

TRAUMA, REMINISCENCES AND THE MEMORY SYMBOL IN SELECTED CHARACTERS IN ABUBAKAR ADAM IBRAHIM'S *SEASON OF CRIMSON BLOSSOMS*

Audee T. Giwa & Bijimi, Jesse

Department of English and Drama,
Kaduna State University, Kaduna-Nigeria

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 texts. The study is fore grounded on the premise that so far, the literary canon the writer of the text represents has underscored the psychological dimensions of their 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 essay 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 psyche 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.

Keywords: literature, society, psychoanalysis, character

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 within the area based on realities that encapsulates the political, cultural, religious and socio-economic with an approach that proffers the interior/human mind and motivation ample space in deciphering meaning within the canon.

As contemporary Nigerian Fictional work that border on realities enshrined within the frames of politics, religion, violence, escapism, cultural differentiation and influence, sex amongst others. Abubakar Adam Ibrahim's *Season of Crimson Blossoms* 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 imbalances, 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 (56) 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/globalization of the Nigerian State. As such writers of all kind write to 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 as a type of the Nigerian writer. Generally, there has been a dearth 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. Thus, 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, Abubakar is not the only novelist to capture the experiences he did about the region. However, in his creative effort, he illustrated 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 endeavors, with reference to psychology, literature, art, philosophy, cultural and film studies theory. All have their emergence from Sigmund Freud and in other direction Alfred Adler 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 was to open up the entire realm of the unconscious to 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 these thoughts: 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. Here 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/care does not stop at the biological. This, to him, is the first ‘dawning’ of sexuality and according to him 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 process, 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 theorist who disagreed 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.

According to Ian Watt (1957: 121), 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 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 is 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.

Trauma, Reminiscences and the Memory Symbol in selected characters of Abubakar Adam Ibrahim's *Season of Crimson Blossoms*

Psychoanalytically, trauma generally plays out its symptoms as the remnants of certain (traumatic) experiences. This affectively toned experiences; Freud calls "*Psychic Traumata*". Apart from reminiscence and the memory symbols, trauma could also find outlets in hysterias, neurosis and especially hallucinations. Generally speaking, all these play out as the trauma victim remembers the painful experiences of the distant past. And because they are still strongly affected by them, they cannot escape from the past and neglect the present in its favor. Thus, with an understanding of trauma being characterized by the clarity of an abnormal clinging to the past, Ibrahim presents the character of Faiza as one that has been battered by her past, following her witnessing the brutal killing of her father and brother in one of the crises in Jos. She is further disappointed and pained by her mother's decision to get married as against her childish assumptions of her mother staying unmarried to cater for her and her sister. Worst of it, is her mother's choice of a husband, one whom in a bid to compare with her late father, she disregards and disdains, having considered him of a lesser social class per excellence. People

have a way of channeling their unmet desires to different direction(s), it could be love, hatred or what have you. For Faiza, she passes the pain of her father's death and the possible displacement of her desires with a great dislike, disdain and disregard for her step-father, thereby discarding her mother and how she feels. This informs her decision to leave with her Aunt Hajiya Binta. Pointedly, Faiza's contempt for the duo is embedded not in the pain and trauma of her loss alone, but in allegiance to her father's memory, thus:

This sentiment was inspired by her loyalty to her late father's memory, by the fact that he was gone forever and would have no further need of his wife (14).

Faiza, reminds her father every inch of his mother, which explains their closeness. Therefore, he lavishes her with an unconditional love like he would to his mother. Aside the natural flow of connection between fathers and their daughters, Faiza's father would always introduce her to everyone as his mother, thereby giving credence to the flow of the Freudian Electra complex in her;

When Faiza was still a child, her father would hoist her onto his shoulders and walk round the neighborhood, introducing her as his mother to everyone they met. When she got older, she would sit on the *dakali* at the front of the house, looking in the direction of the setting sun. Her father framed by the light of dusk, would hurry home from the Jos Main Market after he had closed his baby ware shop. On the occasion he travelled to Lagos to stock up, she would sit with the stuffed doll he had bought her and look longingly into the evening light... even when she was thirteen, her father still offered her choice pieces of meat from his soup while Jamilu fumed (80-81)

