

### Alamu 先生のインタビュースクリプト（その3）

Interviewer:

I made some research on Nigeria and I found that Nigeria has experienced a social and political turmoil recent years. Could you tell me about that?

Alamu:

The sociopolitical developments? Yeah, OK. Um, well. Nigeria is in Africa and then you must \_\_ about the problem with Africa, you know \_\_. I say it has to do with democracy. Yeah, Nigeria got her independence from the British, British government in 1960. It should be some forty-nine years ago. And then since then, I think, there should be the fourth republic because we had a series of military rules and which is general in Africa. Yeah. Then we fought some battles, you know, to enter on democracy. And then, well \_\_, Nigeria went through a civil war, so devastating, between 1967 and 70. But she came out of the \_\_. And then since then we fought some military rules and then military regimes. But time goes then since the last eight to ten years democracy has been entered. And then, I believe, it has come to stay. All we need to do is consolidate, and then would be the chance. And then the whole world, you know, is moving toward democracy. So any military rule now is a \_\_. And then the African Union is \_\_ trying, you know, to say "Enough of military rules." And then they are coming with policies that make military rule \_\_. Yeah. I believe in Nigerian democracy has come to stay and then we are witnessing the dividends, so to say, of democracy. And then with what is happening, you know, in the U.S. now. We're, in the history of the United States, the first time we're having a black president, whose roots, root is from Africa, Kenya. Barak Obama has his roots in Kenya. So more or less is. . . he's an African. I think I may, eh, African leaders should, they should copy from him and then they should see him as a role model. Democracy or politics is not, I should not, be a do-or-die affair. That is what America has just, you know, told the world by, you know, voting in a first black president in the history of the U.S. And I believe he's a good one for Africa. Yeah. Thank you very much.

Interviewer:

So you have experienced a struggle in recent years and so that experience must be reflected in your culture, especially, as you're a teacher of literature, so it must be reflected in your literature. We know some names of famous novelists or writers in Nigeria, such as Soyinka and Achebe. Could you tell me about Nigerian literature?

Alamu:

Wole Soyinka. Yeah. Thank you very much. When you talk about literature, there are so many theoretical, you know, views about literature. The theory of reflectionism is there. And then we say literature mirrors the society, like you said. So you should find some these struggles, some of these sociopolitical developments in Nigerian literature, which is right. Yeah. We have some prominent literary writers in

Nigeria, like you said. Wole Soyinka is one. Achebe is another. \_\_\_ these are literary icons we have in Nigeria. And then, and don't forget Wole Soyinka is a Nobel laureate in 1986. And Achebe is popular because of his folk literature, if I might say, especially the. . . his major one *Things Fall Apart*, which has gained, you know, prominence, you know, all over the world, and which has been celebrated for. And then the works of these writers and so many other writers, you know, over the years reflect the sociopolitical and economic, so to say, developments. You know, in Nigeria we have books on the civil war; we have books on the democratic experience. We has so many literatures, you know, covering these. . . all these \_\_\_ I've mentioned. And then, don't do. . . don't forget the underlying principle of any literary work. The aim of any literary artist is the. . . \_\_\_ developments of the society. And that's where literature, they contribute \_\_\_ literature to the society, anyway. And that's the aim of these writers. And they're using the work for the positive, you know, development of Nigeria. Thank you very much. And you talk of literature, the works of these people you mentioned. Yeah, yeah. There has always been a controversy of Nigerian literature in English language and Nigerian literature in Nigerian language. Um, what we have presently, we have Nigerian literature, majorly that's what we have in English language. The English language is the medium of expression. But the plot, the setting of the works of this literature, yeah, is, eh, has Nigerian outlook. And I believe some of these writers are still using the English language for international, you know, recognition and then because of the audience, to get more audience right from their immediate environment. But it would have been better like we have found out in Japan, whole. . . most of the literature written in Japanese. And then your language is, you know, is supreme and then you hold it higher still, as high as should be. But don't forget the issue of so many languages, so which one do you, do you adopt, and which one becomes the lingua franca. You don't have such situation in Japan. \_\_\_ situation back home, you know, in Nigeria, in particular and in Africa, so African continent in general. Thank you very much. Language is power. And then I love the commitment, you know, of the Japanese government and the management of the institute. And then I believe some other governments want to copy this. For instance, whenever I get back to Nigeria I should tell them "Look! Something is happening." Is, eh, is amazing. I find it quite amazing that my own language—you know, I'm from Nigeria, very far off, you know—is still being studied yet. So what we're talking about. . . . I want to commend the management of the institute and the, of course, for giving me the opportunity. Yes. Thank you very much.