displaced subjects form new networks and reinvent a being-in-the-world that exceeds the idea of unified culture and nation" (Bucco Coelho, 2015, p. 15-16).

In her work *Spatial Displacements, Cultural and Identities in Contemporary Literature* (2023), Shirley Carreira discusses what it is to live through mobilities and, more specifically, exile. Following Moacyr Scliar's (1937 - 2011) understanding of literary creation as representative of mobilities, the scholar explains that creativity for literary art usually emerges in the generation following the one that experienced deterritorialization, since those who live in exile are usually struggling to rebuild themselves in another country, leaving little time for creative activity, even though there are numerous works developed by the exiles themselves. In the case of the exile's grandchildren, they do not carry the ties with the nation from which their grandparents came, they do not suffer from cross-cultural identity conflicts, because they are in their place of origin. Thus, it is usually the children of exiles who produce immigrant literature (Carreira, 2023).

The children of exiles are in a place, because they are born in lands considered alien by their parents, and thus, the hope of returning to an unknown place remains in the



consciousness of this generation, which belongs to two worlds, to cultures that are often opposed. This condition generates anguish, existential crises and identity conflicts, as a result of the feeling of between-place. On the other hand, anguish is a sensation that acts as a trigger for inspiration for writing as a form of expression, positioning and identity reconstruction. People who experience migrations long for a prosperous return to the motherland; others, however, experience the return due to other diverse conditions such as illegality in the country of exile, financial failure, ethnic prejudice, difficulties in adaptation, etc. Thus, in diasporic literature, the representation of return is presented as a characteristic of the completion of the migration experience (Carreira, 2023, p. 22-25).

Starting from these theorizing, we move on to the Argentine writer María Rosa Lojo, internationally recognized and awarded for her career in the literary arts, more specifically to her novel *Solo queda salto*, published in 2018 by Editora Galápagos, in Argentina.

The novel presents itself as a heterogeneous work, structured predominantly in the form of a diary shared by the two protagonists. Characterized by the hybridism of genres, it presents diary writing, the memorialistic genre and the narrative of female formation. The narratives occur in two distinct times: Célia writes in 1948, at the age of 18 and Isolina writes in 2018, at the age of 70, talking about their trajectories from the condition of exile, starting with the arrival of the girls in Argentina in 1948. Célia shares, in her narrative, her internal conflicts related to deterritorialization, the rupture with her place of origin, in contrast to her adaptation to the new environment. Isolina's reminiscent narrative that concludes the novel is permeated by the fantasy of the children's universe, concomitantly with her personal relationships, her daily life and her positions, also highlighting the theme of the return experienced by the protagonist.

Bucco Coelho (2015) explains that transcultural conditions transcend and subvert hegemonic limits and borders, in a position of openness to heterogeneity and difference and represent Latin American "literary making", as the territory is constituted by social mobilities and a great ethnic multiplicity (Bucco Coelho, 2015, p. 30). Thus, contemporary Latin American literature written by women brings to light another face of canonized national histories, exercising the function of a questioning instrument that, fictionalized and starring female characters, aims to deconstruct the hero of the canonical tradition, the rereading of public figures, giving voice to silenced histories. (Marques, 2016).

In diasporic literature authored by women, the positions of subversion stand out, by placing the figure of the woman as the protagonist in the migratory processes and by discussing their internal conflicts and their relations with the outside. There is in women's



writing, the need for historical reformulation where the female being starts to occupy positions of protagonism in their own stories.

In turn, the first-person narrative is an invitation for the person who reads to carry out the same movement of subversion of their identity, thus characterizing the novel of feminine formation. Cristina Pinto explains that Latin American writers are engaged with general social issues, but go further, covering themes that are not very interesting to traditional criticism because they deal with subjective issues. Women writers are focused on the processes of decolonization of knowledge, as well as on issues related to the subjectivity of the internal female universe and related to the objectivity of the external environment (Pinto, 1997), in an exercise of historical remembrance.

