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Echoes of Resistance: Analyzing the Fight for Identity and Freedom in

Anacristina Rossi's Limón Blues

Thesis Submitted to Obtain the Bachelor in English

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Acknowledgments

I would like to express my gratitude to all the professors who throughout the career gave me the necessary knowledge to be here today. I also want to thank my tutor for his help and patience clarifying all my doubts.

Dedication

I would like to thank my family, especially my parents, for their unconditional support since I would not have done it without them and, I would also like to dedicate this thesis to my school English teachers, whose unwavering belief in my potential made a lasting impact on my academic journey.

Resumen

The instruments used for the analysis were tables created according to the objectives. For this purpose, quotations from the book are analyzed in the light of the theories that were determined to be useful for this purpose. In this way, it can be appreciated how historical novels such as the one analyzed, give a vision of facts, characters and important events in the history of a people or of a social group marginalized by racism, such as the Jamaicans in Costa Rica when they worked in the banana plantations for the United Fruit Company.

La finalidad de la presente investigación es comprender, a través del análisis literario de la novela *Limón Blues*, como la autora logró retratar el ambiente y situación social, laboral y cultural de los jamaíquinos que vivían en el Limón de los primeros treinta años del siglo XX. Para ello se establecen tres objetivos específicos para conocer diferentes aspectos sobre cómo logran la unión para mejorar sus condiciones laborales, por medio de los ideales de Marcus Garvey que, también refuerzan la identidad de raza.

Los instrumentos utilizados para el análisis fueron tablas creadas de acuerdo con los objetivos. Para ello se analizan citas del libro a la luz de algunas teorías que se determinaron que podrían servir para tal efecto. Con ello se puede apreciar como las novelas de tipo histórico como la analizada, dan una visión de hechos, personajes y acontecimientos importantes en la historia de un pueblo o de un grupo social marginado por racismo, como lo fueron los jamaíquinos en Costa Rica cuando trabajaban en las plantaciones bananeras de la United Fruit Company

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Chapter I

Introductory Framework

Anacristina Rossi's novel *Limón Blues* offers a rich narrative of the exploitation that Afro-Caribbean workers faced in Limón, Costa Rica, when they labored in dangerous conditions under the control of the foreign-owned banana company and railroad company. The practices of these industries perpetuated a system of racial and economic oppression, positioning the workers as a marginalized group. However, the author highlights how the collective identity and shared heritage of Jamaican workers, led by figures such as Orlandus Robinson, became a source of strength and unity for organized resistance to injustice. The following study will examine the intersection between labor rights and racial identity, revealing how workers' struggles were not only economic but also deeply rooted in their shared history, culture, and background as Afro-Caribbeans. Problem Statement

1.1. Problem Statement

How does Anacristina Rossi, in her novel *Limón Blues*, portray the labor struggles of Jamaicans against the banana company, and how are these struggles shaped by the leadership of Orlandus and the ideals of Marcus Garvey?

1.2. Objectives of the Investigation

1.2.1. General Objective

Analyze how Orlandus' life becomes a struggle against the labor exploitation of Afro-Caribbeans in Costa Rica based on Marcus Garvey's thought, which in turn, reinforces the sense of identity based on shared history, origin, and culture.

1.2.2. Specific Objectives

1.2.2.1. Examine how the sense of identity helps the mobilization of blacks in various protests, riots and strikes against the railroad and the banana company.

1.2.2.2. Determine how the ideals of Marcus Garvey, which Orlandus supports, fuel struggles against labor exploitation.

1.2.2.3. Analyze the historical-social context of Limón in the period of Orlandus Robinson's life from the time he arrived in Limón in 1904 until his death in 1933.

1.3. Justification of the Study

The choice to analyze *Limón Blues* relies on its profound exploration of the Afro-Caribbean experience in Costa Rica, specifically in the Limón region, where the novel's narrative is grounded. The novel offers an intimate portrayal of Orlandus' personal journey, marked by his socio-political awakening and the realization of the systemic exploitation that marginalizes his people. This narrative provides a compelling lens through which to examine the broader historical and socio-economic forces that shape the lived experiences of Afro-Caribbean workers in Costa Rica, who have had to overcome structural inequalities rooted in colonial and post-colonial systems.

1.4. Antecedents

To address the analysis of the novel *Limón Blues*, the investigation of different theses will provide relevant information on theories like the sociocultural approach and cultural identity, which are examined from a historical approach to give a more realistic content.

Regarding the sociocultural approach, Romero (2019) states that:

“The sociocultural approach examines literature in the cultural, economic, and political context ...According to this approach, cultural factors such as language, art, social norms, and social structures can play an important role in the development of our cognitive abilities. Race, ethnicity, religion, gender, social class, family traditions, and age are some of the subgroups that can influence it.” (p. 22)

The study of identity has been a topic of interest in anthropology; however, it has also been addressed in different types of research because, as Sánchez (2009) points out,

“There are different causalities that revolve around the configuration of the phenomenon of identities. From a group point of view ... the basic discussion focuses on the understanding of cultural identities and how the phenomenon is understood, which is how people identify themselves.” (p. 20)

This is important to consider in this analysis to understand the phenomenon present in the study community, within the text of *Limón Blues*, and to examine the elements that support it.

To carry out the analysis of the text, it is fundamental to know its characteristics. Hence, to understand what the literary genre is about and specifically its narrative proves absolutely necessary. In this regard, Martinez (2008) explains that:

“The narrative corresponds to a fundamental narrative of literary presentation whose origin goes back to the epic, as an imitation of reality, where the means, the form, and the things that are imitated matter ... and the form has to do with the figure that narrates, could be through the narrator that the author introduces: ‘who tells’; either he tells it himself, or through his characters ... the fictional beings that represent the narrated acts.” (p. 15)

Since the text being analyzed is a historical novel which is based on historical events, and as Gálvez (2012) points out,

“It brings together two opposites, such as fiction and history, to construct a writing about the real past through invention. How the story uses the same narration mechanism that certain types of literary fiction use; the latter can be as objective and faithful to the facts as it is to the story.” (p. 14)

In this sense, fiction in history is a way of understanding the historical novel as an element that intervenes in the historical field to understand the processes that contribute to forming societies and thus be able to understand and give meaning to past reality.

Palomino (2023) suggests that in the contemporary historical novel:

“Writers no longer seek to propagate an exalted love for the nation and be a support for the construction of ‘national history,’ as happened in the 19th century. The poetics of the contemporary historical fictions are characterized

by calling into question the official history disseminated by the nation-state.”

(p. 52)

This is an important aspect to highlight since in *Limón Blues*, the author rescues an untold, unknown, and invisible story of the life of Afro-descendants who lived in Limón at the beginning of the 20th century.

1.5. Scope

The analysis of *Limón Blues* by Anacristina Rossi focuses on the period that it covers from 1904-1933, the period in which the main character, Orlandus Robinson, arrives in Limón to settle and work until he dies in 1933. The main objective is to understand how Orlandu's life becomes a fight against the abuses the Jamaicans endured while working at the banana company.

Anacristina Rossi wrote this novel focused on historical research based on newspapers of the time which Jamaicans published in Limón. From those newspapers, she took the descriptions of the economic and social crises in Limón, the ideas of the Garveist movement, and the description of its multitudinous meetings, the situation of the workers and laborers, and the parades and festivities organized by the different lodges. This work also aims to contribute to the historical visibility of a group of immigrants who, after so many years of living in the country, became part of it, although they have always been marginalized and forgotten.

Chapter II

Theoretical Framework

After the oral tradition that brought together large groups of people around a bard to listen to stories, legends of heroes and myths, it was only recorded in the collective memory, but little by little oral tradition gave way to the written version, which was an amazing evolution and, as Vallejo (p. 97) notes, "that represented a prodigious advance in the effort to preserve the works of thought and imagination" contributing to their endurance and permanence. From then on, reading has had a special impact on life because it informs, teaches and entertains, but it can also be the object of study and analysis and to do so, more than reading, one must observe the parts that make up a text, which requires the use of theories and methodologies that provide the resources and elements to perform this task. This research establishes a set of theories and techniques that guarantee that the data and explanations given are close to the social reality it analyzes. The theories and approaches used for the analysis are presented below. The themes, symbols, and motives will also be defined to interpret their function in the analysis, and at the end, a summary of the author's biography and the plot of the book will be presented.

2.1. Literary Theories and Approaches

Literary theories and approaches provide diverse lenses through which we can interpret and analyze texts, offering unique insights into both their construction and meaning. Among the theories that are going to be used are: structuralism, hermeneutics, postcolonialism, cultural studies and historical materialism. Each of these

frameworks emphasizes different aspects of literature—ranging from its form and structure to the symbolic systems that shape our understanding of narrative. Together, these theories enrich the way we engage with literature, inviting deeper exploration, analysis and interpretation.

2.1.1. Theory

According to *The Concise Oxford Dictionary* (1954), “a theory is a supposition explaining something, esp. one based on principles independent of the phenomena to be explained by hypothesis”.

A theory is the ability to understand reality outside of sensory experiences by assimilating these experiences and describing them through language. Perez and Gardey (2021) state that:

“Currently, it is understood as a logical system that establishes itself through observations, axioms, and postulates and pursues the purpose of affirming under what conditions certain assumptions will be carried out. To develop predictions, we use an explanation of the ideal medium as a point of reference. Theory allows us to deduce or postulate other facts through specific rules and reasoning.” (Parr. 3)

Therefore, the theory focuses on the conceptual framework that guides the approach to the study object in order to gain a deeper understanding of the phenomenon.

Science gave birth to theory because its purpose is to theorize about reality. That is to say, "from science, theories are created with the objective of explaining and

accounting for the phenomena that surround us" (Gallardo, 2001, p. 53), and for this it is necessary to introduce theoretical terms that explain the reasons why things happen. To make a literary analysis, there are several theories, among them, cultural studies, hermeneutics, postcolonialism, structuralism, and historical materialism, which are developed below.

2.1.1.1. Cultural Studies Theory

Cultural studies are integrated in some knowledge with a certain phenomenon that refers to issues of ideology, nationality, ethnicity, gender, and social class in terms of cultural practices and their relationship with power according to the political and social context where that culture is manifested. "...They seek to understand not only the organizations of power, but also the possibilities of survival, struggle, resistance and change." (Grossberg, 2009, p. 33)

In other words, this theory analyzes the cultural dynamics of a society, the construction of individual and collective identities, and the connections between social relations, cultural practices, and economic, historical, and political contexts from an interdisciplinary point of view.

2.1.1.2. Hermeneutic Theory

According to the *RAE* (2015) it is defined as "the art of interpreting texts" and has existed since the Hellenic era. In the Middle Ages and the Renaissance, it focused on the interpretation of sacred texts. In the 19th century, "the transition of hermeneutics began from an auxiliary discipline to a general epistemological reflection, and, by proposing the 'hermeneutic circle,' it gave way to modern hermeneutics." (Ortiz, 2011,

p. 66) Dilthey proposed it as the foundation of the "sciences of the spirit," leading to its "development in the field of philosophy, where the interpreter must know the traces of the past in what they interpret but does not consider the historicity of the one who interprets." (Ferraris, 2004, p. 16) While Heidegger underscored that the interpreter "is part of the linguistic and historical tradition and thus recognized the hermeneutic circle as a tool that allows the reader to analyze his own historical and existential condition." (Ferraris, 2004, p. 18)

2.1.1.3. Historical Materialism Theory

This theory analyzes human history from the social class struggles proposed by Marx and Engels. It is based on the idea that the history of class struggle is given due to the relationships that develop during the process of material production, which is the foundation of life and the evolution of society, allowing us to understand the history of the producers of material goods necessary for existence, and that has always fallen into the hands of workers, causing conflicts between social classes: "the exploiters who own the means of production and the exploited who give their labor." (Mondol, 2010, p. 68)

2.1.1.4. Postcolonial Theory

This theory seeks to understand the effects of colonization and also to rescue pre-colonial ways of thinking with the idea of erasing, according to Mignolo (2009), the consequences of colonization and the Eurocentric legacy present in some Latin American societies. This theory emerged in the framework of the multicultural perspective of the 21st century, and its study has provided a change in the historical and social perspective of identity. The postcolonial studies approach questions the power structures, laws, and Constitutions of discriminatory or hegemonic content

because, as Fajardo (2017) says, "Peoples without history, without memory, and without dreams, the victors imposed their history on them." (p. 231) Hegemonic models supported the concept that Europeans were historically better, which led to colonization and imposition while keeping power based on the dialectic opposition of who was better and who was worse, which was also linked to the idea of cleansing blood based on the cultural imaginary of the superiority of the white race.

In this way, the structure of domination by which the native populations were subjected using ethnic and epistemic superiority was achieved. According to Quijano, this subjugation by means of cultural changes generated a loss of identity through the internalization of imaginaries in the culture of the dominated "covering their modes of knowledge acquisition and perspective production, as well as their resources, instruments, and patterns of expression." (Quijano, 1992, p. 438) as cited in Mezzadra et al., (2008) Postcolonial theory, then, seeks to formulate knowledge that accounts for the history of collectivities subalternized by colonization. It is a reflection on power and its forms as a colonial legacy.