The line above shows the close knit relationship that Faiza enjoyed with her father, such that, she would rather enjoy every bit of her moment alone with her doll than being around her mother, each time he was away. The forceful termination of his life and her brothers by so-called religious bigots creates in her a vacuum that she would almost contend with all her life. Pained by their kind of death, the lingering memories leave her in a conundrum of trauma, which reminds her, of the sad event and bloods of her father and brother, at the sight of anything red. More so, in her trauma, she tries to recollect her brother's image but ends up bitter and disappointed by her inability to figure out his face, even in a sketch. The scene where Abida stumbles into Faiza's secret book explains a portion of her trauma:

She would not have thought much of it but for the words scribbled on the cover: Faiza Amin's secret book...there were sketches of figures wielding clubs standing over a person on the ground. The felled figure was a little more elaborate, with a distinct beard. She turned over the page and started reading what Faiza had written each time she had been hounded out of her tenuous sleep by the roaring shadows that prowled her dreams, and which are now manifesting in her wakefulness as well (78).

Just as Caruth (1995:92), explains earlier, traumatic events cause a rupture in the victims which leads to a belatedness of the memories of the event, because it is not fully experienced at the time it occurs. He further posits that, the delay in remembering the moment of the trauma isolates it from other normal memory. This leads to a trajectory repetition and with this belatedness of the traumatic events being unable to fit into the structure of time. The result is evident in frozen moments from normal memories. Following the assertions

above, it becomes imperative to say that, Faiza's apparent neurotic display is orchestrated by the trauma of the brutal murder of her father and brother, which she witnessed and in contention with the unfortunate event, tries to sketch her experiences in the manner of its occurrence. The trauma also extends its expression in her dreams and even in her isolation, that Hureira suspects a plaguing of djinn, not knowing that all she needs is someone who would understand her plight in the heat of its intensity. At some other instance, though Faiza is not entirely conforming when she and Abida steal glances of acknowledgement of Abida's peeking into her secret book. She however, gets a bit of relieve with the feeling of having someone who at least has a glimpse of what she feels and battles with thus: "It was a significant interlude in which trust and understanding were forged and Faiza felt closer to anyone than she had in years" (78). Furthermore, in her confirming to Abida "I want to write about beautiful things" (79) attests to her innate/earnest desire to run away from the trauma that haunts her, day in and out.

As argued earlier, every neurotic character suffers a certain level of sublimation, which finds outlets through the characters hallucinations, hysteria, slips of tongue and even dreams. The psychological breakdown Faiza suffers from witnessing the brutal murder of her father and brother does not leave her traumatized alone but let's itself through all the aforementioned especially her dreams:

No... No!' faiza thrashed about, arguing with the shadows in her dreams, and kicked off the sheet. Hadiza, horrified, sat up, torn between bolting and waking the girl. Faiza now started whimpering like a beaten dog. Eventually, she curled up into a foetal position. Soon enough, she was almost quiet, her mild wheezing strumming the night like tender fingers on a guitar (18)

The lines above, obviously sends some clarifying signals to Faiza's contention with her trauma, Owing up to the fact that in her psyche, she lacks the capacity to deal with the reality of her past experience. In the long run, she suffers torment and oppression, through every means possible in a bid for the trauma to free itself. Again, Faiza's neurosis is not just buttressed in the trauma of the killings she has witnessed. But in her inability to recollect her brother Jamilu's true facial looks, all of which discharge themselves via her psychotic displays. She is however reminded of this experience; "Bright, red blood, warm and sticky, splashed across Faiza's face and dotted, in a fine spray, the shell-pink nightdress that her father had bought her" (84). the above covers for the brutal murder of her father and brother, by her Math's teacher Jacob James, who smiles at her jokes and those of her other classmates. But against his norm, his not smiling on the fateful day he came and made away with the lives of the two important men in her life, is an experience, she is not in so much hurry to discard. As she remembers every bit, that night's sad event, the memory of it emanates in yet another dream thus:

She dreamt in sepia. Like rust-tainted water running over the snapshots of her memories, submerging her dreams in a stream of reddish-brown. But when the blood spurted and flowed, it would always be in astonishing red. That night, the sounds too echoed in her head-the dull dump of metal chopping into flesh. Cracking femurs. Splitting skulls. The first agonized screams. The moans and grunts. And the thunderous silence of disbelief that followed. She woke up panting and was further startled by little Umami's frightened eyes peering into hers. (84)

Apart from the emergence of her painful experience in her dreams as a garner of momentum for outlets. Faiza abhors the fact of blood and anything red anywhere around her, because it catapults the past into

the present for her. One amongst so many of her experiences is in Hajiya Binta's wounded finger from the sewing machine,