The memorialistic narrative works as a device for confirming one's own identity and has been consolidated as an important way of recording the experience of refuge, however, the memory is lacking, since there is no way to faithfully portray something that has already happened, as Shirley Carreira explains:

"The evocation of a memory relies on imagination to complement the traces that have been erased by time. The narrative of refuge is, therefore, a migrant writing, gestated between memory and imagination, against the backdrop of economic and humanitarian crises." (Carreira, 2023, p. 66)

Practically all of Maria Rosa Lojo's work is permeated by the themes of migration and cross-cultural mobilities. In *Solo queda salto*, the identity construction of the protagonists presents the characteristics of imposed exile, as the soap opera portrays the process of exile and presents the female figure as the protagonist of her migrant condition. In her article "*Y aun así volando: una épica de la resistencia*", Lojo weaves reflections on the generation to which she belongs: that of the children of Spanish exiles in Argentina. She comments that she learned Spanish from Spain from her parents, and it was only when she began to study that she began to confront Argentine Spanish; "The land where I had actually seen the rare light of the world did not recognize me as its own, because it spoke to it with a foreign voice," recalls Lojo (Lojo, 2021, p. 22-23). In *Solo queda salto* (2018), this situation experienced by the author is represented by Isolina when she starts studying at the school in Chivilcoy.

In this perspective, considering that *Solo queda salto* (2018), portrays migration from the experience of two young women, from the female point of view, we present reports by Maria Rosa Lojo about her connection with the themes addressed in the soap opera. We selected excerpts from interviews given by the author to the Argentine digital periodicals *Letra Urbana*, in 2013, *La Ventana Cultural*, in 2014, *La Capital*, in 2017 and *Caminos*





*Culturales* in 2019. We consider, for the selection of interviews, that the writer's reports may reveal the anticipation of aspects of her 2018 novel, *Solo queda salto*. Due to the approach to the themes present in the work, we selected interviews in which the writer talks about her life story, her trajectory and her relationship with exile, her vision of the feminine and the representation of her characters, in addition to her reports about the writer's craft and the creative sources for her novels.

## MARIA ROSA LOJO: *SOLO FALL JUMP*

Born in Buenos Aires in 1954, Maria Rosa Lojo has a long and fruitful academic and literary career. She holds a PhD in Letters from the University of Buenos Aires, is a member of CONICET, the main scientific research body in Argentina, is an academic director, university and graduate professor, is a member of the North American Academy of the Spanish Language, as well as has received several awards as a result of her works, among which we highlight the Honorary Academic award of the Royal Galician Academy.

His work includes microfiction, narrative, poetry, and essays. By listing his productions chronologically, we can highlight the works: *Visiones* (1984), *Marginales* (1986), *Canción perdida en Buenos Aires al oeste* (1987), *Forma oculta del mundo* (1991), *La pasión de los nómades* (1994), *La princesa federal* (1998), *Esperan la mañana verde* (1998), *Una mujer de fin de siglo* (1999), *Historias ocultas en la Recoleta* (2000), *Amores insólitos de nuestra historia* (2001), *Las libres del sur* (2004), *Finisterre* (2005), *Cuerpos resplandecientes* (2007), *Árbol de familia* (2010), *Historias del cielo* (2010), *El libro de las Siniguales y del único Sinigual* (2010), *Bosque de ojos* (2011), *Todos era hijos* (2014), *Solo queda salto* (2018), *Así los trata la muerte* (2021), *Los brotes de esta tierra* (2022) and, *Lo que hicieron ahí* (2023).

We dedicate ourselves to the novel *Solo queda salto* (*Solo queda salto*), published in 2018, a first-person narrative that recounts the arrival of the protagonists, two young women who were orphaned during the very harsh post-Civil War period in Spain, when the authoritarian government of Francisco Franco (1892-1975) established its dictatorship in the country, after a coup d'état. After the death of their father as a political prisoner, the death of their sick mother and also of their grandmother, the bereaved sisters leave Spain on a journey to the unknown, to the "new world", Latin America. In the Argentine city of Chivilcoy, they will live with their maternal uncle, who had been living in Argentina for a few years, where they will settle and build their stories from the place established by exile. (Lojo, 2018).