2.1.1.5. Structuralist Theory

It can be traced back to the Prague linguistic circle founded by Roman Jakobson, who defines the poetic function of language as "that in which what is important is how it is said, rather than the content of the message itself or the context in which it is produced." (Fokkeman, 1992, p. 19)

Structuralism is based on modern structural linguistics proposed by Saussure, "which considers language as a sign system given at a moment in time and focuses solely on the objective structure of signs." (Fokkeman, 1992, p.20)

Gómez says, (2008) adds that "the functional consideration of the artistic object is a major legacy of Czech structuralism to other theories of literature. It implies a new concept of work as a structure in which the relationships of the parts with the whole and vice versa are clear." (p. 55)

2.1.2. Literature

Literature enables us to interpret the world through verbal images, introducing narrative qualities that form the structure of the story:

"Who speaks, how he speaks and to whom he speaks creates imaginaries that express a particular world and that in turn are the result of a historical elaboration that has created linguistic strategies in relation to the dominant artistic periods and tendencies." (Barzuna, 2021, p. 21)

Hence, the writer is a witness of the time in which he/she lives and expresses in a particular way his/her vision of the world, leaving evidence of it in any existing literary work, poem, novel, or essay. The text becomes the point where several cultural codes come together "forming a complex network of intertextual relations: the literary text dialogues and is nourished by the values of an era, with other literary works, with religion, politics, art, among other elements." (Barzuna, 2021, p. 22) Paraphrasing Carrasco (2001), literature encompasses texts of diverse nature, genres, and functions, necessitating an explanation of its condition, genres, and genesis in order to analyze, compare, and describe them.

2.1.3. Narrative

Narrative, as a literary genre, tells real or fictional events that happen to characters in a space and time, and does so through prose to tell and describe. Examples of narration are stories, anecdotes, chronicles, and the novel. (Barzuna, 2021)

2.1.4. The Novel

It is a literary work that is characterized by:

“The presence of a text written almost always in prose, extensive, possessing a polyphony (many voices) and a narrator who organizes the argument and the discourse with his voices, his points of view. Also essential are the presence of characters, time, space and actions that develop with breadth and diversity of nuances.” (Bobes, 1998, p. 57)

The novel is a means of interpreting the world or of proposing possible new worlds, and its distinctive element is the narrator's polyphony and the mastery of combining different ways of telling. In Latin America during the second half of the 20th century there was:

“An opening in the way of conceiving reality with the incorporation of other planes and new considerations of reality to describe a continent characterized by differences and unity among other aspects. The gaze turns to the diversity in the set of ethnicities and the linguistic particularities of each country and in a past and present that is common and diverse in a set of historical resonances and participatory modulations of the various

regions that make up the American, which is manifested in the gaze of various narratives.” (Oviedo, 2002, p. 67)

In this context, many specific circumstances influenced the creative process of the writers of this time. Many of them lived outside their countries, mainly in Europe, and showed a commitment to social and political problems, expressing their concerns in the media and in their texts. At the end of the 20th century, the novel focused on belonging and "on deciphering cultural expressions of subaltern groups in society ... in an attempt to give voice to marginalized sectors" (Barzuna, 2021, p. 249) and novels written by women emerged with force. These literary productions focus on topics such as respect for the environment, gender equality, urban issues, love, sexual, religious, and ethnic differences. At the end of the 20th century and the beginning of the 21st century, the historical novel became popular, and Costa Rica was no exception. In 1992, Carlos Cortés indicates that this new narrative emerges with prominent authors such as Tatiana Lobo, Anacristina Rossi, Carlos Cortés, Alfonso Chase, and Alberto Cañas standing out, choosing to research history in national and journalistic archives to "create their literary universe with the intention of giving voice to the actors who experienced the events of real history firsthand through a fictional discourse with the freedom to search for and express those unwritten, unspoken othernesses." (Barzuna, 2021, p. 265) Importantly, the process of demystifying official discourses remains a salient trait in these works.

2.1.5. The Historical Novel

The historical novel was born in the 19th century and continued to develop until the present day, when a specific historical moment is fictionalized. At the end of the

20th century and beginning of the 21st century, in Latin America there is a particular way of reinterpreting the historiographic discourse, contributing new perspectives about the past in this "new historical novel." This became a means of socio-political denunciation of continental, regional and local historical processes. As Rodríguez (2003) asserts,

"Based on the possibilities attributed to the contemporary historical novel, we consider that it has taken away a significant share of power from the dominant discourse. In other words, the official discourse has lost credibility and validity in the face of this new discursive protagonist with whom we can reinterpret the past." (parr 2)

As Oviedo (2002), historian of Latin American literature says, the new historical novel does not recount facts and events that have occurred but, based on documentary research, imagines to better understand what happened, and this is how the novelist fictionalized history and turns it into a more powerful story than a mere recounting of facts, thanks to the possibilities of imagination that literature allows, and this is what is called the narrator's view of aspects that are not mentioned in historiography.

2.1.6. Literary Movement

It is a way of dividing literature into categories. The history of literature encompasses various historical and aesthetic tendencies, and each literary movement comprises writers and works united by a shared style or specific characteristics. Cortés Nájera (2024) says that "each literary current or school is linked to the socio-historical

process that glimpses changes that are mainly appreciated in the economic and political structure of that moment." (p.75)

For this reason, it is worth mentioning that the concepts of school, current, or movement are agreements that are established by consensus of critics and describe general aspects of certain works, authors, and countries; they are not absolute descriptions because there are exceptions.

2.1.7. Costumbrismo literary movement

It is characterized by the portrait and interpretation of the customs and everyday ways of a region or country, such as traditions, ritual practices, language, folklore, etc. It originated in the 19th century as a means of recovering traditions following the migration from rural areas to urban areas. Bustos (1985) states that:

"Literary *costumbrismo* consists of reflecting social uses and customs without analyzing or interpreting them, since in this way one would enter into realism, with which it is directly related. Thus, it is limited to the description, almost pictorial, of the most external parts of everyday life. It is generally given in prose rather than verse, which does not mean that it is exclusive; the theatrical genre has given great *costumbrista* works." (Parr. 6)

2.1.8. Postmodernity

Postmodernism began to develop in the second half of the 20th century. It is characterized by its opposition to the aesthetic, philosophical, and theoretical precepts of modernity, which it considers obsolete. It also criticizes and questions the validity of

modernity's values, proposing a subjective capture of the immediate environment and everyday life. Postmodernism gives way to a new social reading, since:

“It opposes a unitary and central concept of subject and history; solidarity and compassion are highlighted as essential aspects for developing understanding and the ability to experience the world. Postmodernism offers a series of references for rethinking the fact that we are constituted as subjects within changing social conditions.” (Rojas, 2003, p. 37)

2.1.9. Literary Theory

According to Carrazco (2001), “it is a scientific-philosophical description of how literary studies function as a linguistic-artistic discourse, expressed through verbal signs.” (p. 191) This enables the reader to comprehend the role of literary theory in analyzing and explaining literary texts, considering the various approaches used to interpret them.

2.1.10. Approaches

Acosta (2023) explains that:

“A research approach is the theoretical-methodological perspective used to address a problem. It is also the approach, point of view, orientation and ways of seeing reality of the researcher who has a worldview that conditions his approach to the reality he wishes to study. Also, the approaches are responsible for directing the problem-solving process and are strongly associated with research paradigms and designs; each has its own characteristics and methodological tools that are used to collect and analyze information.” (p.84)

There are three approaches: qualitative, quantitative, mixed: socio-critical, socio-cultural, and symbolic criticism.

2.1.10.1. The mixed approach

The mixed approach is that qualitative and quantitative methods are incompatible; however, both can contribute to strengthening the research. In this way, the objectives can be set with different research approaches in the same study. The qualitative approach may achieve some objectives, while the quantitative approach may achieve others. In research with a mixed approach, it must be understood that both are important and valuable and that neither prevails over the other, thus achieving a more comprehensive understanding of the reality being studied.

“Different methodological perspectives complement each other in the study of a problem, and this can be understood with the complementary compensation of the weaknesses and blind spots of each individual method.” (Flick, 2012, p. 280)

This way, both methods can be used together to benefit the research.

2.1.10.2. The socio-critical

Aguiar (2001) explains that “sociocriticism focuses on the ways in which history is incorporated into the text, not on the content, to highlight the relationships between the structures of the work and those of the society in which it is found.”

2.1.10.3. The socio-cultural

Its objective of study is "to explain the relationships between human action on the one hand, and the cultural, institutional, and historical situations, on the other hand, where this action is carried out" (Wertsch, 1999, párr 1 cap 2). In other words, it is how a particular literary work describes society to have a broader view, understand, and enjoy reading more by knowing the social characteristics of the time in which the authors lived.

2.1.10.4 The symbolic criticism

Aguiar (2001) states that "this approach focuses on symbols, images, archetypes and myths that recur in literary works. It is a sociological reflection of the elements that make up reality in order to understand the created world."

2.2. Themes, Symbols and Motifs

In novels, a variety of themes, symbols, and motifs can be identified and analyzed. These elements help to delve into the work's structure and meaning, conveying the author's intention, and evoking the reader's emotions.

Themes in literature refer to the main idea or underlying meaning that the author is exploring throughout the text. In other words, it is the central idea around which the entire work revolves and supports the approach and action.

Tomacheuski (1982) defines the theme as the narrative of the novel, encompassing the unified meanings of its various elements. Mackee (2022) called it "the controlling idea" and argued that it was the ultimate meaning of the story expressed

through the action of the characters and the aesthetic emotion of the climax of the third act.

The theme consists of a concrete vision of the aspect of the world that the author wants to give to the reader. It represents the writer's unique perspective and understanding of the world, while also unveiling previously unknown aspects. A symbol is when an object or situation is more than it seems; the author uses it to represent something deeper and more significant.

There are different types of symbols: natural symbols, those taken from popular culture, and literary motifs. Among the natural symbols, writers use the weather to create an atmosphere that highlights inner torment or passion in the characters, or to create the impression of a dark and painful story.

Popular culture can contain symbols that are typical of a particular time or country. Religion, history, and myths constantly create symbols that are recognizable and effective. The strength of the symbol can provide, without explanations, numerous clues about the story or the protagonists. These clues add depth to the story by providing references, clarity, generating double readings, and providing keys that enhance our understanding or enjoyment of the story.

Literary motifs, often repeated several times throughout the text, serve to highlight or give strength to some of the conflicts or themes of the story. It is a widely used resource to give clues to the reader.

When approaching the symbol, it is necessary to remember its duality, the literal and the figurative, or, in other words, what it is in itself and what it represents, thanks to

the connotative dimension of literary language. For this reason, they play a fundamental role in the construction of the literary work because "every symbol subject to analysis must be considered by virtue of its place in cultural memory and traditions....every symbol must be read, beyond the personal background of the subject who enunciates it, in terms of the social and discursive space in which it is carried out" (García, 2012, p. 131). Regarding the literary motif, Oreja (2018) that:

"It is a minimal element of the text; however, it has meaning in itself. In this sense it is autonomous, the saying, it is a complete unit that works as a conductive idea ... it is what "moves" the story, what propels the action, the engine that puts the tension and the stimulus of the creation... It is rather the key element of the artistic creation that allows the sender to formulate a text with a certain intention that is what the receiver appreciates." (p. 172)

They can be introductory motifs, such as the orders that the hero must fulfill with certain conditions to reach the desired objective; they can be dynamic to modify the situations, causing a change in the direction of the story; or they can be static, such as those that allude to objects, descriptions of nature, characters, etc.

2.3. Author Biography

Ana Cristina Rossi Lara, known as Anacristina Rossi, was born in San José, Costa Rica, on December 25, 1952. Her literary production includes different genres such as novels, short stories, and essays.

In Costa Rica, she studied theater and dance, and in Europe, she studied in the United Kingdom, France, and the Netherlands. She graduated in translation and has a master's degree in women's studies and development.

In her writings, she demonstrates her position on issues of social importance through denunciation. Her works have been translated into Italian, French, and English.

2.3.1. Her most notable works are

Novel

María la Noche, 1985; *La Loca de Gandoca*, 1991; *Limón Blues*, 2002; *Limón Reggae*, 2007; *La Roman Indómita*, 2016; *Tocar a Diana*, 2019.

Short Story

"Situaciones Conyugales", 1993

Essay

"Ensayo Sobre la Violencia", 2007; "El Corazón del Desarraigo: La Primera Literatura Afro-costarricense", 2010; "Cambiar de Sistema Económico: un Asunto de Supervivencia", 2010.

Awards

She received the Premio Nacional de Novela Aquileo J. Echeverría in 1985 for *María la Noche* and in 2002 for *Limón Blues*.

Premio Ancora de Literatura, 2002.

Medalla Presidencial del Nacimiento de Pablo Neruda, 2004.

2.4. Plot

Orlandus Robinson travels from Jamaica to Costa Rica to work on a family farm to help his family out of poverty. He was forced to abandon the farm due to accusations from some men that the land was not rightfully his, as the Government did not accept African owners despite his British citizenship. He began working for the UFCO and saw people dying around him from lung diseases and snake bites, and he himself contracted malaria.

He started working for Mr. Lindo, who owned multiple establishments, and received instruction in accounting. However, he later returned to work for the UFCO, following Philip Grant's directives to expand the sewers. There he met a Paña woman called Leonor who he had seen arriving on the train and had caught his attention. She was the wife of a government minister. That night they had a sexual encounter, the first for Orlandus, and it marked him for life. From that point on, their love affair continued until Joaquin, the husband, threatened to kill Leonor's black lover if they continued to see each other. Orlandus experienced a deep depression and subsequently assisted a group of United Workers who faced dismissal threats and were unable to secure employment elsewhere. During a strike, Nation and Gutzmore faced deportation, while Sterling and Ferguson escaped to Panama. After months in prison, the union members unwillingly returned to their work, and Limón began to change in Orlandus' eyes.

