The Psyche of Characters in Abubakar Adam Ibrahim’s *Season Of Crimson Blossoms*

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Abstract

Literature captures and re-echoes reality and its intricacies in whatever society it is located. Thus, this essay investigates the relationship between Literature and Society using psychoanalytic literary criticism to examine Abubakar Adam Ibrahim’s *Season of Crimson Blossoms*. The study adopts the Freudian strand of psychoanalysis with much attention to the conscious and unconscious tenets, to explore what results to neurosis, obsession, depression, trauma amongst other psychoanalytic issues in the text. The study is foregrounded on the premise that so far, the literary canon the writer of the text represents has underscored the psychological dimensions of his literatures. Hence, general attention is always appropriated to the socio-political, historical and other such motifs, other than the psychological. By ascribing central importance to the indices that Freudian psychoanalysis has a place in the criticism of the novel, the paper finds that issues that insinuate bigotry like, political, religious, social, and otherwise as seen in the text can be explored via an exploration of the inner recesses of the characters and the elements that underlie them. Thus, the study concludes that humans should not be judged on the premises of their actions or inactions whether negative or positive, or from mere political, social and economic perspectives. Rather a journey into their psyche to ascertain experiences that inform their individual personalities should be key in figuring who/what these people are or become.

Introduction

This essay investigates the relationship between literature and society using the Freudian psychoanalytic criticism as an investigative mechanism. The essay enshrines the relationship between literature and society; where it asserts the cordial relationship betwixt the duo and further gives credence to embracing the psychological dimension of examining Abubakar Adam Ibrahim’s *Season of Crimson Blossoms* against the sociological amongst other factors. The credence ascribed to the psychological approach is in an attempt to distort the cemented dominant edge of interpreting literary works based on realities that encapsulate the political, cultural, religious and socio-economic with an approach that proffers the interior/human mind in deciphering meaning within the canon.

*Season of Crimson Blossoms* is a contemporary Nigerian work of fiction that borders on realities enshrined within the frames of politics, religion, violence, escapism, cultural differentiation and influence, sex amongst others. It presents the heinous and cancerous realities within the Nigerian land space which has left her in a state of abysmal dysfunctional retrogression. In essence, the essay examines and offers insight into the various ways people are driven by psychical conflicts and imbalance which subscribes to the workings of the unconscious and conscious mind, even infantile repressive desires that surge up to constitute in people later in life, attitudinal changes that
will affect them and their society in general. In account for why psychological repression gives a clear cut path to character representation in Ibrahim’s *Season of Crimson Blossoms*, each of the characters is seen in a peculiar way showing the mark of a tragic past with a mixture of their own personal, unacknowledged stories of loss and pain, with lingering memories which are unwelcomed, yet unavoidable.

Since psychoanalytic criticism is a promising tool for the exploration of human psyche/character portraiture, in its examination of the key characters, the essay explicates in all sense the place and viability of the “conscious” and “unconscious” motivations as a model guide to understanding the workings of the interior of people/key characters, which is the crux behind Freud’s development of the theory. Thus, Dobie shades light on the unconscious as hidden from the conscious mind and further compares it with that small portion of an iceberg that is visible above the surface of the water, with the unconscious likened to the powerful unseen mass below it. Pointedly, this essay aims to show how these repressed thoughts, feelings and ideas re-enact themselves from the unconscious of the characters to find outlet, take over and influence their behaviour.

In light of the foregoing, the Nigerian novel over the years has drawn attention due to its maturity into a wide field of discourse, following the robust development/globalisation of the Nigerian State. As such writers of all kind capture these realities that border on politics, ethnicity, religion, violence, sex, disillusionment and so on. Principally, the readings have been largely on the sociological dimension, where critics have approached their criticisms from the social, political and sometimes historical perspectives. These studies are pertinent hence, they have been one way or the other immersed into understanding the dimensions of Abubakar’s work. Generally, there has been a dearth of criticism on the psychological dimension of the Nigerian novel. Responsively, so far, there has been no adoption of psychoanalytic criticism in the study of Abubakar Adam Ibrahim’s *Season of Crimson Blossoms*. As this may be accounted for, not only because of the recency of the novel, but mainly due to the fact that literary criticism of novels from Nigeria has been sketchy towards psychoanalytic criticism.