The impact of the transcultural mobilities triggered by the imposed exile and its consequences, the female migrant condition, generational memory, the sense of belonging

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to a motherland, the in-between place of deterritorialization, among other aspects such as traumatic memory and violence, as well as writing as a means of exposing personal and social dilemmas, are the themes addressed by Maria Rosa Lojo in the construction of *Solo queda salto*.

## THE LOJIAN FEMININE UNIVERSE

In an interview given to Mônica Prandi for the digital journal *Letra Urbana*, in October 2013, María Rosa Lojo comments on the women who make up her work, stating that the figure of the woman "always represents a conflict: tensions between what they want and what they really are, dissatisfaction with what they have not been able to be." (Lojo, 2013). Lojo explains that a woman's life is ambiguous, since it is up to her to take care of and attend to others, leaving aside her personal needs and desires. The writer argues that the historical female characters in her works also experience such conflicts, illustrating the female condition in the family environment and in society. The writer considers that the fact that societies accept certain activities as feminine and others as masculine represents a confrontation in the lives of women writers and artists, since "women are linked above all to the area of care and reproduction" (Lojo, 2013). Therefore, women's art and writing are activities that need to open gaps in a traditionally male universe.

Regarding the construction of feminine identity, Lojo comments that, when conflicts arise, the feminine being has the possibility of perceiving "another plane of reality" that connects him to a dimension of transcendence that goes beyond rational logic, "as in mysticism." For the writer, the feminine gaze is capable of "going beyond the principle of non-contradiction" and, for this reason, the feminine has other reactions in the face of apparently insoluble situations, she explains.

Asked how to think about the feminine, the writer explains that "in the historical construction of femininity as a gender, there has always been this complexity, this ambivalence between duty and will, between private and public, between family obligations and individual life" (Lojo, 2013). Regarding her female characters, most of them suffer from these contradictions, "in the desire to integrate these worlds and disparate desires, some triumph and others fail", clarifies the author.

In the same interview, when talking about immigration, she explains how she thinks and how she represents nomadic subjectivity in her work. For our author, immigrants are only relatively nomadic, since there are immigrants who travel to other places with the intention of returning to their country of origin; in other cases, there are immigrants who stay in a new country by intention or not. For Lojo, nowadays, distances have decreased, both





by means of transport and by the ease of communications, therefore, legal migrations, in general, cause less suffering than migratory trips before (Lojo, 2013).

Regarding uprooting, the writer states that there is an acceptance, on the part of the immigrant, of belonging to "more than one world", a situation that, due to its complexity, is enriching in the construction of identity. The writer argues that marginality can have "a connotation of tragedy" and clarifies that the big problem lies in the attempt to assimilate imposed on illegal immigrants who, "treated as delinquents, remain in the underworlds of societies" (Lojo, 2013).

In her microfiction work, the writer reports that she has always written what she calls "prose poems", because her texts are built with narrative elements in varying degrees, however, Lojo states that what predominates in her work is the lyrical. The author also clarifies that her microfiction encompasses micro reports and poetics, and that in contemporary times, "the rules of the game have undoubtedly changed in the horizon of communication", in this new condition where, "almost everything is 'show off', intellectual and writing activity competes at a disadvantage, since there is no time left for reflection (Lojo, 2013, our translation). A reader of historical novels, stories and films since childhood, Lojo argues that the past "is another planet", where we connect with our ancestors, and our present is directly associated with our past "and emanates from it", reflects the author, arguing that returning to the past is to take a journey that presents us with a different perspective of the human being and allows us to perceive the "relativity and transience of our current beliefs" (Lojo, 2013).