One day, when he was leaving for work, he met Marcus Garvey, with whom he became close friends. Garvey started writing in a local newspaper, sharing his views on

civil rights and advocating for the return of black people to Africa. He told Orlandus that he would travel the world to achieve what was necessary for all blacks to return to Africa.

Orlandus traveled to Jamaica to see his sick father, and on this trip, he met Irene, a young teacher, whom he married and took to live in Limón. She was Cuban, born to a Jamaican father and a Dominican mother. She started working at the Baptist school, where she had to adjust to the high humidity levels and the presence of bugs in the house. During that period, a significant conflict erupted between the UFCO and the Atlantic Fruit Company, leading to significant losses in the banana crops and a pervasive stench of rotten bananas throughout the city.

Orlandus changed jobs again, and he started working for the import and export company Maduro and Son. Many of the newspapers in circulation were closed, and Governor Quesada began to demand the right to the press. In response, Garvey returned stronger and asked Orlandus to join him in Jamaica to establish the Universal Negro Development Association and the African Communities League, or U.N.I.A. As he made his way back to Limón, a powerful earthquake devastated houses and roads. Orlandus took Irene to the beach to tell her everything that was bothering him, but he could not open up to his wife.

The First World War crisis and Tinoco's coup against González impacted numerous businesses, including the import and export company Orlandus worked for leading to his dismissal. While many people were heading to Panama, Orlandus and his wife sold their possessions and relocated to a small room where they spent their

savings. He secured a position with Mr. Rubén, while she secured a job as a domestic worker in the North American zone where she endured mistreatment.

Irene met a Jewish doctor, Ariel, who lived in the area, with whom she had a love affair while working as his assistant. She gets pregnant. She does not tell the doctor anything, and he leaves. Orlandus gets excited about her pregnancy and tells her that he is going with Marcus to New York for political matters. While in the U.N.I.A offices in New York, Orlandus sees a lot of hypocrisy in the administration and a theft of money by the accountant whom he reported to Garvey. He thanked him and offered him a privileged position in the shipping line that he was going to launch to take all the blacks back to Africa, the Black Star Line. However, Orlandus chose to remain in Limón, and during his journey back, he disseminated flyers showcasing the U.N.I. A's ideas to persuade the local community. In those days, a mulatto girl who bore a striking resemblance to her father, Ariel, was born, and Irene narrowly escaped death. Orlandus faced arrest due to his support of U.N.I. A's ideas, but he later gained his freedom due to the fall of the Tinoco government. Following these events, Limón experienced significant progress in which women played a crucial role with Marcus Garvey emerging as a revered figure. Orlandus traveled to U.N.I.A gatherings in Jamaica, Cuba, and New York. In Limón, the entire black community contributed to the construction of Liberty Hall, a venue for their meetings and celebrations.

Orlandus went with Irene to New York, and they were present at the huge parade in Harlem and at the sessions that took place. During those days, Orlandus encountered the Blues and came to understand that he shared its sadness and melancholic nature. He reunites with Leonor, engages in a sexual encounter with her,

and she subsequently becomes pregnant. Meanwhile, Irene searches for Ariel and tells him about her daughter.

Orlandus and Irene have two more children and support the U.N.I.A while waiting for new ships to take them to Africa, but they never arrive. Garvey commissioned Orlandus to investigate conditions in Liberia, Africa, where they planned a relocation site for all blacks, only to discover that the country's authorities had refused to accept them and confiscated the materials they had already sent. Marcus Garvey faces persecution, arrest, and conviction; Orlandus sinks into a deep depression and ceases his work. Irene takes care of everyone until her husband's death.

In the 1930's, Limón entered another period of crisis, which affected local people greatly. There is no work. The law forbids blacks from working on the Pacific's banana plantations, and many children and young people are seen wandering the streets.

Orlandus and Irene's eldest daughter marries. The youngest son flees from Limón due to lack of job opportunities, education, and rough living conditions. The middle daughter pursues her studies. Along with her mother, they successfully obtain Costa Rican citizenship and relocate to San José.

This paper uses stylistic theory and a qualitative approach for its analysis. Stylistic theory was chosen due to its interest in the use of language, particularly in the use of dialectal registers, and the qualitative approach to understanding the experiences, emotions, and behaviors the characters attribute to them.

Chapter III

Methodological Framework

This chapter outlines the methodological framework and approach used to investigate the representation of Afro-Caribbean culture in the novel *Limón Blues* by author Anacristina Rossi. This will enable an analysis of the conflicts among the employees and the United Fruit Company. The author frames these references within a specific time and context in Costa Rican history and bases the fictional story on historical events that took place in Limón at the beginning of the 20th century, and to do this, the qualitative methodology and the literary approach of cultural studies will be used to better understand the text and context as a whole.

3.1. Research Approach

3.1.1. The Qualitative Method

The qualitative approach

According to Hernández et al. (2014) it is inductive,

“And uses data collection to refine research questions or reveal new questions in the interpretation process. Unlike quantitative research, which is based on a hypothesis, qualitative research is based on a research question that seeks to explore the complexity of factors surrounding a phenomenon and the variety of perspectives and meanings it has for those involved.” (p. 21)

Due to the type of literary analysis to be performed, this method will be used to understand the text from the socio-cultural realities experienced by the Jamaicans who

arrived in Limón and shaped their identity from the characters' perspective. The qualitative approach will help to analyse the processes that manifest themselves in the configuration of the Afro-Caribbean identity present in symbolic spaces and their meanings marked by temporality.

As demonstrated in Chapter II, qualitative research differs from descriptive or quantitative studies in that it focuses on understanding the process through which an issue or problem arises, rather than determining the cause-effect relationship between two or more variables. It aims to obtain the deepest understanding possible in order to describe reality as experienced by the protagonists.

3.1.2. Literary Approach to Cultural Studies

In this research, a literary approach to cultural studies will be used. It engages in the study of the forms of production and dissemination of meanings in a society: "it studies all the regulatory discourses of social practices, in power relations, in the daily activities that give meaning to social reality and refer to questions of ideology, nationality, ethnicity, gender, and social class." (Robles and Guerrero, 2019, p. 148)

Cultural studies are responsible for analyzing and theorizing about processes, relationships, and practices in a particular time and context and offer the possibility, not only of analyzing literary works in a formal sense, but of reinterpreting literary discourse with a more representative form of culture within the work of fiction itself, which is central to the analysis of the novel.

Literature is a space of representation and meaning, and, through discourse and actions, it alludes directly or indirectly to themes that deal with the human condition.

Although it is not a replica of reality,

"As a cultural product, elements of reality itself can be recognized in literature, such as feelings, values, social roles, forms of organization, etc.... and this can be observed both in the interaction between the characters of the worlds created by the authors, as well as in the production of the work and even in its reception." (Robles and Guerrero, 2019, p. 156)

In other words, cultural studies analyze the relationship between literature and culture, unlike literary criticism, which focuses on the text itself.

3.2. Research Design

Depending on the research questions and objectives to be evaluated, a particular methodology and techniques for data collection and analysis should be chosen, and the type of research problem will determine the research design. Determining and defining the scope of the investigation is crucial. Having made this clear, the techniques to be implemented to collect the information and the type of methodology to be used for its subsequent analysis are defined. As long as the research design is reliable, the results will be reliable. That is why a researcher must be clear about the different types of design that can be used and choose the most appropriate one to implement or use in his study, which will generate objective knowledge as a result of a critical analysis,

which is the ultimate goal of research: to have a deeper understanding of the studied reality.

3.2.1. Data Collection

To collect information, the qualitative technique of life history will be used, since this research technique is based on historical and cultural references. Throughout history, cultures have generated and developed a rich variety of oral and written forms of a biographical nature, and as Lewis (1961) asserts,

“In this way, culture and personality can be contemplated as they interrelate in life in aspects such as social relations, religious life, interpersonal relations, economic life, but also, it allows us to select a special event or a crisis that reveals latent aspects of social dynamics.”

In this sense, each of the characters in the novel reflects, in their own way, something of the Afro-Caribbean culture; it must be read taking into account their personal history. In addition, it is important to note that the author builds the narrative of the novel based on the life stories of the main character, Orlandus.

3.2.2 Data Analysis

The character's development will be analyzed based on the different pivotal moments of his personal story within the socio-cultural context in order to comprehend the realities that his personal story reflects. To do this, relevant textual data will be selected and categorized in order to analyze patterns that will then be interpreted.

According to Teun A. Van Dijk (2000), this analysis studies the conversation and the text in context; in other words, it studies the discourse as a communication event

together with the elements that surround it. Similarly, Karam (2005) explains that “this perspective conceives discourse as a practice of social action linked to social conditions of production, which can be institutions, ideological, cultural, or historical.” (p. 10)

3.3 Information Sources

Information sources are resources that provide data on a specific topic or area. Books, specialized magazines, websites, historical archives, monographs, encyclopedias, dictionaries, biographical sources, and statistical sources, among others, are examples of printed or digital information sources. These sources can be classified as primary, secondary, and tertiary according to their level of information.

3.3.1 Primary Sources

They are original and unmodified sources of information. Testimonies, official documents, photographs, and videos are among the most direct sources of information about the matter under investigation.

3.3.2 Secondary Sources

They are those that are prepared from primary sources, synthesize, analyze, interpret, or evaluate them, such as books, research reports, academic articles, and specialized magazines.

3.3.3 Tertiary Sources

They are responsible for compiling and commenting on primary and/or secondary sources. They analyze and interpret sources, including specialized books on a specific subject or reports on historical events. They can also be found online.

The novel *Limón Blues* and interviews with the author serve as the primary sources in this work. Analyses and comments on the novel serve as secondary sources, while physical or online articles and books, relevant to the research and analysis, serve as tertiary sources.

3.4 Analysis Categories:

They are methodological strategies used to describe a phenomenon or object of study in qualitative research. They help to delimit and systematize the data. These concepts are simple and aid in understanding a complete phenomenon.

3.4.1 Cultural Identity

It is a set of cultural manifestations that unite a social group, such as language, religion, ethnicity, social class, customs, values, traditions, symbols, etc., and gives a feeling of belonging by sharing all these features and that differentiates them from others.

3.4.2 Afro-Caribbean Culture

Afro-Caribbeans are peoples of the Caribbean, of African origin, whose history began between the 16th and 19th centuries with the slave trade in the Atlantic and who came to the Caribbean as slave labor to work on large plantations.

3.4.3 Language

A verbal and written communication system specific to human society that reflects its cultural history and worldview.

3.4.4 Blues

Musical genre that originated in the southern United States at the end of the 19th century in African American communities. It has a slow and melancholic rhythm, and its literal meaning is "sadness" and "melancholy."

3.4.5 Racism

Hatred, rejection, and exclusion of people due to their origin, language, or skin color are often caused by beliefs of superiority.

3.4.6 Prejudice

Negative opinion about a person or group of people due to lack of knowledge.

3.4.7 Social Struggles

Demonstrations by a group of people who organize themselves to achieve change and resort to strikes, marches, and occupation of facilities.

3.4.8 Pan-Africanism

It is a political, philosophical, cultural, and social movement that advocates for African brotherhood, the protection of their rights, and the unification of Africa under a single sovereign state. This theory was promoted by descendants of American slaves, one of whom was Marcus Garvey.

3.4.9 Religious Beliefs

They relate humanity with spiritual and, sometimes, with moral values accompanied by feelings of fear and veneration, rituals, symbols, and sacred traditions.

3.5 Data Collection Instruments

For data collection, tables will be created for each objective. These will contain the categories to be analyzed accompanied by quotes from the text that will then be interpreted.

3.6 Collection Data Process and Data Analysis

In this section, tables containing information gathered through quotes from the text about facts and contexts found in the character's life stories will be used to observe the cultural manifestations that have to do with the Afro-Caribbean identity that the author rescues and highlights in the novel, while defending the rights and the unity of Africa. This will showcase the representation of Afro-Caribbean cultural references within the historical context of the novel.

Appendix

Chart 1: Sense of Identity

Aspect	Quote	Analysis
They consider themselves British		
African traditions prevail		

Chart 2: Marcus Garvey's Ideas

Aspect	Quote	Analysis
Black identity according to Garvey		s

Chart 3: Jamaican's Situation in Limón

Aspect	Quote	Analysis
Poor working conditions		
Conflicts with the government		
Lack of support		

Chart 4: Postcolonial Theory

Theory	Quote	Analysis
Postcolonialism		

Chart 5: Historical Materialism Theory

Theory	Quote	Analysis
Historical materialism		

Chart 6: Cultural Studies Theory

Theory	Quote	Analysis
Cultural studies		

Chart 7: Structuralist Theory

Theory	Quote	Analysis
Structuralism		

Chart 8: Hermeneutic Theory

Theory	Quote	Analysis
Hermeneutics		

Chart 9: Theme: Oppression and Fights

Theme	Quote	Analysis
Oppression and fights		

Chart 10 Theme: Identity

Theme	Quote	Analysis
Identity		

Chart 11 Theme: Frustration

Theme	Quote	Analysis
Frustration		

Chart 12 Motif: Discrimination and Racism

Motif	Quote	Analysis
Discrimination and racism		

Chart 13 Motif: Inequality and social Injustice

Motif	Quote	Analysis
Inequality and social Injustice		

Chart 14 Symbol: Drums

Symbol	Quote	Analysis
Drums		

Chart 15 Symbol: Blues

Symbol	Quote	Analysis
Blues		

Chart 16 Symbol: Nanah

Symbol	Quote	Analysis
Nanah		

Chapter IV

Data Analysis

In this chapter, the research objectives are used to guide the analysis with three tables containing textual quotes that help explain different aspects of the objectives to give a better understanding of Orlandus's and other Jamaicans' lives during the period in which the novel takes place.