This study fills this gap by employing Freudian psychoanalysis in establishing the link between Literature and society in response to issues that permeate the region represented and Nigeria at large, displaying the manner the Nigerian novel reflects and reconstructs contemporary issues via a paradigmatic shift from the usual sociological approach, to a perspective that is psychological. Although Abubakaris not the only novelist to capture the experiences he did about the region, however, in his creative effort, he illustrates the different stages of the experiences as well as the changes in his society/region through his treatment of a variety of issues with a great sense of balance and realism.

**The Psychoanalytic Theory**

The study of human psyche and personality development in several endeavours, with reference to psychology, literature, art, philosophy, cultural and film studies theory have their emergence from Sigmund Freud, and in Alfred Alder and Carl Jung’s psychoanalytic theory from the nineteenth century which is referred to as psychoanalysis in psychiatric practice and even in literature. Freud’s
fundamental contribution in this light was to open up the entire realm of the unconscious to a systematic study, and to provide a language and terminology in which the operations of the unconscious could be expressed. Thus, his influence on modern thoughts has remained fresh and constant due to its revisions, refinements and assimilations from/into the old framework. Aside the theory of the unconscious, Freud also pays attention to the Oedipus and Electra complex, trauma, repression and so on, which this essay bothers on.

Freud expounds on the sexual origin of humans where he uses a mother-child relationship as his model to show how submerged repressed infantile incestuous desires could extend to symbolic manifestation of unconscious wishes in dreams, jokes, errors and so on. He shows the significance of the “unconscious” to individual psychical development where he opines that a child’s dependence on its parents especially its mother for food and protection and care does not stop at the biological. This, to him, is the first ‘dawning’ of sexuality which is usually the first manifestation of “the unconscious”. The small boy will suck its mother’s breast for milk, but will soon discover later that this biologically essential activity is also pleasurable. Thus, the baby’s mouth is not just an organ of physical survival but an erotogenic layer the child might reactivate a few years later by sucking its thumb and later by kissing and ultimately a sexual desire for its mother follows. According to Freud, this act of primary repression and the process of maturing into manhood is what he called "Oedipus Complex".

Eagleton (2008:135) opines that:

The centrality of Freud’s Oedipus complex is the structure of relations by which we came to be men and women that we are. It is the point at which we are produced and constituted as subjects. It signals the transition from the pleasure to ‘reality principle; from the enclosure of the family to society at large, from Nature to Culture…Moreover the Oedipus complex is for Freud the beginning of morality, conscience, law and all forms of social and religious authority.

For Freud’s Oedipal Complex, the human process comes with a split, which is torn between conscious and unconscious, with the unconscious always turning to plague the former. Undoubtedly, Freud and his models of the human psyche still remains fundamentally the core of psychoanalytic criticism. It is on this basis that Bressler (2003:132) asserts that:

The foundation for all forms of psychoanalytic criticism irrefutably belongs to Freud and his theories and his techniques developed during his psychiatry practices. Whether any practicing psychoanalytic critic utilizes the ideas of Jung, Frye, Lacan or any other psychoanalyst, all must acknowledge Freud as the intellectual center of this form of criticism

Jacques Lacan is one of the psychoanalytic theorists who disagree with Sigmund Freud in his postulations on the nature of the psyche. He attributes and expounds it on the basis of ‘new linguistic and literary principle’ thereby offering new insights into the understanding of psychoanalytic criticism. According to Lacan (1993) in Odiwo (2009:38)

The unconscious is not a chaotic mass of disparate material as might formerly have
been thought, but an orderly network as complex as the structure of a language. What
the psychoanalytic experience discovers in the unconscious is the whole structure of
language.