## MARIA ROSA LOJO: EXILE AND IMMIGRATION

*"en el borde del mundo, en el borde de la vida, sólo queda salto"* (LOJO, 2019)

A year after talking about the female condition to the digital newspaper *Letra Urbana*, the writer talks to Romina Soler in an interview given to *La Ventana Cultural*, in September 2014. On the occasion, the writer dealt with the promotion of her novel *Todos era hijos* (2014) and answered questions about her childhood and career. The writer explains that she was born in Buenos Aires, Argentina, where she lived until she was five years old when she moved with her parents to the city of Castelar, also in Argentina. There his parents built a simple house, where they lived and where Lojo still lives today. The place was suitable for her parents to "detach themselves from a past that was very difficult to overcome: the Spanish Civil War, with its traumas and losses," comments the writer (Lojo, 2014).

The writer highlights her parents' quest to forget the painful past of exile, and for a "regeneration that, of course, is never fully possible." About her small house in Castelar,



inherited from her parents, the author comments that it is the place where the memories of her childhood are, "which was intense, imaginative and also a little lonely", she recalls (Lojo, 2014).

When commenting on her activity as a writer, Lojo recalls that she has always written. He started writing summaries of readings, but still in his teens he began to write poems and, later, short stories and narratives. The writer argues that "without a doubt, literature has always been for me the window or the filter from which I saw and see the world, and I give shape to reality", she explains that each of her books has a process of creation, which always means something challenging and at the same time passionate (Lojo, 2014, our translation).

Lojo talks about the themes she addresses in her work and declares that she writes about issues that are vital to her and that cause reflection: "identity, migrations, family ties, cultural differences, the creative experience of women. The perplexity, the astonishment, the discomfort and also the beauty of existing", lists the author, reinforcing that her work also presents themes of individual memory. The writer admits to being afraid of returning to the past to remember historical facts or figures, and reinforces that she has the past as a box of memories that, when she opens it, feels "again defenseless in the face of a past that would resurface intact" (Lojo, 2014).

For the author, traumatic memory becomes part of being, "the traumatic past is integrated into being and becomes truly past (that is, it is overcome) to the extent that we recognize and rescue it", declares the writer (Lojo, 2014). His works also thematize aspects of generational memory, the conflicts experienced and traditions passed down from generation to generation. Our author admits that her personal history is permeated by the numerous generational debates, religion, causes, movements and political periods, and declares that her characters represent both her personal and social conflicts.

In an interview she gave to the magazine *Caminos Culturales* in January 2019, the writer explains the construction of the novel *Solo queda salto*, arguing that the work has several intertwined stories and, at the center of everything, are the two sisters who, after immigration will have to rebuild their lives, adding that the key to reading the novel is in the name that the work receives, *Solo queda salto*, which suggests to the reader a flight towards freedom, "*en el borde del mundo, en el borde de la vida, sólo queda salto*" (Lojo, 2019, n.p).

In the same interview, Lojo clarifies that the characters of the two sisters are not based on real people, but on possible and believable characters, and argues that the motivation for the creation of a work in which feelings and memories of a place left behind

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are manifested, has to do directly with their family history, because, in 1948, his parents went into exile, "leaving a beloved homeland, but where they could no longer and no longer wanted to be" (Lojo, 2019) and settled in Argentina. The author also comments on the use of the names of her real uncle, Juan, and her cousins to name the main characters of the novel, Celia and Isolina, inspirations to which the author dedicates the work.

When asked about the emotional processes that the protagonists have gone through since their departure from Spain, Lojo argues that there are several feelings that can be highlighted, such as "fear, uncertainty, grief, sadness, loss, rupture [...] curiosity, hope, expectation, desire for progress" (Lojo, 2019). The writer states that she used her family memories to fictionally recreate the lives of the two sisters, as well as arguing that she went in search of everything that would allow her to reconfigure the environments, daily life and customs of mid-twentieth-century Argentina, while pointing out themes of the present, such as the struggle of women to conquer public space, gender violence, dialogues and clashes between cultures caused by migration, among other aspects.