4.1 Approaches to the Investigation

To show the specific objectives through the analysis of the novel, three demonstrative tables with textual quotes are used to analyze the different aspects that the author highlights in the story.

Chart 1: Sense of Identity

The chart will analyze the importance of Jamaican identity and show how it contributes to the mobilization for labor welfare. The shared sense of identity unites them and makes them stronger since they had to exist as a cohesive group outside their country, despite the labor, social, and cultural problems they faced, which led them to have a more united awareness of the common purposes to be obtained.

Aspect	Quote	Analysis
They considered themselves British	“Limón, she thought, running the rhythm of Great Britain ephemeris ... Queen Victoria's birthday was punctually celebrated... Coronation	As a British colony, Jamaicans were subjected to a disciplining education that forced them to adopt the English language, customs

	<p>Day... the Silver Jubilee of the great George the Fifth, how they loved that king. Shortly after the Jubilee he died and how they mourned him.”</p> <p>(Rossi, 2014, p. 408)</p>	<p>and religion, making them loyal to the crown and therefore believe themselves superior to belong to the largest empire of that time and felt they were the bearers of a superior culture.</p>
	<p>“Port Limón is full of activities: cricket matches, horse races, recitals, debates, speech contests, garden parties, ghymkhanas, etc ... so many Logies and Fraternal Societies...” (Rossi, 2014, p. 39)</p>	<p>All these cultural activities are distinctly British, and they felt proud and superior to the Pañas (Costa Ricans) because of their high level of education, which was demonstrated in the level of the Oxford-style debates they organized.</p>
	<p>“Nation said gravely: ‘We are Britishers, British citizens, the Yankees and the Costa Rican authorities cannot treat subjects of the crown like animals. We must immediately</p>	<p>Although they arrived in Limón as salaried immigrants, and even though they were proud to be subjects of the great British Empire, they were marginalized because of their</p>

	ask for the King's protection.” (Rossi, 2014, p. 90)	race and because of their economic and social condition because those who hired them saw them as inferiors because of their race.
African traditions prevail	“Obeah, myal, pocomania, revival, rudu, are the same thing. Listen, man: in Haiti I saw the blacks work like slaves obeying the voodoo drum. You understand that I don't want drums in my movement. Orlandus listened to him attentively, but then his attention was diverted to the memory. Nanah's drums, which are also his.” (Rossi, 2014, p. 142)	These are the animist beliefs that developed in America because they came with the African slaves and were transformed, in a syncretic way, with the local beliefs and are a central aspect in the life of the Afro-Antillean descendants. In the eyes of white people these cultural manifestations are activities of inferior and “barbaric” nature.
	“She tries to say that there are drums that intoxicate and heal. ‘They come from Africa,’ his mother always told him in a	This is a clear example of their magical/religious system that is the core of their traditional folk culture and

	<p>low voice, so that his father couldn't hear, 'we carry them inside us,' like the power of the Yumma doll. ..." (Rossi, 2014, p. 143)</p>	<p>keeps them connected to their African roots. It is a worldview that allows them to perceive, conceptualize and value their environment and, in this way, interpret their nature and that of everything around them.</p>
	<p>"You may ask me why I have not resorted to the saint. I don't know. You are going to tell me that it is all my fault because I never wanted to receive the Warriors, not even Elegguá. But don't believe it, in spite of my ways the Orishas protect me." (Rossi, 2014, p. 167)</p>	<p>The idea of contacting the spiritual to obtain protection is important because it creates communication between the sphere of reality and the sphere of the supernatural to obtain all that is needed to live. Believing and practicing spiritualism is important because it is inherent in your life.</p>

Chart 2: Marcus Garvey's ideas

Marcus Garvey fought against discrimination, racism, and exploitation of the Black community. He based his campaign on the idea that Blacks should be proud of

their race and treated as equals. He was a symbol of the redemption of the Black West Indian who he felt could not prosper in a white man's land.

Aspect	Quote	Analysis
<p>Black identity according to Garvey</p>	<p>“...an elegant mulatto woman... sat down ... said: ‘I want to give twenty-five thousand dollars to the U.N.I.A’... ‘it’s to support your political line, and <i>Black is beautiful</i> seems like a brilliant phrase to me. In exchange, you will advertise my products in your weekly... Garvey told her... what we cannot do, as it damages the spirit of our crusade, is advertise your product to whiten the skin ... see it this way, Mrs. Walker: for an American woman, removing freckles is a cosmetic gesture. For a Black person, lightening</p>	<p>In this comment made by Garvey to the lady, it is very clear that the identity he seeks to achieve was a political issue because his fight was political. That is why he promoted the idea of negritude as a political identity, because it would achieve unity in one objective—the idea of pan-African nationalism.</p>

	<p>their skin is a political gesture, a symptom of self-hatred. The color of the skin should be our flag.” (Rossi, 2014, pp. 189-190)</p>	
	<p>“Listen, brothers of race, listen to what the biggest problem in our lives is: we Black people don't have a Reference Paradigm. Let me explain. When an English, Chinese, or Jewish child is born, their family imparts a Basic Education to tell them who they are and how to navigate the world... To the Black person, on the other hand, no one explains who they are, where they come from, or what their dark skin means. No one mentions the great deeds of Black men and women like</p>	<p>This is part of a speech he gave that inspired the founding of the first U.N.I.A of Limón. With this speech, he expressed the need to have an idea of unity that supports them—a shared history— something that makes them feel proud of their race. He wanted to instill the idea of the union of all Black people based on their historical past, their roots, and their culture.</p>

	<p>Crispus Attucks or Sojourner Truth. We learn a white ideology where blackness is manure.” (Rossi, 2014, pp. 199-200)</p>	
	<p>“We blacks believed that with Tinoco's fall, the company's iron grip would loosen, that the new government would reduce the power of the ‘Hundred eyes’ and we would have Sam Nation again, freedom of speech. We were wrong. The iron fist hardened even more, and our meetings were always secret. But Garvey had injected us with a feverish optimism and the need to build a movement.” (Rossi, 2014, pp. 206-207)</p>	<p>Marcus Garvey's idea that everyone should support each other in times of adversity and promote the spirit of dignity to build a better future for the Black community encouraged them to form a movement to help and support them in their struggles.</p>

	<p>“The leaders of the movement were a certain O. Robinson and Teofilo Fouler, who were to call a general assembly and elect officers. They were expecting about two hundred people and eight hundred arrived.” (Rossi, 2014, p. 208)</p>	<p>The convening power reinforced by the demonstrations carried out by Marcus Garvey and the newspapers that circulated in Limón (in the whole novel, a good number of them in English are mentioned, so only Blacks read them) provoked the formation of the U.N.I.A, and among its leaders, Orlandus stands out as a supporter of Garvey who strongly believed in this project and as regular collaborator who cooperated in some of the local newspapers.</p>
	<p>“...as suggested by the United Fruit, they had sent to arrest a certain O. Robinson who was a member of the Union of</p>	<p>Orlandus was always at the center of the struggle movements. He was arrested several times by the local authorities due to</p>

	<p>Craftsmen and Workers of Limón and was once again engaging in subversive activities.”</p> <p>(Rossi, 2014, p.209)</p>	<p>his prominent activism in favor of the fight for better labor conditions and to eliminate the abusive treatment the workers suffered. A fundamental aspect of Garveism is to fight to eradicate racism and discrimination and to be seen and treated as equals. However, the United Fruit Company, supported by the government, radically opposed those ideals.</p>
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Chart 3: Jamaicans Situation in Limón

Living conditions for the Jamaicans in Limón were very hard. They faced numerous limitations, lived in precarious conditions, and endured abusive labor practices. They always asked the local rulers and the British crown for help, but they never received it because the United Fruit Company and the Railroad Company ruled the locality thanks to the land concession the government gave them as payment to finish building the railroad, which was a major obstacle for the Blacks. The relationship between Black Jamaican immigrants and the Costa Rican government was temporary

because immigrants worked seasonally and returned to Jamaica. The government did not employ them directly, so it had no obligations towards them. British representatives in the country were unable to help due to conflicting interests with the United Fruit Company and the local government. This table illustrates these aspects as represented in some passages of the novel.

Aspect	Quote	Analysis
Poor working conditions	<p>"They slept in half-built barracks, piled up on the floor, without blankets. There were no latrines or water, only rivers and downpours. The weakest died from lung ailments or snake bites. They only fed them bananas." (Rossi, 2014, p. 28)</p>	<p>Poor working conditions and mistreatment by the United Fruit Company were constant for the workers in the Caribbean zone. The mistreatment of Blacks was an extension of the slave era in the United States, as they were deprived of decent working conditions, and housing, and received poor pay.</p>
	<p>"'You know they torture them?' 'To whom?' 'To the black laborers who do not obey the dyam</p>	<p>The exploitation to which the Blacks were subjected was "brutally imposed on them" and many times they resigned themselves to</p>

	<p>whims of the foremen. And the paña policemen see it and laugh.” (Rossi, 2014, p. 74)</p>	<p>their situation because if they revolted, the punishments were stronger. All their rights were violated, and they were quickly replaced by others.</p>
	<p>"One morning on his estate, he was surprised by some elegant men in brown gaiters. They told him to leave, that this land was not his. He calmly replied that the farm was his, that he had witnesses. The men dismounted from their horses and showed him documents. The map was from the Government of Costa Rica and showed that from the south of the Pacuare River to the border with Panama, all</p>	<p>The state did not allow them to have land or documents that linked them to the country. Because the republic did not want Africans to own land, these men kicked them out of the vacant lots they planted. The Blacks did not understand why they were called Africans if they were British, but the authorities called them that.</p>

	<p>the land belonged to Mynor C. Keith. That included his farm.</p> <p>Orlandus scratched his head, he said, 'No, man.' ... I told them that the matter should be settled at the British consulate....</p> <p>They grabbed my arms, a beardless blonde hit first.”</p> <p>(Rossi, 2014, p. 25)</p>	
	<p>"... Our children born here are not considered Costa Ricans; they don't look kindly on us going to the capital or other regions; they also insult us — myfrenes, chumecos — and here in Port Limón, they now prohibit us from entering almost all hotels, restaurants, and resorts,</p>	<p>The Costa Rican authorities prohibited Blacks from staying in the country even if their children were born here, so they were confined to Limón and prohibited from entering certain establishments because they wanted them to return to their country.</p>

	that's no life." (Rossi, 2014, pp. 275-276)	
Lack of support	<p>"They expressed to Mr. Ricardo that they had formed the Union because the complaint of a single individual would not achieve the resonance of the generality that demands justice. They were the only group not allowed to have a National Day, they were paid with commissary coupons instead of money, 20% of the value of the coupons was deducted, they were not paid for the entire duration of the tasks but only for the moments of physical effort, they were tortured in the field with the consent of the police... and</p>	<p>When Ricardo Jimenez went to Limón as a presidential candidate in 1910, he said that he was opposed to the mistreatment and terrible conditions that the Blacks lived in. Although they could not vote for him, they were hoping that he would become president to help them, but that did not happen. He was unable to do anything because the company was pressuring him to deport the agitators of the Union (Union de Trabajadores y Obreros de Limón), and they fired everyone associated with the Union. The company</p>

	<p>thus a long list of humiliations, and they would say goodbye telling him that they remembered what he expressed in his speech in Limón when he was a candidate, that the 'yankees treat Black people like human beasts and trample even the national spirit,'... and because of those words, they were sure that the president would help them."</p> <p>(Rossi, 2014, pp. 79-80)</p>	<p>had to hire workers from St. Kitts who were paid half of what they paid the unruly Jamaicans, and they did not feed them, so they fled the farms and demanded to be sent back. The outcome was a major disappointment because they were counting on the help of Mr. President.</p>
	<p>"With the same tenacity with which they had tried for six months to get the Supreme Government to do justice by them, they sought to obtain the protection of the Crown. ...</p>	<p>The Costa Rican government was not interested in the situation of the Blacks and did not want them to stay in the country. The United States needed them to work in the</p>

	<p>Consul Cos did agree to come to San José to listen to them. ... they met with Nation and Grand and other Jamaicans to study the best way to seek the king's protection. They drafted a forceful and truthful petition for the Crown to extend its hand to Limón, Central America, where hundreds from St. Kitts were dying in the streets like many dogs and thousands of Jamaicans were unemployed for demanding to be treated with humanity. ... Cos went out to the street to talk to the leaders, protected by troops and escorted by officers from the Yankee warships</p>	<p>plantations and load the bananas on the railroad to take them to the port, but they would rather not grant them any benefits, and they were always mistreated. The British, who had negotiated with Mynor Keith the loans given to Costa Rica for the construction of the railroad could not go against them by supporting the Jamaicans for fear of reprisals for non-payment by Keith.</p>
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	<p>anchored in the bay. He took the petition for amparo with his manicured hands and, without reading it, told the workers' representatives that in Costa Rica there was a Vagrancy Law, that everyone had to return to work on the United Fruit plantations, and renounce the Union or face the consequences ... Cos has betrayed us. (Rossi, 2014, p.91)</p>	
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The tables presented above give a reflection of the living conditions of the Jamaicans in Limón, as narrated in the novel, and how Orlandus's life revolves around the fights against the labor exploitation suffered by his fellow men, which is motivated by the Garveist ideology that unites them under a sense of solidarity. This gives them the strength to confront their employer through multiple protests and strikes. Raising their voice remains the only way to try to improve their conditions in a place hostile to their customs and skin color.