Ian Watt (1957: 121) states that writers of novels that apply psychological precepts have shown
their strength of the psychological in two ways:

Indirectly, by revealing the characters personality through his actions: or directly by
specific analysis of the characters various states of mind. Both these methods of
course can be and usually are combined and they are usually found in conjunction
with a narrative structure designed to embody the characters development and to
present him with crucial moral choices which bring his whole personality into play

In a similar sense, Sussman (1993:45) observes that "the history of psychoanalysis may be
regarded as a series of revisions undertaken to in order to correct, modify and supplement the
biases operative in the various sub-bodies of Freud’s writing".

This suggests that despite heavy criticism of Freud’s works, it still remains the core and starting
point of psychoanalytic discourse. As his structure of the psyche and his insistence on the viability
of the unconscious, are constructively imperative to the core of this essay. Moreover,
psychoanalytic criticism provides a stimulating approach to literary analysis because it emphasizes
that human beings are complex, yet understandable creatures’ who often fail to note the influence
of the unconscious on both their motivations and everyday actions. Furthermore, psychoanalytic
criticism provides a stimulating approach to literary analysis based on its complexity. This is why
Freud opines that, there is a relationship between the world of the writer and his writings, thus the
writer’s works reflect his most personal wishes and fantasies. It is in solidifying this claim that,
Barry (1995:98) holds that:

The effects of psychoanalytic literary criticism at its very simplest can be the
psychoanalysis of the author or of a particularly interesting character. In this directly
therapeutic form, it is very similar to psychoanalysis itself. Closely following the analytic
process discussed in Freud’s Interpretation of Dreams (1950). But more complex
variations are possible. The concept of psychoanalysis can be deployed with reference to
the narrative or poetic structure itself, without requiring access to the authorial psyche as
the funding text of psychoanalysis themselves be treated as literature, and re-read from the
light of their formal qualities in their theoretical context

This implies that psychoanalytic literary criticism can be deployed in the study of an author’s life
in relation to his work or character in his novel. This further explains Freud’s assertion of a cogent
and cordial relationship between the world of the writer and his writings, as the writers works reflect his most personal wishes and fantasies, which he (Freud) calls psycho-biography.

**Repression, Psychosis, Neurosis and Obsession in Selected Characters of *Season of Crimson Blossoms***

Abubakar Adam Ibrahim’s *Season of Crimson Blossoms* revolves around characters whose disorientation is engineered by their societal construct. This tilts towards, capturing in a holistic sense the first and most typical impulse towards self-realization/actualisation. Hence, their presentation is hinged on the shattering force of trauma, pain and loss. In line with the general disorientating tendencies, running through the mind of the reader in his/her view of the characters. Central characters are presented as vividly capturing and representing the psychoanalytic concepts of repression, psychosis, neurosis, and obsession and so on. With these attributes evident in the character(s) of Hajiya Binta Zubairu, Hassan Reza Babale, Faiza Aminu, Mallam Haruna and Hureira to mention but a few.

Hajiya Binta at the center of this text is in constant conflict with issues that contend with her past. These range from her forceful marriage to Zubairu, whom she neither knows nor loves, to their vigour less love life, and how he treats her and the children. The social construct that denies her the chance to find expression in herself, is significant in depriving her show of love and affection to her own son Yaro. So that, she reserves no moral right to call him by his given name, Murtala. This and other issues, were repressively submerged into her unconscious; not deliberately though, however with the intention of not remembering them anymore. Reza’s emergence first as a thief in her life brings back with an ebbing gusto the spark that digs up into consciousness what has been repressed. Thus:

> she discerned the pungent smell of Marijuana coming off her assailant. And with that offending smell came gusts of memories eddying in little swirls around her mind (7). This explains the first encounter Hajiya Binta has with the lord of san siro, Reza. Ordinarily, her concern should have been those of fear and resentment towards her assailant, who has not only come to steal from her, but also threatens her life with a sharp dagger around the neck. She is rather flung back down memory lane, encompassed in the pains of her dead, weed smoking son Yaro; that she never had the chance of telling how much she loves:

> … he took her things and left, having sown in her the seed of awakening that will eventually sprout into a corpse flower, the stench of which would resonate far beyond her imagining (9).
The above lines reveal Hajjiya Binta’s unresolved conflict, one that lingers due to the many tragedies she has endured, which eventually constitutes the behavioral disorientation that emanates through her psychosis and trauma.

According to Eagleton (2008:159), psychosis occurs when “the link between the ego and the external reality is ruptured and the unconscious begins to build up an alternative, delusional reality”. She adds that if the neurotic may develop a paralysed arm, the psychotic may believe that his arm has turned into an elephant trunk. Since, in the Freudian psychoanalytic theory psychotic and neurotic thoughts and perceptions are severely impaired. Binta’s character in the text is presented as one that is assailed by series of psychical conflicts that keep birthing one form of disorientation to another. She is a fifty five year old woman amidst a dense and a heated wall of religiosity, segregation and to some extent social subjugation by the fact of being a woman. Her psychical conflict, neurosis, trauma, and obsession kick starts with not just the pain of her early marriage at about sixteen years to a stranger for a husband. But with the suppression of her sexual experiences with him that lacks the vigor and tenderness marriage is supposed to come with. Following her status as an aged woman, with a supposed piety, Hassan Reza Babale, the rogue, young enough to be her youngest child, if not grand child is not supposed to be a consideration in her list of suitors, if marriage is still of reverent value to her. However, the psychical creation that controls her thoughts after the first encounter with Reza eventually betrays her, thereby, paving way for the repressed to pop up. Thus:

… his arm crushed her breasts. She realized, even in the muted terror of the moment, that this was the closest she had been to any man since her husband’s death the years before… (7)

This singular encounter transports back memories of her failed sexuality. So much that, even in a situation that presupposes a life and death situation, she could have space enough to let her mind dangle between the thoughts of her closeness at that moment with her assailant, as against being freed from his grip. This experience further indicates how much she has always wished for it to transcend what she always gets back then. The text recounts: “… the friction of her rear against his jeans made his crotch bulge and push hard against her… (8)” The above describes the provocative signals the contact with Reza sends to her system. Which reawakened her repressed feelings and with a quick succession aids her recollect, ponders, compare and critically analyze the sexual relationship with Zubairu her late husband:

“…as she lay in bed… the sound filled her heart with tranquility and she closed her eyes to savor the sensation. Images of her late husband, Zubairu, the stranger she had spent most of her life with, flitted her mind. Every time she thought of him, he seemed to be smiling, something he had not been famed for doing so often. Memories of his touch were shrouded in a decade of cobwebs. What she recalled, albeit vaguely was the sensation of his hands pressing down on her shoulders, his lower lip clamped down by
his teeth to suppress his grunts as his body hunched over hers… these memories were vivid. A strong arm around her, crushing her bosom. A strong body behind her. A bulging crotch pressed hard against her rear…”(24).

Binta’s predicament enclaves the sexual deprivation from her husband Zubairu; owing up to the fact of her inability to institutionalise a change in the order of things, her desires were pushed into the background. As explained earlier, individuals suffer trauma when certain memories are inevitably slipped into consciousness, mostly as dreams, hallucinations, constituting psychical imbalance(s). This simply accounts for why at the feeling of “a strong arm crushing her bosom and a strong body behind her”, the quest for exploring what she has long ago been denied suddenly resonates. Ibrahim’s presentation of Binta’s character shows that, she seeks intimacy with her man. But the high and lofty walls of hindrances, socially and religiously from her community, championed by the popular marriage counselor of Kibiya, Dijen Tsamiya who counsels Binta and indeed other marriageable young girls on the do’s and don’ts of marriage, submerged her quest. Regardless of these restrictions and social construct, Binta Zubairu always wants her sexual life with her husband satisfactorily. So after being married for three years with two kids, she decides to disregard the words of the marriage counselor and explore her sexuality with her husband as a way of letting out what she has always wanted thus:

Binta finally made up her mind to be more adventurous after their second son, Munkaila, was born. They had been married three years then and that was enough for her regardless of what Dijen Tsamiya, the marriage counselor of kibiya, had told her on the day of her wedding. When he is done put your legs up so his seed will run into your womb… Don’t look at him down there. And don’t let him look at you there, either, if you don’t want to have impious offspring… and don’t go throwing yourself at him. You wouldn’t want him thinking you are a wanton little devil now, would you?...(51-52)

Following this harsh decision, Binta takes it upon her to let her desires break forth by enjoying her sexuality with her husband (Zubairu). She is, however, faced with the usual resistance from Zubairu, which has constantly been the case, leaving her unsatisfied, heart-broken, and teary with her desires relegated:

… two nights later, when he was tossing and turning on the bed next to her, she knew he would nudge her with his knee and she would have to throw her legs open. He would lift her wrapper, spit into her crotch and mount her. His calloused fingers would dig into the mounds on her chest and he would bite his lower lip to prevent any moan escaping. She would count slowly under her breath, her eyes closed, of course. And somewhere between sixty and seventy – always between sixty and seventy – he would grunt empty himself and roll off her until he was ready to go again…(54)

The norm for Zubairu, when it comes to sex, is explicated above. With him, there is no need for any silly ceremonies before, during and after sex. This goes on for Binta, more like a case of sexual
abuse. Relating this painful event to her contact with Reza, it becomes glaring that the promptings of her repressive past does not only resonate with a strong urgency but has consequently found expression through her involvement with him. The lines below capture and explain her denied biddings:

…she wanted it to be different. She had always wanted it to be different. And so when he nudged her that night, instead of rolling on her back and throwing her legs apart, she rolled into him and reached for his groin. He instinctively moaned when she caressed his hardness…what the hell are you doing? The words half-barked, half-whispered, struck her like a blow. He pinned her down and without further rituals, lifted her wrapper. The tears slipped down the side of her closed eyes before she got to twenty (54).

Psychoanalytically, people repress certain denials, painful and unspeakable memories in their unconscious mind, with the hope of never seeing or remembering them again. However, as fragments of their lives they always resurface when the need avails itself. Hajiya Binta’s body contact with Reza and the provocative signals/images it ignites catapults her back, and in its re-emergence awakens her past. By and large, creating a scenario of satisfactory fulfillment of what has been long denied and submerged, finding outlets, in a younger person, known for his deviance and a spree of criminal activities. The lines below put it thus:

She was amused by his startled expression and offered only the faintest resistance when he undid the wrapper and looked at her. She allowed him to sit her on the cushioned stool before the dressing table. When he knelt before her, she turned her face away and pressed her thighs together. But once he prised them apart, gently, and took his tongue to her, she held his head of miniscule anthills and quaked. And because they were alone in the house, because she had always wanted to, because she could not stop herself, she moaned. With his tongue, he unlocked something deep within her. She soared with tears streaming down her face (60).

