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# Doris Lessing: On not winning the Nobel Prize

Nobel Lecture

December 7, 2007

I am standing in a doorway looking through clouds of blowing dust to where I am told there is still uncut forest. Yesterday I drove through miles of stumps, and charred remains of fires where, in '56, there was the most wonderful forest I have ever seen, all now destroyed. People have to eat. They have to get fuel for fires.

This is north-west Zimbabwe in the early eighties, and I am visiting a friend who was a teacher in a school in London. He is here "to help Africa," as we put it. He is a gently idealistic soul and what he found in this school shocked him into a depression, from which it was hard to recover. This school is like every other built after Independence. It consists of four large brick rooms side by side, put straight into the dust, one two three four, with a half room at one end, which is the library. In these classrooms are blackboards, but my friend keeps the chinks in his pocket, as otherwise they would be stolen. There is no atlas or globe in the school, no textbooks, no exercise books, or biros. In the library there are no books of the kind the pupils would like to read, but only tomes from American universities, hard even to lift, rejects from white libraries, or novels with titles like *Weekend in Paris* and *Felicity Finds Love*.

There is a goat trying to find sustenance in some aged grass. The headmaster has embezzled the school funds and is suspended, arousing the question familiar to all of us but usually in more august contexts: How is it these people behave like this when they must know everyone is watching them?

My friend doesn't have any money because everyone, pupils and teachers, borrow from him when he is paid and will probably never pay him back. The pupils range from six to twenty-six, because some who did not get schooling as children are here to make it up. Some pupils walk many miles every morning, rain or shine and across rivers. They cannot do homework because there is no electricity in the villages, and you can't study easily by the light of a burning log. The girls have to fetch water and cook before they set off for school and when they get back.

As I sit with my friend in his room, people drop in shyly, and everyone begs for books. "Please send us books when you get back to London," one man says. "They taught us to read but we have no books." Everybody I met, everyone, begged for books.

I was there some days. The dust blew. The pumps had broken and the women were having to fetch water from the river. Another idealistic teacher from England was rather ill after seeing what this "school" was like.

On the last day they slaughtered the goat. They cut it into bits and cooked it in a great tin. This was the much anticipated end-of-term feast: boiled goat and porridge. I drove

away while it was still going on, back through the charred remains and stumps of the forest.

I do not think many of the pupils of this school will get prizes.

The next day I am to give a talk at a school in North London, a very good school, whose name we all know. It is a school for boys, with beautiful buildings and gardens.

These children here have a visit from some well known person every week, and it is in the nature of things that these may be fathers, relatives, even mothers of the pupils. A visit from a celebrity is not unusual for them.

As I talk to them, the school in the blowing dust of north-west Zimbabwe is in my mind, and I look at the mildly expectant English faces in front of me and try to tell them about what I have seen in the last week. Classrooms without books, without textbooks, or an atlas, or even a map pinned to a wall. A school where the teachers beg to be sent books to tell them how to teach, they being only eighteen or nineteen themselves. I tell these English boys how everybody begs for books: "Please send us books." I am sure that anyone who has ever given a speech will know that moment when the faces you are looking at are blank. Your listeners cannot hear what you are saying, there are no images in their minds to match what you are telling them – in this case the story of a school standing in dust clouds, where water is short, and where the end of term treat is a just-killed goat cooked in a great pot.

Is it really so impossible for these privileged students to imagine such bare poverty?

I do my best. They are polite.

I'm sure that some of them will one day win prizes.

Then, the talk is over. Afterwards I ask the teachers how the library is, and if the pupils read. In this privileged school, I hear what I always hear when I go to such schools and even universities.

"You know how it is," one of the teacher's says. "A lot of the boys have never read at all, and the library is only half used."

Yes, indeed we do know how it is. All of us.

We are in a fragmenting culture, where our certainties of even a few decades ago are questioned and where it is common for young men and women, who have had years of education, to know nothing of the world, to have read nothing, knowing only some speciality or other, for instance, computers.

What has happened to us is an amazing invention -- computers and the internet and TV. It is a revolution. This is not the first revolution the human race has dealt with. The printing revolution, which did not take place in a matter of a few decades, but took much longer, transformed our minds and ways of thinking. A foolhardy lot, we accepted it all, as we always do, never asked, What is going to happen to us now, with this invention of print? In the same way, we never thought to ask, How will our lives, our way of thinking, be changed by this internet, which has seduced a whole generation with its inanities so that even quite reasonable people will confess that once they are hooked, it is hard to cut free, and they may find a whole day has passed in blogging etc.

Very recently, anyone even mildly educated would respect learning, education, and our great store of literature. Of course, we all know that when this happy state was with us, people would pretend to read, would pretend respect for learning. But it is on record that working men and women longed for books, and this is evidenced by the founding of working men's libraries and institutes, the colleges of the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Reading, books, used to be part of a general education.