4.2 Theory vs Literary Work

Chart 4: Postcolonial Theory

Theory	Quote	Analysis
Postcolonialism	“Later, they warned in all the newspapers that 'the problem of electing the President of the Republic must be resolved exclusively by Costa Ricans, who reserve the dominion and supreme empire in their political affairs.' They did not care that some of these blacks had already been born in Costa Rica. They still belonged not to the cultured world of prestige and power of the British Empire, but to that of dirty Africa, primitive and cannibalistic.” (Rossi, 2014, p. 57)	The statement highlights the exclusion of people of African descent, even those born in Costa Rica, from being considered “true” members of the national or political community. This exemplifies the persistent application of colonial era racial categories long after the colonial period. The reference to them as “blacks” marks them as racially distinct and inferior, rooted in colonial practices of racial categorization that considered non-Europeans as inferior. The phrase “the problem of electing the president of the Republic must be solved exclusively by Costa

		<p>Ricans” points to a nationalist sentiment, but one that excludes certain people on the basis of race. Although the people mentioned in the quote were born in Costa Rica, they are still considered outsiders. The quote also addresses an internalized colonization, where colonial prejudice continues to shape the perception of Afro-Costa Ricans. Although these people were born in Costa Rica, they are still subject to the discriminatory legacy of colonial racism, perceived not as belonging to the “cultured” world but to a distant and “primitive” land. This demonstrates how colonial ideologies can be perpetuated even by the descendants of colonized people.</p>
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	<p>“There was a cricket club, and March was <i>test match</i> month, teams from other towns would arrive in their white uniforms bought from a special store in Kingston. There was an entrance fee to watch the matches, and all that money went to the U.N.I.A. At the end of March there was a drama festival.” (Rossi, 2014, p. 232)</p>	<p>This quote summarizes the dynamics of postcolonial identity, where the vestiges of colonialism, in the form of cricket, uniforms, and links to British culture, are still visible but coexist with an empowerment movement such as the U.N.I.A., revealing the complex ways in which former colonies confront and incorporate their colonial past into a new self-determined identity. The use of cricket as a means to finance a pan-African movement demonstrates the resilience of postcolonial subjects, who reuse colonial symbols for their own ends. In postcolonial theory, this would be considered a way to reclaim power through the appropriation</p>
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		and subversion of colonial structures.
	<p>“On April 13, the workers abandoned the banana plantations and dressed elegantly, they filled the downtown streets of Limón Town carrying their women with long gloves, fashionable clothes and funny parasols, wearing curtain hats.” (Rossi, 2014, p. 242)</p>	<p>The workers' dress suggests an appropriation of elements of Western fashion and style, often associated with the colonizer. However, in this postcolonial moment, the use of such dress is not simply an adoption of colonial values but a reappropriation of them. By dressing up in fancy clothes and parading through the streets of Limón, workers may be asserting their right to participate in the modern world that was previously reserved for the colonizers or the upper classes, thus challenging social hierarchies.</p>
	<p>“You have allowed yourselves to be robbed of the most precious thing that human beings have:</p>	<p>This quote emphasizes how memory is a fundamental part of human identity and survival. In</p>

	<p>memory. I leave you the task of not allowing it. Without roots we wither. See, that is why we cry, awash in self-pity. That must stop.” (Rossi, 2014, p. 331)</p>	<p>the context of postcolonial theory, memory is crucial because it represents not only individual memory, but also collective history, culture and heritage. Colonialism often sought to erase or distort the history of colonized people, stripping them off their past in order to assert control and dominance. By robbing them of their memory, colonizers sought to weaken the connection between individuals and their cultural roots, making them more susceptible to submission and oppression.</p> <p>This is a profound call to reclaim memory, roots, and autonomy. By inciting the reclaiming of memory, postcolonial subjects resist historical amnesia, deliberately imposed by colonial</p>
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		<p>powers to break their connection to their true identities. They are urged to take an active role in the construction of their future, reconnecting with their cultural roots and preserving their history.</p>
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Chart 5: Historical Materialism Theory

Theory	Quote	Analysis
Historical materialism	<p>“In the <i>Limón Times</i> Sam Nation writes that Rockefeller and Keith ushered in the age of monopolies, which laws will not be able to contain.” (Rossi, 2014, p. 94)</p>	<p>This quote highlights the contradictions inherent in capitalist systems as they evolve. The rise of monopolies is a key feature of late capitalism, where the concentration of economic power in the hands of a few individuals or corporations creates economic inequality and exacerbates class struggle. The ineffectiveness of laws to regulate monopolies points to the</p>

		<p>limitations of the state in challenging the economic dominance of capital, especially when the capitalist class has the power to influence and shape legal systems to its advantage. This dynamic shows how capitalism leads to the concentration of wealth and power, which ultimately contributes to maintaining the status quo and prevents any meaningful regulation or redistribution of power.</p> <p>Monopolies represent a form of economic control that continues to exploit labor and maintain a system of unequal distribution of wealth, as the capitalist class consolidates ever greater control over resources, industries, and even the laws that govern them.</p>
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	<p>“Man! Why are they beating an innocent woman?’ ‘Innocent to ‘r ass’ ‘said the engineer, ‘all these farmers are guilty of breaking the contract, they had a commitment to deliver that fruit to United Fruit.’</p> <p>The farmers claimed that they knew of no commitment. At that point a fat red-haired man got off the train and explained that everyone who farmed in ‘no name land’ had an eternal commitment to United through Keith. Isabel and the others replied that they didn’t know, and the Atlantic had already paid them for the fruit.” (Rossi, 2014, pp. 122-123)</p>	<p>This quote illustrates the economic domination of multinational corporations over local agricultural economies through the use of fraudulent contracts and coercion to serve the interests of capitalism, thus trapping farmers in a system of exploitation. The state and legal systems serve the interests of the capitalist class, represented here by the United Fruit Company, which is empowered to control both the economy and the lives of local workers.</p> <p>From a historical materialist perspective, this quote exemplifies the class struggle between Black farmers and powerful multinational corporations, deeply rooted in imperialist capitalist systems. The farmers’ ignorance of the contract</p>
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		<p>prevents them from fully understanding their exploitation and limits their ability to challenge the capitalist system.</p>
	<p>“Atlantic Fruit had to withdraw and was the ruin of hundreds of blacks who, accused of being traitors for selling them fruit, could no longer work the land.” (Rossi, 2014, p. 127)</p>	<p>The withdrawal of the Atlantic Fruit Company from the region reflects how foreign capital controls and manipulates local economies. The workers, who are blamed and scapegoated for selling fruit to another company, exemplify the ideological mechanisms used by the capitalist elite to divide and control the labor force.</p> <p>Workers of African descent are subjected to double exploitation economic and racial, and this system of oppression continues to maintain their subjugation within the capitalist structure. This quote emphasizes how fragile the position of workers in the</p>

		<p>economic system is and how capitalism reinforces inequalities and limits their autonomy, leaving them vulnerable when corporations decide to leave the system or move their operations elsewhere.</p>
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Chart 6: Cultural Studies Theory

Theory	Quote	Analysis
Cultural studies	<p>“August 1st arrived and as announced, Jamaicans did not go to work. They gathered in Limón Town to celebrate Emancipation Day. Limón dawned guarded by the army. The Antilleans did not take it lying down. It was a great celebration and was carried out in perfect order. There was declamation, singing, dancing,</p>	<p>This is an example of how cultural practices can serve as acts of resistance and assertion of power in the face of oppression. The celebration of Emancipation Day by Jamaican workers is an act of cultural reaffirmation, reclaiming history and solidarity. Despite military surveillance, they maintain their cultural autonomy and capacity for political action, highlighting the</p>

	<p>speeches...” (Rossi, 2014, p. 78)</p>	<p>importance of culture in the construction of identity and resistance. The workers' decision to celebrate this day is a challenge to the hegemonic forces that seek to erase or suppress their history and an affirmation of their ongoing struggle for freedom, dignity and recognition.</p>
	<p>“Along that road advanced a herd of blacks armed with stones and sticks. The farm manager, a Jamaican man dressed in khaki, stood in their way. They stoned him and continued along the railroad track, on the way to Port Limón, shouting that they were on strike. Orlandus went with them, singing in chorus, soaked, agitated. After a while of walking along the railroad</p>	<p>This is a clear example of resistance, solidarity, and the cultural power of marginalized groups. The workers' decision to march in protest, confront their foreman, and confront the police symbolizes the cultural assertion of their identity and rights in the face of racial and capitalist oppression. It reflects how cultural subversive manifestations in this case, a strike and collective protest are not mere</p>

	<p>track they ran into two gas stations. They had to stop.</p> <p>They were the soldiers under the command of the Guapiles policeman, Orlandus recognized him. With stones and sticks they confronted the troop.” (Rossi, 2014, pp. 88-89)</p>	<p>reactions to immediate conditions but are deeply tied to a cultural legacy of resistance and agency.</p> <p>The use of violence and repression by the state underscores the ongoing struggle between dominant power structures and the resistant subcultures of the oppressed.</p> <p>Ultimately, the act of resistance, whether physical or symbolic, is a means of asserting both identity and agency in the face of a system that seeks to dehumanize and control.</p>
	<p>“I don’t want strikes or deaths,” he repeated. A complicated mission because Jamaicans are unruly and nonconformist by nature. As they themselves say, rebellion is in their blood and in their skin. The company depends on those thousands</p>	<p>This passage reflects several key themes such as race, class, and resistance. The depiction of workers as “inherently rebellious” suggests a cultural identity forged through historical experiences of oppression and defiance. Their resistance, whether through</p>

	<p>of blacks who do everything from digging latrines and ditches on the plantations to being laborers and foremen. We are sitting on a barrel of dynamite, so to speak.” (Rossi, 2014, p. 214)</p>	<p>strikes, protests, or their very existence, challenges the oppressive structures that seek to control them. The metaphor of the “dynamite barrel” captures the constant threat of revolt that arises when people are pushed to the limit, highlighting the fragility of power in an unjust system. Ultimately, it speaks about the ongoing struggle for autonomy, identity, and justice in a world shaped by colonial legacies and capitalist exploitation.</p>
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Chart 7: Structuralist Theory

Theory	Quote	Analysis
Structuralism	<p>“Nation used The Times to relentlessly attack United Fruit. The visits and threats to the newspaper increased.</p>	<p>Nation's articles reveal social reality and power relations. His attacks on the United Fruit Company, local authorities, and even the British vice-consul</p>

	<p>Orlandus, Irene and the other contributors begged him to moderate himself so that the paper was not shut down. But Nation was very affected and when he wasn't railing against United Fruit he was lashing out at the city: 'The Governor's Office is a mess. The Governor's house looks like a Chinese inn. The Sub inspection of Tax Authorities is in some dungeons from Mr. Manuel Jiménez and the Medical Examiner's Office of the Town in some sea baths of Mr. Wenceslao de la Guardia...'</p> <p>Or against the crown authority: 'The new British vice-consul has an uncomfortable habit of abusing liquor. Last night at the banquet on the steamer pastors...' (Rossi, 2014, p. 129)</p>	<p>serve to destabilize existing representations of power, authority, and to denounce corruption. By redefining institutionalized power structures through negative images, Nation undermines their legitimacy and exposes the structural contradictions of the system. This analysis highlights how the media, which contributes to the production of meaning, can be used as a tool to challenge dominant ideologies and transform the social order so much so that he suffers continuous threats and is forced to close the newspaper to preserve his life.</p>
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	<p>“But great was my surprise when they came for me one night to take me to the barracks. I resisted.</p> <p>'Don't resist, Robinson, because they'll kill you' advised one of the policemen.</p> <p>'A- rite! But they are wrong. I have done nothing.'</p> <p>They locked me in a dungeon just like that.</p> <p>They were the other prisoners who told me that I was there because I was a Bolshevik anarchist like Gutmores. ...</p> <p>Time passed so friggin slow in the dungeon. I had the right to a sprinkling bath twice a week, but no books were allowed. The cells were filthy, the other prisoners' poor wretches. I could not sleep.</p> <p>I was about to spend a month rotting in jail when I heard that Tinoco's government was falling.</p>	<p>The label given to the protagonist as a Bolshevik anarchist serves to place him in an ideological framework that represents a threat to the established power; it is the construction of a socially determined identity. In structuralism, this suggests that identity is not inherently fixed but is negotiated and often imposed through power relations, such as through language, in which the social hierarchy and power dynamics at play are reflected. The protagonist's initial dialogue with the police, where he resists arrest— “Don't resist”—is coupled with the police officer's cold and threatening response: “Because they will kill you.” This power dynamic, where the state</p>
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	<p>That lifted my spirits” (Rossi, 2014, p. 130)</p>	<p>uses force and violence to impose its control, demonstrates how language is a tool used by the dominant power to impose its authority because it is threatening, serving to repress the autonomy of the individual, imposing conformity and submission to state control.</p>
	<p>“Intimidated by the Company, merchants stopped paying for ads and readers stopped paying for subscriptions. The Times was on the verge of bankruptcy. Orlandus did not know, Nation never told him, what happened one night in mid-1913 when he was visited by Mullins and Maril, the company's manager and detective. The paper closed. In three months, the Antilleans raised the money. Triumphantly the Times went back out. Nation</p>	<p>This quote highlights the power dynamic between the United Fruit Company and Nation's press, reflecting the broader struggle between economic monopolies and the press as a tool of resistance. Oppositions between power and resistance, corruption and moral duty, and authority and subjugation drive the narrative. Language serves as both a weapon of critique and a means to mobilize resistance, and Nation's rhetoric</p>