Having gained access to her most hidden desires and unlocking her long abandoned womanhood. Binta did not just end up with, the amusement of the ceremonies Reza performed in response to her repressed desires. She was teary again, not from lack of satisfaction this time, but from the joys of gaining a free run way that has unleashed her satisfaction with the singular act. More so, the most intriguing and radical consequence of her repressed past, is a severe fragmentation and disassociation of self. So much so that, she damns the consequences of her sexual escapade with the popular rogue and criminal Reza, irrespective of who was seeing and saying what. This accounts for why she discards the knowledge of Mallam Haruna sighting her at Shagali Hotel with Reza. In turn, she deals a deadly blow to his sexual advances and the mockery from the women at the Madrasa, when Mallam Haruna breaks the news to Ustaz Nura with his wife Murja eavesdropping. She rather, considers and hatches a better option in sending off her niece and granddaughter to her son Munkaila’s house to let her sexuality thrive.
…she wanted Reza, of that there was no doubt. She craved what they had. It mattered to her that at the twilight of her sexual life, her desires had finally been unleashed. She was inching closer to his redemption – her redemption of making him a better person. And all these people including her niece, who had no inkling of the life time of deprivation she had endured, now looked at her with eyes that gleamed with accusations. It was getting to the time when she would have to make a choice between who she was and who she wanted to be. That she had to confront these choices so late in her life was lamentable. (314).

Despite the illicit relationship between Reza and Hajiya Binta, she craves more for what they share. Hence, she does not only wish and regret that, this part of her life is confronting her so late. She further sees her attempts to ensure Reza gets an education and a better life in the end as redeeming and relieving. This she does because, she sees a replica of her son Yaro in him, one whom she could not profess her love for, protect and lavish her affection on. This time, not wanting to allow a similar blonder re-occur. So she damned all suspicion, devised a means of enjoying her sexuality and was ready to man the game as she admits thus;

… My daughter was saying something earlier today, about some stupid flower that waits a lifetime to bloom. Thirty years, she said. And when it does, after all those years, it smells like a corpse… I was just thinking how much like that flower I am. I have waited my whole life to feel… as I do when I’m with you, you know. I shouldn’t be telling you such things but I just need to get it off my chest, you know. No one has ever made me feel this way. But like that flower, after all those years waiting, when I bloom, it doesn’t feel right (210-11).

Binta here knows that there is everything wrong with her relationship with Reza. However, she is helpless, following her past experience(s) resonating with such tenacity that she tries to put a halt to, yet, avails little or no result. Her opening up to Reza, how she feels whenever she is with him, perhaps could be likened to the Freudian concept of the “talking cure” which he (Freud) asserts as a remedy to relief a character of their trauma. Meanwhile, this quest to escape from her escapade still hits a deadlock, as it matters to her that her long repressed desires have finally seen the light of day. Therefore, even in the face of her many resolutions in her solitary moments to put an end to her affairs with Reza. She is unable to, as her psyche is unable to combat that, following the two very critical repressed issues in her life; Yaro’s seeming re-emergence in Reza and the vigor less sex life with her late husband Zubairu, which is now explored as seen thus:

But once Reza called her, not long after Subhi, to announce his imminent arrival, she knew she did not have the strength to go through with her decision (315).

Furthermore, Binta’s long suppressed desire does not only gain expression, but declares her search for love and affection as a natural longing of human experience/existence that we all seek, as unattainable and doomed in a cultural environment that is based on the enslavement of others. In essence, psychoanalytic theory could be said to be seen from a perspective that asserts that, humans
do not shape their world, rather, their world shapes them. Just as the circumstances around Binta and other characters in the text succinctly suggests.

Since Freudian psychoanalytic theory interrogates the psyche of individual character(s) in literature. Ibrahim’s fiction presents Mallam Haruna as one encompassed with psychical imbalances. Whose paranormal obsession with Hajiya Binta is not just alarming but seeks exigency. Mallam Haruna is married to two other women and metaphorically, his transistor radio takes the place of the third if not the first, following the wholesome attention he gives it. However, his obsession for women who are widowed and fresh divorcees would not let him give Hajiya Binta a breathing space, despite her continual refusal of his advances. This obsession is not only seen in his going about bearing tales of fresh divorces and widows. Consequently, it builds in him, a definite psychical conflict that imbues his ignoring Hajiya Binta’s objection, and confronting her son Munkaila, asking for her hand in marriage; “what did you tell the person you went to see?... I told him I want to marry you…” (112). Mallam Haruna’s imbalances yet takes a turn on him, so that even upon having concrete facts on Hajiya Binta’s affairs with Reza, would rather want to device means of attempting to engage her sexually, as against being disgusted.