She froze when she saw the blood. Binta wrapped her wounded fingers in a piece of cloth and turned away from her niece. When the stabbing burned its way to her brain, she fell to her knees. The women were torn between attending to the agonized woman on the floor and the dazed teenager, with sweat on her upper lip, trembling like the last leaf of a baobab caught in the chilly gust of harmattan (103)

This neurotic and psychotic exhibition does not end here, but translates into her having issues with eating stew. As its reddishness, reminds her of the past that she so dreads with everything in her. The lines below also succinctly capture Faiza's delirium with blood:

She lingered more and more in her tinted dreams and was astonished by the splash of red each time it came, leaving her gasping and panting in the night. Sometimes Faiza fled from the shadows in her dreams. Other times, she dared to chase them, quietly at first (226).

The aforementioned experience is pertinent to what inspires and informs the character of Faiza as projected in the text, due to a psychical imbalance from her past that, pins her down with so much gusto, each time it re-surfaces. Ibrahim, further presents Faiza as a character that is pained from her past, lonely and one that seeks to be heard. However, with no one listening to her and in a quest to escape from the realities of her pains, she takes to Kano films and literatures thus:

But beyond the distraction she craved from the romantic life portrayed in the films and literature of Kano, which was an escape from the haunting memory

of Jos living in the village will make her less appealing to men in the class of Ali Nuhu (14).

Faiza's escapist quest in films and literatures translates into a life of obsession with Ali Nuhu, the Kannywood star. She does not end it in, displaying his posters all over the corners of her room, door panel, and window panes and even note book covers. In readiness, she adorns and paints herself in a manner that will be appealing to the person of her obsession:

Thoughts of Ali Nuhu had not left room in her heart for the likes of the boy who could barely express himself in her presence...Sure. That is why his face is all over your room (76).

Pointedly, her obsession is in a bid to escape from the painful trauma of her past which steadily haunts her. Thus, she unconsciously slides into this obsessive terrain, discarding the fact of Ali Nuhu not knowing or loving her and of their separation based on their different locations. However, in the final analysis, when she eventually gets relief from her trauma, her obsession dies out with the speed of light:

And then her eyes fell on Ali Nuhu's face stuck in the corner of the mirror. She spent some time regarding it there for the first time. Without any ceremony or provocation, she proceeded to peel the sticker off the mirror and crumpled it in her palm. Then she devoted some time to taking down all the images of the film star in the room. She ripped them off the walls, off the wardrobe, the door panel and the covers of her notebooks. Where they stubbornly refused to come off, she tore the covers. It was this hunt that led her to her easel that had lain forgotten at the foot of the wardrobe ever since she passed her fine arts class...Faiza sat down on the couch in the

living room, her back board-straight, her legs folded into the lotus position like a Sufi mystic. She turned her face to the blank TV screen and, with the devotion of a spiritualist, proceeded to summon her brother's face with the sheer will of her mind (294)

To this end, Lacapra (2001:105) the trauma theorist's argues: even if representing trauma may indeed mean a relieving of events for victims, "it is a relatively safe haven compared with actual traumatization". He further, showcases two ways in which writing about trauma surfaces in a text, this he terms as the "acting out" and the "working through" of trauma. The "working through" process entails the survivor attempting to deal with the traumatic experience(s) and its effect on the individual. He further states that, the "working through" leads the person to recognize that they lived through an incomprehensible event that altered who they are, and are in turn, reemerging from the traumatic experience, changed.

The "acting out" process of trauma, he states further, is the survivors' inability to deal with the traumatic event(s), which results in a repetitive reliving of the past traumatic event. From the above perspective, it becomes clear that, the psychotic imbalances that explains the character of Faiza comes to a halt, with every sense of immediacy, when she comes to terms with the former, which aids her re-emergence from her trauma as a changed person. Having been able to speak with Ustaz Nura, she tears off, every of Ali Nuhu's posters that serves as a link between her and her obsession for him and in turn was able to sketch her brother Jamilu's face. Using the same mind, that, offered her, impossibility, as a way of asserting the mind and its unconscious motivations, as having the ability to wheel an individual to which ever direction it desires, pending on the turn it takes in its wheeling process.