## THE ISOLINA SAGA

In an interview with Gabriela Urrutibehety in the Argentine newspaper, *La Capital*, in 2017, Lojo talks about her work "*El libro de las siniguales y del único sinigual*" (2010). The author comments on the literary classifications given by critics to her works, stating that her productions do not obey the classifications, because her work is spontaneous and therefore overcomes categorizations, because "each original work always escapes the labels" (Lojo, 2014).

The Argentine writer explains that she has in writing "another form of fabric", demonstrating her strong links with her ancestry, since sewing "is a vindication of feminine activity and a tribute to ancestors", recalling that her grandmother tried to teach her how to sew; However, she never learned and with her writing she tries to "reward her effort", declares the author.

Lojo is the daughter of a Galician father and a Madrid mother and, in the same interview, she comments on her father's land, Galicia, and recalls that the sea of Finisterre, which would become the starting point of Célia and Isolina in her 2018 production, *Solo queda salto*, was the point where the ancients believed the world ended. Although at the time of this interview, in 2017, Lojo had not yet published her novel *Solo Fall Jump*, she comments on Isolina, one of her protagonists in the novel.

Isolina appears before as a character in *El libro de las Siniguales y del único Sinigual* (2010), she is ten years old, and is a friend of the *Siniguales*, who are magical characters

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from the Lojian universe, similar to miniature fairies. Our author comments that, at the end of the book of *Siniguales*, "Isolina emigrates, has a life of travel, knows the world and, already old, lives in her house on the outskirts of Buenos Aires. He has not forgotten the *Siniguales*". (Lojo, 2017). The girl's story continues in *Solo queda salto*, but the initial story of the character, however, is in *El libro de las Siniguales y del único Sinigual* (2010), showing us that Isolina lives a saga and carries a transcendent identity construction, since she brings fantasy based on ancient tales about fairies and magicians from Galicia, the *Siniguales*, and the real space of Argentina, where he put down roots.

## FINAL CONSIDERATIONS

We consider that our author, Maria Rosa Lojo, is a representative of Latin American women, of the collective history of the children of migrants, and that she bears the marks of inherited exile, the generational memory of wars and political conflicts, as well as maintaining and disseminating ancestral memory and is committed to female empowerment. She has in writing a form of subversion of the traditional female figure, which questions and problematizes the gender roles pre-established by traditional society, which presuppose the care of the other, reproduction, motherhood and the abandonment of her desires.

In line with the studies of Pinto (1997), *Solo queda salto*, (2018), as well as other works by Maria Rosa Lojo, are memorialistic narratives that, in a way, have autofictional characteristics, since they portray the individual and collective conflicts of her generation. The themes that make up the work were part of the identity formation of Lojo and a generation of Argentines, as well as expanding the writer's cultural universe and influencing her written art.

The author emphasizes that the attempt at assimilation imposed on the immigrant is something negative, as he should not give up the condition of belonging to two worlds; it is an enriching condition in the formation of their identity. As the daughter of exiles, Lojo carries the conflicts of the in-between, admitting that such a condition, even if very complex, was positive for her identity formation. In her narratives, the protagonism of women in the face of social diversities, the rereading of public figures and the reconstruction of historical facts stand out, in a movement to rescue erased histories and silenced figures in literature and traditional history, as in the case of the two young protagonists of the female migrant condition.

In the Lojian universe, several stories intersect, their characters circulate between the works, participating as secondary characters or, as in the case of Isolina, who lives a



historical evolution. At the end of *El libro de las Siniguales y el único Sinigual* (2010) Isolina emigrates and her saga continues in *Solo queda salto*, (2018).

*Solo queda salto* received the *Los destacados 2018 ALIJA* award in the youth novel category and was among the hundred books recommended by the Fundación Educacional Cuatro Gatos, in Miami, as reported on the writer's website, thus reinforcing the positive reception of the work in the critical environment and among readers.

Finally, we consider that, by crossing territorial and cultural borders, the universe of the individual opens new paths to cross other frontiers of his reality, and that cross-cultural mobilities, although often conflicting, are enriching for the construction of identity and are materialized in literary art.



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