she felt his hand on her shoulder, a light slap at first and then the hand slid down just a bit…nothing, nothing; he laughed, uneasily. Perhaps we could meet somewhere else.’ What for? Well, he lowered his voice, well, we could just go somewhere else, you know, just get to know each other better. (222).

The lines above answers to Mallam Haruna’s frivolous conflict and obsession with Hajiya Binta, so much so that he expresses his sexual desires towards her, without mincing words:

Haba! Binta, why not give me a chance? I am a match for any young man, wallahi, more than a match even. I am virile and I have experience… Hajiya Binta by God who made me, I am desperate to … well, to taste of your sweetness (280).

Mallam Haruna gets insulted from Binta for the lines above, upon it she tells him to leave her house and not to set foot there again. With a feeling of guilt, loss and insult taking over him, thus:

he felt guilty at first, and then insulted that she had called him depraved, to his face, this woman he loved, this woman he wanted to marry, this woman whose sweetness he was desperate to taste of, this depraved woman garbed in the paraphernalia of virtue (281).

He takes a toll on her, for the guilt, insult, rejection and shame, by unflinchingly meting to her in her own measure, when he tells her of her depravity as a way of easing his untold repression and obsession, thus:

How dare you? When my two eyes are witnesses to your depravity, when I have seen you leaving the hotel with that insufferable bastard Reza? (281).

This revelation leaves Hajiya Binta broken, as she shuffled away. Mallam Haruna’s obsession is still loosed, even at the backlash he has given her. He calls out to her “… with a voice laden with
regrets, and a hint of unfulfilled desires” (281). In response to Mallam Haruna’s obsession with his radio and widowed/divorced women is an unconscious pursuance of probable denial of his oedipal desires and rejections from other relationships. As obtainable with most children, his inability to supplant the father figure in his life and marry his mother, consequently leaves him, solaced, in the transistor radio he inherited from his father at age sixteen in 1969. For just like Hamlet, allows Claudius have his way with his mother and ignore the apparition of his father’s ghost who tries to reveal to him the truth behind his death. Mallam Haruna is perhaps comfortable with the death of his father, but for the fact of the cultural, sociological and religious frames of his society, he clings to his radio:

… he had a long history with radio, running back some forty two years. He was sixteen when his father died in 1969 and bequeathed his son his prized possession – a black silver radio with dual bands, a type they don’t make anymore. He had listened to the world unfold around him, an endless river of tales streaming into his ears. He listened when the civil war ended in ’70, listened when Murtala toppled Gowon in ’76, listened when Murtala himself was assassinated months later, listened when General Obasanjo handed over to Shagari in ’79, and listened when Obasanjo returned in ’99. Neither of his two wives had been a closer companion than the strings of radio’s he had over the years – and he had told them that in no uncertain terms (110).

Conclusion
This paper is an interrogation of the relationship between literature and society, using psychoanalysis as a tool to examine the motivations and inner drive in the characters represented in Abubakar Adam Ibrahim’s *Season of Crimson Blossoms*. Hence, the paper has in a manner affirmed the psychological stance of people. With emphasis on societal happenings, be it; religious, social, cultural, emotional, etc. as forming the crux for character formation and personality construction. Without mincing words, it captures the dynamics of the Nigerian space, giving credit to the writer and suggesting to writers what fiction connotes contemporarily. With obligation versus personal freedom, desire and death, the psychological dimension of this text cannot be entirely displaced, as it suggests a working of the psyche of individuals.
References

Primary Source

Secondary Sources