Binta has never been interested in the cultural practices around her; therefore she is constantly at odds with them. She questions in her mind the aspect of the culture that denies a mother the God given right to call a child that opens up her womb by its God given name:

Binta was her first daughter and, as was customary, she rarely acknowledged or called her by her name lest she be deemed immodest. But each time Binta sneaked a look into her mother's eyes, she glimpsed, before it was blinked away, a clandestine love she wished she could grasp a savour. She would have given anything to hear the sound of her name on her mother's lips. Anything. (20-21)

This deprivation leaves Binta traumatized throughout her life. And against her wish, she faces the same ordeal as her mother. This trauma haunts Binta, until she sees herself envying the liberty with which the 21st century mothers address their first child. This liberty catapults Binta down memory lane, leaving her wishing she had done certain things differently;

There were things she wished she had done differently. Such as showing Yaro some affection, protecting him as every mother should do her child. And here she was, fifteen years after his death, seeking him in the eyes of the miscreant who had scaled her fence. That felon she had shielded because she saw the shadow of Yaro in his eyes. The son she had loved, but to whom she had been forbidden to show love (57).

This pain of Hajiya Binta haunts her, this far, its assertive and tenacious influences metamorphose into the imbalances that traumatized her. Therein, the sexual escapade between her and Reza, kick starts, though she never wished for it to happen. However, the

influences of her pained past overpowers and re-situate her past to the present:

She had not meant for it to happen, the heady events of that afternoon. At least not exactly the way they had. It all seemed like a blur now. She remembered him looking at the fading scar on her neck and saying how sorry he was. The little spark of concupiscence deep within her had burst into a flame...She knew then that, her search for Yaro in the eyes of a stranger had unshackled her long-suppressed desires and left the objectionable stench of fornication clinging to her (57-58)

Murphy Laura (2008) quoted earlier opines:

The term trauma as it is understood by psychoanalytic authors from Sigmund Freud to Cathy Caruth is characterized by a wound; However, the wound of the mind ... is not like the wound of the body, a simple healable event but rather an event that... is experienced too soon, too unexpectedly to be fully known and it is therefore not available to consciousness until it imposes itself again.

Following the wound of the mind, Hajiya Binta's wound imposes itself again. Unexpectedly, it produces the abominable sexual escapade with Reza, which was born out of the life of sexual deprivation and abuse she suffered from her late husband Zubairu (24). The trauma, of the societal denial of affection, and love that every mother should lavish on her first child, also plays a role in forming what she becomes. In these denials, her sexuality later thrives; first as an accident and then deliberately and helplessly she rides in her feat of sexual drive. This explains the re-emergence of all Binta repressed, such that, at the sight and touch of Reza (who

reminds her every bit of her late son), her legs go apart in a bid to let memories, trauma and the repressed thrive, thus; ...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).

Similarly, the lines' following also clarifies thus;

the images she had woken up with had excited and vexed her more than she would admit. And to think that this moistening of her long abandoned womanhood had apparently been provoked by someone who reminded her of Yaro was an added irritation (26)

Aside the trauma that births this illicit sexual escapade of Hajiya Binta, it becomes explicit that there is indeed an amazing and intriguing fact about the Freudian concept of Oedipus complex at play. Perhaps inversely this time, such that in the face of her full knowledge of the cultural, social and religious enclosure(s) she finds herself in, damns the consequences and would rather enjoy the best of every moment she gets with Reza.

Like Faiza and Binta, Reza is presented as a character that is driven by the trauma of a depressive life. His inability to confront his past with vigor is occasioned by the forceful truncation of his oedipal conflict with his mother. Reza is not just pained and angered over his mother's use of the door out of his life, but her belligerence which leaves him at the mercy of his step mother's depriving him of the real opportunity to life. Psychoanalytically, every neurotic feeling is marked by repression and trauma which would always find practical outlets, regardless of how strong the character poses to be. Thus, Reza fills in this blank:

Reza took his time puffing on the cigarette. Then he shook his head. I robbed this woman who reminded me of my mother. She had this gold tooth, you know, just like my mother, you understand. (38)

What this avers is the fact of Reza being haunted by this sense of his past, one that at a time he rejects following the repression of his personal pain and grievances over his mother. However, despite the pain of this neglect he suffered, he cannot help the gusto with which the memory of the encounter with his mother brings at intervals. These memories undoubtedly inform the relationship that ensues between him and Hajiya Binta. In spite of the age difference between the duo and a glowing gap of an average of thirty years, the bid to appease the repressive and traumatizing reminiscence of the memories, births their sexual spree. Furthermore, since experiences whether negative or positive makes people connected at some point. Abubakar, presents in the characters of Hajiya Binta and Reza negative experiences of pain, neglect, deprivation and others they both share, which re-ignites with a spark and rejuvenating memory at the slightest provocation.

Conclusion

This essay, interrogated 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 essay 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.

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