<p>was warned to moderate. but he could not:</p> <p>'The Trusts are an economic and moral danger; they hold the judiciary in their hands and muzzle the press.'</p> <p>'The United People & Co. should rise as One!'</p> <p>The thugs returned to the offices they had rifles and automatic pistols. Orlandus was there when Nation confronted them. Seeing the cold intensity in Nation's eyes he knew Sam was pondering: Do I give in or not? If I don't yield, they will kill me... No one will know that I have died for the freedom of the press and the antitrust battle. It will be another useless death, not worth it. We will have to close the Times." (Rossi, 2014, pp. 130-131)</p>	<p>seeks to destabilize the ideological structures of power sustained by the monopolies.</p> <p>The text shows how structural conflicts in economic and media systems shape people's lives and how personal decisions, such as Nation's confrontation, reflect broader social and political tensions.</p>
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Chart 8: Hermeneutic Theory

Theory	Quote	Analysis
Hermeneutics	<p>“On Sundays, the Antillean women dressed like queens. They lifted their beautiful colorful skirts to defend them from the crabs and chatted in groups under their parasols, holding their hats adorned with ribbons and flowers with their hands in long gloves of light cotton.” (Rossi, 2014, p. 40)</p>	<p>In this passage, the image of Caribbean women dressed “like queens” symbolizes dignity, elegance, and perhaps a sense of cultural pride. The beautiful skirts, adorned with flowers and ribbons, and the neatness of their hats and gloves convey a sense of refinement and self-expression, which contrast with possible social stereotypes or expectations about their social status. By dressing in this way, evoking the symbol of royalty, they express their value, dignity, and sovereignty over their own lives and bodies, countering their often-marginalized social status. With this description, the aim is to enhance the splendor of Limón by showcasing the elegance and</p>

		<p>colorfulness of their spectacular fashion choices, leaving a lasting impression on the city.</p>
	<p>“We dock, behind the bay rise those rows of hills, oh, how impressive, between the highest ones there are shreds of clouds, the horizon of mountains has.... How do I say it? An astonishing depth. Yes, I like it. I look at the pier: it is full of blacks and gringos coloradotes, Santa Tecla how many Chinese. Italians, Arabs, lots of blacks, how beautifully they dress, it's cool, it's the breeze.” (Rossi, 2014, p. 114)</p>	<p>Here it can be seen how the author interprets, through the speaker, the way she remembers the environment she knew in her childhood, from the natural beauty of the landscape to the vibrant cultural diversity of the waterfront that is deeply tied to cultural symbols, historical contexts, and the subjective experience of the observer. Attempts to describe the scene, along with her appreciation of the beauty of both the natural world and human presence, promote reflection on race, culture, identity, and the struggle to articulate those meanings in a diverse world.</p>

	<p>“What a beautiful park. Now I can see better this village squeezed between sea and mangrove. Behind the thatched and zinc roofs, the first piles are rising. The town has a hill to the right, my negro says that on that hill is our home. How clean are the streets, the graceful wooden buildings, the occasional cement or wrought metal whimsy, lots of windows and lots of corridors.” (Rossi, 2014, p. 115)</p>	<p>We observe the process of interpreting place and identity through language, symbolism, and cultural meaning. The narrator's descriptions of the landscape, the town, and its inhabitants are loaded with meaning that invites the reader to delve deeper into the local culture, the historical roots of the community, and all that characterizes that environment. The architectural contrasts and emotional connection to the place speak to the complexity of the village's existence, reflecting a larger narrative of adaptation. The passage invites the reader into personal interpretations where historical knowledge combines to create a deeper understanding of the community's identity.</p>
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4.3 Themes, Motifs and Symbols

The following section will present tables that analyze various themes, motifs, and symbols from the novel *Limón Blues*. These elements will be explored through selected quotes from the text, highlighting their contributions to the overall narrative and thematic structure of the story.

Chart 9 Theme: Oppression and Fights

Oppression and struggle are the central themes of the novel, which represents the position of inferiority, subordination, and marginalization that the characters lived due to the ethnic group to which they belong. They were repressed and ignored and, therefore, they rebelled against these abuses, although they did not succeed in the end. Still, their fight shows determination to stand up to oppression.

Theme	Quote	Analysis
Theme 1: Oppression and fights	“The Wesleyan pastors told them from the pulpit: 'Look Friends, exploitation is not only the fault of the employers but also of the workers who allow it.' And Reverend Waitte-Smith touched his temple with his fist and asked:	Religious leaders were essential in the Black community. They instilled solidarity and brotherhood. They also promoted the creation of organizations that fought against mistreatment and injustice, echoing the principles of their founder, emphasizing

	<p>'Is there gray matter in here? Can we prove that we are not animals? God demands that we make ourselves be respected.'" (Rossi, 2014, p. 73)</p>	<p>not only spiritual revival but also social reforms in the name of Christ.</p> <p>They played an important role during the Civil War in the United States by planting an anti-slavery church in the South, and therefore, it is not surprising that the Wesleyans also defended the rights of workers in the banana plantations. As a matter of fact, the police had orders to arrest them along with other agitators to stop the strikes and return to work with more limitations and punishments.</p>
	<p>"The laid-off workers were starving because United blacklisted them so that no one would employ them. Union women work double</p>	<p>The form of punishment for anyone who revolted was dismissal, which forced them to return to work with the United Fruit Company</p>

	<p>and triple time for these families.” (Rossi, 2014, p. 81)</p>	<p>out of necessity because they could not work anywhere else. Also, the punishment they were given, created a vicious circle of mistreatment, struggles, needs, and frustration of not achieving the goals of the struggles and having to return in the same conditions or worse. The banana plantations had the most inhuman forms of exploitation.</p>
	<p>“...Nathan was sending messages that the St. Kitts wherever they were, when they heard Nathan's drum went on strike. That the matter was serious and that this was the only way to get the president's attention.” (Rossi, 2014, p. 85)</p>	<p>The leaders of the agitation, Ferguson, Sterling and Nathan were “obeahmen,” “powerman,” and “mayalmen.” They had ancestral spiritual knowledge of African origin and therefore they had a powerful capacity to</p>

		<p>summon the workers, who danced with the drums.</p> <p>These actions were extremely effective, and because of this, the thugs hired by the United Fruit Company and the national police confronted men who were in a trance, which made them more aggressive, causing many deaths and injuries in the confrontations.</p> <p>These revolts occurred repeatedly because the living conditions were deplorable. Everyone was sick, and they had no medical services or adequate hygienic conditions because the United Fruit Company did not meet the requests for</p>
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		improvements. Besides, there was violent repression on their part, which forced many workers to escape because they did not enjoy any guarantees, and the national laws did not protect them. They were under the rule of the United Fruit Company.
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Chart 10 Theme: Identity

In regard to their identity, since their own identity was suppressed during the years of British colonialism in Jamaica, forcing them to recreate their Euro-African components. This transformation is noticed throughout the novel; at the beginning they assume themselves to be British, then, with Marcus Garvey's ideas, they remember their identity as Afro-descendants, and at the end, when they are forced to join the educational system of the Republic, they must adopt the Costa Rican ideals.

Theme	Quote	Analysis
Theme 2: Identity	“My name is Samuel Charles Nation; I was born in Jamaica and although I look faded, I am	Nation was a cultured Black man who had several newspapers (in which

	<p>as black as you. I walk around like Diogenes with a flashlight looking for the identity of Black West Indians.” (Rossi, 2014, p. 38)</p>	<p>Orlandus collaborated), recognizing the need for an identity that would give Black people cohesion. He promoted the search for common interests, constantly denouncing the abusive acts of the United Fruit Company, which was an endless source of exploitation of Black people. This fact unifies because when being discriminated against and rejected, a mechanism of solidarity is activated, but this is not identity; it is only the need to support each other to fight against the bad conditions of which they are victims, and it is in the latter where they recognize each other and understand that they must be united to fight for their rights.</p>
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	<p>“...Black people do not know each other, and I am going to explain why: After Paul Bogle and Morant Bay, Queen Victoria realized that hanging the ringleaders and eliminating the mutineers was not enough, because the ex-slaves had a restless spirit and pride and there were too many of them. ... From then on, the British Empire offered us blacks an identity. Alright! We needed it. They have just crushed our rebellious identity. Slavery had dismembered our African culture, and the culture of slavery was demeaning. We didn't have much else to choose from. When in Morant Bay the British took away our self-respect and offered us British culture in exchange, we took it</p>	<p>The British imposed their culture on the Jamaicans. forcibly adopted the English language, customs, and religion. In Limón, their children attended the Sunday schools of the Protestant churches to which they belonged were taught British colonial ideology; and, like their parents, assimilated British cultural practices, principles, values, norms, and customs. The cultural imposition was so effective that they celebrated Coronation Day, for example, played cricket, read Shakespeare and practiced other English cultural activities. They always presented their complaints to the British consulate to</p>
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	<p>because our backs were against the wall, there was no other alternative. That's why we didn't realize that belonging to the Empire meant erasing our past, altering our memories. We had to praise our executioners! Do you realize it? That's what we did and that is what we continue to do. Which is why our identity is a false identity. We proclaim to the world that we are British.... Youh, Nation, that have lived searching for our identity and are a scholar, you know better than anyone that our British identity is founded on that amputation.” (Rossi, 2014, pp. 363-364)</p>	<p>advocate for them as subjects of the crown.</p>
	<p>“...Brethren of the Race ... 'We are free men and women, citizens of Africa, the homeland of the blacks'.</p>	<p>Marcus Garvey's ideas went beyond strengthening an African identity. In addition to promoting the rights of people</p>

	<p>'We should be given back the legal, moral and material positions that were taken from us.'</p> <p>... We severely condemn the infinite greed of the countries that seized the territories and treasures of Africa, and we consider it our duty and right to recover them ... 'we declare the League of Nations null and void and of no value to the Black peoples because it stripped African countries of their sovereignty'.... 'We declare August 31 the International Day of All Blacks.' ..." (Rossi, 2014, pp. 273-274)</p>	<p>of African origin, what was sought was to vindicate their diaspora and fight against racial discrimination and oppression suffered by Blacks in different parts of the world.</p> <p>He fostered was racial pride as an engine for promoting the movement to return to Africa.</p> <p>Orlandus stated clearly in a passage that the race pride that Garvey promoted was superficial, and that the identity he tried to give them was also false because it did not have to do with a shared cultural identity but only with a race identity.</p> <p>In the case of these immigrant groups, identity has several dimensions because they continue to identify with cultural identities rooted in their</p>
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		<p>country of origin, giving them a sense of belonging, which in this case is more British than African. They identify more with the struggle for their rights than with rescuing African cultural roots that they no longer remember or know. Therefore, with the failure of the U.N.I.A and the return to Africa, the movement is distorted, and its ideals vanish because it must continue in Limón fighting against labor abuses.</p>
	<p>“The Spanish School Inspector told us to stay here. He is about to close the school... Look, Vargas, what I am telling you is this: the colored race must be Spanishized. The biggest issue is those private schools. The teachers only speak English to</p>	<p>At the beginning of the 20th century in Costa Rica, education was used to gradually transform the customs and beliefs of broad sectors of the population, and Limón was no exception. Teachers became an example</p>

	<p>the students, and we have very little influence over them because they are paid by the parents. It is a serious problem, not racial but political and social....What is needed is to close these classrooms, to nationalize education in order to form a perfect type of Costa Rican citizen." (Rossi, 2014, pp. 404-405)</p>	<p>of authority that empowered them to establish the truth about respect for and adherence to the laws of the Republic. The government proposed a universal education system that would make all sectors of the population literate, particularly the popular sectors. Part of the government's political interest was to strengthen and reproduce a national identity, with the educational system being the most important because the national ephemeris and symbols create a discourse around nationalism. The heroic figure of Juan Santamaría, for example, mentioned in the novel, along with other symbols related to the war</p>
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		<p>against the filibusters, created a set of images that facilitated the spread of the idea of nationalism. This allowed the popular classes to identify with them and, thus, the repetition of a civic cult that remembered and celebrated their achievements every year in school festivals and ceremonies, where political speeches, recalling those past exploits, allowed them to feel pride and belonging. These were the new values instilled in Limón after the nationalization of compulsory public education for all school-age children.</p>
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Chart 11 Theme: Frustration

Frustration presents itself in different aspects. You can see how Orlandus suffers because he cannot communicate with his wife, because he had to give up the love of his life, because the dream of returning to Africa did not come true.

Theme	Quote	Analysis
<p>Theme 3: Frustration</p>	<p>“Orlandus, talk to me please. Tell me what's wrong. Tell me about yourself. Orlandus sat down. He took her hands. He made a great effort. His brain was working a mile a minute, thoughts were racing inside him, where to start. He had a lump in his throat, once again the sobs. Without further insisting for him to speak, Irene hugged him and soothed him. When Orlandus stopped sobbing Irene told him: 'I don't understand your silence. Tell me: what do you fear?' Fear, he feared everything. He feared making a fool of himself in front of her, the main person in his life, he</p>	<p>Orlandus was a shy, self-absorbed man, though a fighter for just causes and an admirer of risk-takers like Garvey and Gutzmore. He was not comfortable with others hesitating to say anything out of insecurity or because he believed it might have negative consequences. His thing is to write, and that is why he always worked in different newspapers of that time. He suffers living between anxiety and inhibition, and when he is anxious about something, malaria fever incapacitated him, always apologizing because he was very sensitive to certain</p>

	<p>feared starting to speak and not being able to stop, showing her the dirtiest corners of his heart, and that upon knowing them, she would stop loving him or despise him." (Rossi, 2014, p. 150)</p>	<p>situations that overwhelmed him.</p> <p>He sees it as a weakness, a character flaw just like his father and that frustrates him.</p>
	<p>"On a sunny day in July 1910, Orlandus was sitting in the backyard, watching a crack through which the soul was slipping away. He had lost Leonor and didn't want to live." (Rossi, 2014, p. 76)</p>	<p>The loss of a loved person and the way it ended frustrates him because he has to forget Leonor in the face of a death threat from her husband. This relationship provided him with a dimension of totality, and within his particular sphere, it constituted a harmonious universe, his center, which collapsed, and he could not overcome knowing that the racial and cultural impositions of the</p>

		<p>hegemonic group, the difference in age, social status and marital status separate them and lead him to a zone of shadows that exacerbates his psychic weaknesses; it is a pain that expresses the lack of communication.</p>
	<p>“We negroes had dis dream: returning to Africa. At first, it was a dream. Then it became a friggin necessity. And when we needed it the most, the return failed and now we have nothing.” (Rossi, 2014, p. 363)</p>	<p>Black people did not manage to achieve their dreams.</p> <p>In the struggle against the banana industry, they rarely achieved anything in their favor. It was a pyrrhic triumph and the failure to return to Africa was catastrophic. These failures affect the sense of security required to move forward into the future. It is like a historical destiny, that of</p>

		<p>frustration, which they have inherited since the time when their ancestors were enslaved people. They live with a resigned acceptance of a life of struggle in defense of justice and respect for human dignity, a struggle despite the world and against the world.</p>
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Chart 12 Motif: Discrimination and racism

Throughout history, racism and discrimination have always been present. In the early 20th century, slavery and social segregation were common forms of discrimination. Slavery, for example, was based on racism to legalize the exploitation of people of African descent. Nevertheless, after slavery was abolished many of the ways of treating and consistently exploiting Black people remained the same. At this time, prejudice against Jamaicans manifested itself through discrimination, segregation, and exploitation. When they were hired by an American company, they were subjected to systematic marginalization due to the laws established in the United States, which forced the segregation of races. Consequently, the company discriminated against them and took advantage of their marginalized position.

Motif	Quote	Analysis
<p>Motif 1: Discrimination and racism</p>	<p>“Phillip, widower of an Antillean wife, had later married a Costa Rican, Clarita Muñoz. He told him that he had tried to settle in the capital with her. 'And how were you received?' asked Orlandus with curiosity. 'Apparently fine, but behind my back they called me 'chumeco.' One night walking with Clarita, they stoned me while shouting 'the Blacks to Limón!' It was very hard for Clarita. We decided to return.” (Rossi, 2014. p. 162).</p>	<p>Blacks were not allowed to leave Limón and go to any other part of the country due to racial segregation because they were unwanted immigrants. They were needed as essential manual laborers to build infrastructure because they were physically stronger and, therefore, more resistant to the geographical and climatic conditions of Limón. Besides the exhausting physical work, they endure discrimination and injustice. They were another society within Costa Rican territory, and the government made no attempt to integrate them. Instead, it was expected that</p>

		<p>they would return to their country of origin once they finished their work.</p> <p>However, until 1949, three or four generations of Black immigrants born in Costa Rica were not Costa Ricans or Jamaicans; they were recognized as Limonenses.</p> <p>Discrimination because of skin color caused a spatial segregation in Limón itself, where there were places destined only for Black people and others where they were completely forbidden to enter. Racial discrimination was also reflected in train drivers. If they were Black, they had to get off in a certain area so that from there to San José a white person would drive.</p>
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		<p>The Costa Rican rejection was appalling, and the labor and social conditions with the banana company were unfair because of the abuse and exploitation.</p>
	<p>“I had made the blind decision to stay and live in Limón. But one afternoon, walking with Irene on 2nd Avenue, we ran into a paña who shouted at us to leave, that this would never be our country, that a plan was being prepared to sterilize the black race.” (Rossi, 2014, p. 312)</p>	<p>The phrase "sterilizing the Black race" perfectly captures the essence of racism. The Afro-Caribbeans arrived in a country whose elites perceived it as a “white” nation. For this reason, they prohibited the immigration of Black people since its founding. The Bases and Colonies Act of 1862 prohibited the immigration of the African and Chinese races, while European immigrants were given a lot of support and advantages.</p>

		<p>Several laws and decrees reinforced the anti-Black legislation. The effort to make the black population invisible had to do with the social ideology of the time, a strong Eurocentric racist vision where being European and being white are synonymous with being civilized and superior, thus rejecting ethnic diversity—in other words, a clear manifestation of ethnophobia.</p>
	<p>“But in 1927 Limón changed. And I changed. Before they were two worlds: whites and blacks, and they didn’t mix. Suddenly, there was only one, but always segregated. In all the hospitals, bars,</p>	<p>The indiscriminate imposition of the dominant culture forced Jamaicans to internalize as valid some of the same stereotypes that kept them marginalized and oppressed. The standardization of</p>

	<p>and restaurants, a corner just for us appeared, and on the trains too, since in an old line wagon a Black man accidentally brushed against a Costa Rican and the Costa Rican shot him.” (Rossi, 2014, p. 343)</p>	<p>stereotypes related to the Black provoked a well-renowned scientist in the national sphere, Clodomiro Picado, in a public letter to call attention to the danger that Blacks could bring to the country for fear that Costa Rican blood would be blackened and that the “European blood heritage” had to be rescued. These ways of treating the “other” show that people have different perceptions, which lead to and justify having as its cultural basis an official and dominant discourse that emphasizes the particularities of nationals against Black immigrants to the point that this hegemonic discourse</p>
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		gives white men the right to kill black people.
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Chart 13 Motif: Inequality and Social Injustice

Inequality is associated with social injustice due to exploitation and forced labor. This occurs due to the previous experience of the colonial era, which laid the foundations to continue using the idea of racial differences from a hegemonic perspective that, since then, associates race and labor where there is a power structure that favors the exploitation of people of color. Due to physical differences between the conquered and the conquerors, slaves and masters, or workers and employers, the former were inferior, and the latter were superior and civilized, giving them the right to control the work.

Motif	Quote	Analysis
Motif 2: Inequality and Social Injustice	“The union members resigned from the labor union to be able to work. And the hundreds of strikers returned to work after months of imprisonment and punishment.” (Rossi, 2014, p. 92)	Inequality and injustice generated by ethnicity is a deterministic idea because circumstances make it so; if Black people have no rights, they are not given minimum welfare conditions to live; rather, they live to work.

		<p>They are considered a necessary evil because they are the only labor force with the necessary conditions to endure working in the Caribbean jungle of Costa Rica. For this reason, they easily give up their struggle and accept anything to have work and the minimum to subsist even when it is a hostile and unhealthy environment in which they live and work because in the banana farms there is only hopelessness, sickness, pain, and death.</p>
	<p>“Now, upon arrival, in disguise all the passengers, find ourselves together, but no, it’s not that we mix, but they give up the walls that for four days have made the first</p>	<p>The quote presented highlights a clear critique of inequality and social injustice, through a concrete image of the separation of passengers on a ship that</p>

	<p>and third class invisible. Now we see them, the third class are like a hundred blacks and the first class are tourists from New York.” (Rossi, 2014, p.112)</p>	<p>symbolizes deep-seated social and racial stratification. The fact that during the journey the passengers have been divided by “walls” between first and third class alludes to a structure of both economic and racial segregation. The phrase “it’s not that we mix, but the walls that for four days have made the first and third class invisible give up.” has a double meaning: on the one hand, it indicates a moment when physical barriers disappear, but, on the other, it makes it clear that social and mental barriers remain intact. The gaze of the first to the third reflects a dehumanization. it</p>
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		<p>shows how even in an enclosed space like a ship, social and racial hierarchies persist. The momentary visibility of the hundred blacks is not a real integration, but a superficial exposure that remains marked by inequality.</p>
	<p>“One rainy night, when Irene was undressing to sleep, Orlandus saw some bruises on her back. 'What’s that. 'It’s nothing. 'Yes, what happened to you' 'I fell' 'How, backwards?’ 'Yes, cleaning Mrs. White floor'. 'You’re lying to me. Irene shrugged her shoulders. She had already</p>	<p>Abuse and mistreatment occurred on banana farms and in the American zone, where “gringos” and their families lived. They employed Black maids, who had to endure exploitation, physical punishment, and underpayment out of necessity. The right to mistreat and abuse Black employees is normalized through the discourses, social practices,</p>

	<p>gone weeks covered in bruises....</p> <p>Several days later, Irene returned with a bruise on her face.</p> <p>'Youh guine tell me once and for all what is happening! If Mrs. White's floors are that slippery, you're going to stop working at that job immediately.</p> <p>'And how the hell are we going to eat?' Irene replied bitterly, 'You're useless, you should have found a job by now. That lady hits me since the beginning.'" (Rossi, 2014, p. 164)</p>	<p>and values of a given society that regulate the behaviors of people who have certain ideas of superiority and that are imposed by "the upper class," the whites, who own the train and the banana plantations and who therefore see this type of behavior regarding their employees as normal.</p>
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Chart 14 symbol: drums

Drums were used by Black people in religious ceremonies, spiritual rituals, and celebrations. They were used to communicate through sound signals, and their sounds helped establish an important connection with deities; therefore, they are a symbol of

supernatural power. The rhythmic percussion of the drums made them dance frenetically, putting them into a trance, which somewhat relieved their grief.

Symbol	Quote	Analysis
<p>Symbol 1: Drums</p>	<p>“At about 9 o'clock they began to hear the drums, a rhythm of four by four and the fourth beat in silence....</p> <p>It was a warm and clear night. Soon after riding, the drums stopped and the voices rose, slow and magnificent over the pastureland, the cocoa and banana plantations....</p> <p>They had stopped singing and were passing each other a vessel from which they drank after saying out loud 'in the spirit.'</p> <p>' What are they drinking? Leonor asked, while getting off the horse.'</p>	<p>Drumming is part of Black people's beliefs, cosmogony, and cultural roots, where drumming, dance, and trance connected them to their essence, to a spirit or ancestor, and could last for hours. They always met in remote places, and their rituals began at night. They did so because local authorities rejected and frowned upon them. These Caribbean immigrants brought to Limón not only their workforce, but also they brought with them a whole religious and spiritual world that was</p>

	<p>'a calalulu infusion, I think'....</p> <p>The dancers began to move in a circle in a counterclockwise direction.</p> <p>The beating of the drum shook Orlandus and lifted him off his feet. He recognized the song that called out to the dead.</p> <p>They shouted it, bending their waist....</p> <p>Orlandus knew those words had power.</p> <p>The drums' rhythm accelerated.</p> <p>'But, Leonor, oh come...!' She looked back at him with her dark eyes and mixed in with the dancers.... Then he saw her in a trance, ceasing to be herself and at that</p>	<p>part of their traditional medicine. They practiced it because it allowed them to cope with the sorrows of their poor living conditions, and this helped them positively control their energies.</p>
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	<p>moment he could no longer follow her. Leonor left. And he was leaving too, that was abandonment, the beginning of the journey.” (Rossi, 2014, pp. 65-67)</p>	
	<p>“Nathan accepted and they agreed to a pact above the bonfire, and they took each other's arm and recited a spell while behind them they began beating drums. They went around the bonfire, the drums beat faster and faster, sealing the deal. Gradually the St. Kitts joined their chief and shouted with a hypnotic rhythm ... they had danced together the whole night, that Nathan was sending messages and that the St.</p>	<p>The power of the drum summons people, and the obeah man makes a pact to go on strike. Upon hearing the drum anywhere, the men go on strike. The drum symbolizes spirituality and commitment to shared values that determine their actions. These are part of their ethical and moral principles, which in this case establish cohesion to unite them in the fight</p>

	<p>Kitts, wherever they were, when hearing Nathan's drums went on strike.” (Rossi, 2014, p. 85)</p>	<p>against injustice and abuse.</p>
	<p>“... two drums appeared, one big, one small. The women in white and red began the chants with the rhythm in the background. They were songs full of melancholy. They spoke of the Jordan River, of a very faint line between the living and the dead, about torrential rains ... he regretted never having enough courage, strength and will to enter into the strange religion of his mother-in-law; he closed his eyes and wished that the chants and drums</p>	<p>The drums were played to bid farewell to Nana's husband and Orlandus's father, as she believed in revival ceremonies, signaling the deceased to return to Africa. The importance of drums in Jamaican life stemmed from their connection to rituals and beliefs, as well as their use as punishments. Drums were common in festivals and parades like Coronation Day. The U.N.I.A, also used them to accentuate ceremonies and speeches.</p>

	would last forever.” (Rossi, 2014, p. 389)	
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Chart 15 symbol: Blues

The Blues, as the name suggests, refers to a type of music with a slow rhythm and a melancholic tone. It developed from the songs sung by African slaves on plantations and from prayer songs, and like them, it attempts to express feelings rather than tell stories. The Blues incorporates rhythmic shifts from strong to weak, a technique known in music as syncopation. This strategy breaks the regularity of the rhythm, making it softer and slower, as Orlandus experiences in various passages of the novel.

Symbol	Quote	Analysis
Symbol 2: Blues	“Dressed in tails and walking through Harlem ... he heard coming out of some bars and cafes a music that sometimes... he had heard from the band at the Hipico Club in Siquirres.... It was a little bit like what Nana sang. They were melodies and yet they were not, their rhythm was different, when one was	That music reminded him of the songs his mother used to sing, filled with sadness and melancholy, which, like singers of this genre, express their feelings. He felt identified when he heard them. Those unexpected changes of tempo were like his life: some euphoric, others feverish,

	<p>waiting for a beat, it did not come, it came later, and at a different speed than the rest. But it was not a hurried music, on the contrary, it made him think of the men of Limón.... He asked Gwendolyne what the music was. 'That's blues,' she replied.” (Rossi, 2014, p. 192)</p>	<p>some moments of happiness and optimism, and others embarrassed and frustrated. His life moved between those high and low beats of deep feeling that defined him so well.</p>
	<p>“And she started explaining to me that the blues was like that because of its blue notes, which were sad notes. She explained to me about those notes and the up notes, which were optimistic notes. Optimism was called 'sharp' and the opposite 'flat.' She gave me as an example a sustained mood, she played the upbeat note. Then she gave me as an example a mood that is discouraged: she played the flat note. I told her that the flat was</p>	<p>By assuming himself as a man “in flat” he was accepting that he was a deeply sad man, a very impressionable person who was greatly affected by unpleasant smells, lights, and crowds, making him seek solitude, and that is why he identified with the flats of the blues— slow and melancholic.</p>

	<p>sad but deeper. She nodded her head. Then I realized, Talita: I was a man in flat.” (Rossi, 2014, p. 294)</p>	
	<p>“From that moment on, the jazz orchestra was in charge. There were no more speeches, no more marches, no more hymns ... Professor Gibbs played St. Louis Blues as they dug the hole. Just before lowering the casket Denmark said something in his mother's ear. Irene opened the coffin for him, and he slid the clarinet in. As they were making the last shovelful of dirt, the Yankee's Band was playing Careless Love.” (Rossi, 2014, pp. 390-391)</p>	<p>At Orlandus's funeral, his favorite music was played to bid him farewell. Much of his life was surrounded by sadness due to his helplessness and frustration and his inability to face many situations that required the strength of character he lacked. The funeral featured his favorite piece, and his clarinet accompanied his burial. His wife allowed it because it is what he would have wanted before the hymns sung by the U.N.I.A band.</p>

Chart 16 symbol: Nanah (Orlandus’s mother)

There is a very profound relationship between Orlandus and his mother Nana, as he inherits all his sensitivity from her. This worried Orlandus even when he managed to immerse himself in that world of mysterious songs. They soothed his heart, and even though he believed in the oils and drinks she made to cure physical and spiritual ailments, he was still ashamed of them. He felt both attraction and repulsion.

Symbol	Quote	Analysis
Symbol 1: Nanah	<p>“His mother laughs, she says: 'The jungle behind Cahuita is very mysterious. But happiness is nothing. There is something better.' Orlandus' eyes burned. He remembered the flowers and the pact with the snakes, but a sense of ridicule forced him to silence. When he was very young his mother's secrets disgusted him and revolted him. And he also liked</p>	<p>Nana was born with the gift and ability to connect with the spiritual world through trance in order to request its help by using plants and oils for healing. It is an ancestral connection that unites her with Orlandus because he also has that gift but he did not develop it or enhance it, probably due to his lack of character. This ancestral power has been practiced since prehistoric times; it is</p>

	<p>them. He lowered his head:</p> <p>'Yes, Mummah, that something comes from you.'</p> <p>'No, it does not come from me, it comes from the past. You know it, I had it in my hand and I reached out and you took it. That is why we are united.'"</p> <p>(Rossi, 2014 p. 104)</p>	<p>the belief in a world populated by spirits with whom one can connect through appropriate rituals. It is a traditional belief linked to nature that she inherits from him.</p>
	<p>"She tries to say that there are drums that intoxicate and heal. 'They come from Africa,' his mother always told him in a low voice, so that his father couldn't hear, 'we carry them inside us, like the power of the Yumma doll like my name, Nana, in honor of Nana Benaba, who was born in</p>	<p>In this passage, Nana tells Orlandus that, like her, he carries the power of the drums within him. Drums that intoxicate because they invite a trance, a state of expanded consciousness where the senses increase their perception, helping the person delve into realities</p>

	<p>Kumasi.” (Rossi, 2014, p. 143)</p>	<p>that are not visible to the naked eye, which is a powerful state. It is based on the knowledge of past generations. The Yumma doll is associated with ancestral knowledge that fosters the health of the mind, body, and spirit. Nevertheless, this ancestral power frightens Orlandus.</p>
	<p>“One day and I could not get out of bed. My parents arrived from Kingstone, and I was very impressed by seeing my mother. She was in her seventies, and I thought she was beautiful, but it was not just that, it was her energy. A vigor that emanated from her walk, from her skin. Prince</p>	<p>During Orlandus's illness, Nana sang with him and applied to him the oils she made with the special plants she knew. She wore white because that color symbolizes purity, renewal, peace, and hope. It attracts new energies and helps one attune to spiritual energies that ward</p>

	<p>on the other hand was a wrinkled and complaining being. Mummah would come in dressed in white and enter the light. She would put her oils on me, we would sing.” (Rossi, 2014 p. 367)</p>	<p>off negative ones. Orlandus now understands and accepts what he rejected in his youth. He feels relieved and closer to his mother through these songs, which, like the blues, induce a deep emotional state.</p>
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Chapter V

Conclusions and recommendations

This space is dedicated to presenting the conclusions reached in this research, according to the question that generated the study posed in the first chapter, as well as the explanation of the three specific objectives based on the results of the aspects analyzed in chapter four. Recommendations will also be provided for future researchers who wish to conduct literary analysis of this novel or any other historical novel.

5.1 Purpose of the Conclusion:

The purpose of this study is to know how in this historical novel, the author manages to portray the life of Jamaicans in the Limón of the early twentieth century, an exotic Limón with its music, rituals, costumes, and struggles with prejudice and racism, experiences that are shown through its main character, Orlandus Robinson. It is the story of Black Jamaicans, their mistreatment by their employer, and the republic's lack of support.

5.2 Conclusions:

In order to achieve the success of the research on the novel *Limón Blues*, a general objective and three specific objectives were established, and an explanation of how these objectives are achieved will be given below.

5.2.1 Analyze how Orlandus' life becomes a struggle against the labor exploitation of Afro-Caribbeans in Costa Rica based on Marcus Garvey's thought, which in turn reinforces the sense of identity based on shared history, origin, and culture.

Many of the events in the life of Orlandus began in his childhood, and the fact of having been raised under the influence of his mother's beliefs affected some of his decisions throughout his life, a life that changed when he decided to join the different movements of struggle to obtain labor improvements and a dignified life for the workers of the United Fruit Company. His commitment to this cause was reinforced when he came in contact with Marcus Garvey and his ideas. He helped to create and became an active member of the U.N.I.A. He was one of those chosen to lead the preparations for the arrival of the blacks in Africa. However, the failure of this enterprise plunged him into a great depression that did not allow him to continue with his life in a normal way until his death.

5.2.2 Examine how the sense of identity helps the mobilization of blacks in various protests, riots and strikes against the railroad and the banana company.

The sense of identity is profound because it motivates social actors by giving meaning to their collective actions, needs, and discourses. Recognition as a different collectivity in the eyes of "the others" is a means of channeling protests and grievances against the company for which they work. This resulted in the creation of an organizational structure that features a flexible hierarchy, multiple levels of authority, and collaborative decision-making. This structure fosters and facilitates solidarity work, as evidenced by their request for support from St. Kitts to join the strike, thereby enhancing their ability to achieve their goals. During sermons, Wesleyan reverends influence them

to resist exploitation and demand respect, making them see the union of all blacks as the only way to change.

5.2.3 Determine how the ideas of Marcus Garvey, which Orlandus supports, fuel struggles against labor exploitation.

Marcus Garvey fought against the discrimination, exploitation, and racism suffered by the Black community and encouraged pride in African-descendant identity. He encouraged supporting each other in times of adversity. His speeches conveyed hope for these oppressed people and encouraged them to be proud of their race: “Rise up, mighty race, achieve whatever you wish” (Garvey, 1928) He also asked his people to be united and to show solidarity in order to face common challenges so that they could grow individually and as a collective. This motivated them and gave them strength. Hence, through different media such as the U.N.I.A. and the newspapers that circulated, these empowering ideas were spread to fight against the exploitation to which the United Fruit Company was subjecting them.

5.2.4 Analyze the historical-social context of Limón in the period of Orlandus Robinson's life from the time he arrived in Limón in 1904 until his death in 1933.

The relationship between the Black Jamaicans and the Costa Rican state was both circumstantial and permanent, characterized by the Blacks' disinterest in Costa Rica and the country's lack of interest in them. They were always considered foreigners even though they had been living in the country for many years or were Costa Ricans by birth. Moreover, they maintained a stronger sense of British identity rather than Costa Rican identity, as the state opposed their integration.

The main source of work at the time of the novel was in the banana plantations, where blacks were willing to work because they had experience growing them in Jamaica. That is how they started working for the United Fruit Company.

The law prohibited the blacks from owning land, and they were confined to live in the Atlantic zone. Thus, they could not move to other parts of the country, and they had to stay in Limón even when there was no work, often being forced to plant to survive.

With Marcus Garvey and his movement, they were able to develop more and better strategies for their struggles until the Garvey movement collapsed due to the frustrated return to Africa. The banana company left Limón and moved its plantations to the Pacific, and the blacks could not go due to the government's prohibition that did not allow them to go to other areas of the country. Finally, they were gradually integrated into mainstream society through an educational process that forced them to go to the state school to learn Spanish and Costa Rican cultural values.

5.3 Restatement of the Research Question:

The novel *Limón Blues* by Anacristina Rossi is of a historical nature, although different from those written in the first century because Rossi intentionally uses as a source the Limón newspapers that circulated at the time in which the story is set.

Decolonial perspectives emphasize subordination to the British Empire, with race as a major theme. The Jamaicans were the subordinated group, and the British were the hegemonic group who exercised their power by breaking their belief system, their language, their culture in general, until forcing them to turn into loyal British subjects.

Throughout the novel, it is also shown how the presence of the United Fruit Company not only dominates the province of Limón but also has significant influence in national politics, thanks to its powerful economic influence.

In this work, it was possible to verify how the author describes the search for identity on the part of Jamaicans. At first, they were denied their identity and forced to adopt British norms. Then they searched for their African roots as a source of belonging and pride. In the end, they unwillingly assimilated into the Costa Rican culture. The author also emphasizes their fighting character to be recognized and respected as a race and as a working social class. These struggles are described in detail, as well as the abuse, mistreatment, and dehumanization of the Jamaicans. Institutionalized oppression is carried out under the protection of colonial concepts of race, inferiority/superiority, and civilization/savagism. Simultaneously, the main character's personal melancholy and Marcus Garvey's revolutionary longing resonate. The Blues and class awareness reflect Marcus Garvey's melancholy and longing for not achieving his personal dreams of race, particularly his frustrated return to Africa.

These outcomes are achieved with the analysis that is present in the tables of chapter four, where quotes from the novel evidence, exploitation, social struggles, racism, injustice, Marcus Garvey's ideas, and frustration. All of this took place in Limón between 1904 and 1933, the period in which Orlandus lived in the area. This novel of historical character frames fictional characters and stories along with real characters and events where Rossi tried to rescue the glorious history of a Limón that she knew as a child, and perhaps idealized, and therefore, wanted to recover in her work through that cosmopolitan grandeur of ostentation in some of its buildings, clothing,

parades, music, dances, and drums, aspects in which the lives of the characters are encrypted.

5.4 recommendations

The following recommendations are important to consider for people interested in doing literary analysis with characteristics similar to those of the novel *Limón Blues* at their own discretion:

1- Familiarize yourself with the idiomatic references that appear in the text, since in some passages of the novel, vernacular vocabulary of the time, Jamaican English, is used.

2- To understand the little-known historical context of the cruelty and discrimination suffered by Jamaicans in Limón and the lack of help offered by the state, support, recognition, and incorporation were given to them until mid-twentieth century.

3- Understand the historical context in which Anacristina Rossi writes this novel. It is a time of the decline of the welfare state in Costa Rica, which provokes a concern and interest in issues of identity and gender.

It is important to keep these recommendations in mind to better understand and enjoy this wonderful novel, so rich in details and information about the history of Limón.

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