Older people, talking to young ones, must understand just how much of an education reading was, because the young ones know so much less. And if children cannot read, it is because they have not read.

We all know this sad story.

But we do not know the end of it.

We think of the old adage, "Reading maketh a full man" - and forgetting about jokes to do with over-eating - reading makes a woman and a man full of information, of history, of all kinds of knowledge.

But we in the West are not the only people in the world. Not long ago a friend who had been in Zimbabwe told me about a village where people had not eaten for three days, but they were still talking about books and how to get them, about education.

I belong to an organisation which started out with the intention of getting books into the villages. There was a group of people who in another connection had travelled Zimbabwe at its grass roots. They told me that the villages, unlike what is reported, are full of intelligent people, teachers retired, teachers on leave, children on holidays, old people. I myself paid for a little survey to discover what people in Zimbabwe want to read, and found the results were the same as those of a Swedish survey I had not known about. People want to read the same kinds of books that we in

Europe want to read - novels of all kinds, science fiction, poetry, detective stories, plays, and do-it-yourself books, like how to open a bank account. All of Shakespeare too. A problem with finding books for villagers is that they don't know what is available, so a set book, like the *Mayor of Casterbridge*, becomes popular simply because it just happens to be there. *Animal Farm*, for obvious reasons, is the most popular of all novels.

Our organisation was helped from the very start by Norway, and then by Sweden. Without this kind of support our supplies of books would have dried up. We got books from wherever we could. Remember, a good paperback from England costs a month's wages in Zimbabwe: that was *before* Mugabe's reign of terror. Now with inflation, it would cost several years' wages. But having taken a box of books out to a village - and remember there is a terrible shortage of petrol - I can tell you that the box was greeted with tears. The library may be a plank on bricks under a tree. And within a week there will be literacy classes - people who can read teaching those who can't, citizenship classes - and in one remote village, since there were no novels written in the language Tonga, a couple of lads sat down to write novels in Tonga. There are six or so main languages in Zimbabwe and there are novels in all of them: violent, incestuous, full of crime and murder.

It is said that a people gets the government it deserves, but I do not think it is true of Zimbabwe. And we must remember that this respect and hunger for books comes, not from Mugabe's regime, but from the one before it, the whites. It is an astonishing phenomenon, this hunger for books, and it can be seen everywhere from Kenya down to the Cape of Good Hope.

This links improbably with a fact: I was brought up in what was virtually a mud hut, thatched. This kind of house has been built always, everywhere there are reeds or grass, suitable mud, poles for walls. Saxon England for example. The one I was brought up in had four rooms, one beside another, and it was full of books. Not only did my parents take books from England to Africa, but my mother ordered books by post from England for her children. Books arrived in great brown paper parcels, and they were the joy of my young life. A mud hut, but full of books.

Even today I get letters from people living in a village that might not have electricity or running water, just like our family in our elongated mud hut. "I shall be a writer too," they say, "because I've the same kind of house you lived in."

But here is the difficulty, no?

Writing, writers, do not come out of houses without books.

There is the gap. There is the difficulty.

I have been looking at the speeches by some of your recent prizewinners. Take the magnificent Pamuk. He said his father had 500 books. His talent did not come out of the air, he was connected with the great tradition.

Take V.S. Naipaul. He mentions that the Indian Vedas were close behind the memory of his family. His father encouraged him to write, and when he got to England he would visit the British Library. So he was close to the great tradition.

Let us take John Coetzee. He was not only close to the great tradition, he was the tradition: he taught literature in Cape Town. And how sorry I am that I was never in one of his classes, taught by that wonderfully brave, bold mind.

In order to write, in order to make literature, there must be a close connection with libraries, books, with the Tradition.

I have a friend from Zimbabwe, a Black writer. He taught himself to read from the labels on jam jars, the labels on preserved fruit cans. He was brought up in an area I have driven through, an area for rural blacks. The earth is grit and gravel, there are low sparse bushes. The huts are poor, nothing like the well cared-for huts of the better off. A school - but like one I have described. He found a discarded children's encyclopaedia on a rubbish heap and taught himself from that.

On Independence in 1980 there was a group of good writers in Zimbabwe, truly a nest of singing birds. They were bred in old Southern Rhodesia, under the whites - the mission schools, the better schools. Writers are not made in Zimbabwe. Not easily, not under Mugabe.

All the writers travelled a difficult road to literacy, let alone to becoming writers. I would say learning to read from the printed labels on jam jars and discarded encyclopaedias was not uncommon. And we are talking about people hungering for standards of education beyond them, living in huts with many children - an overworked mother, a fight for food and clothing.

Yet despite these difficulties, writers came into being. And we should also remember that this was Zimbabwe, conquered less than a hundred years before. The grandparents of these people might have been storytellers working in the oral tradition. In one or two generations there was the transition from stories remembered and passed on, to print, to books. What an achievement.

Books, literally wrested from rubbish heaps and the detritus of the white man's world. But a sheaf of paper is one thing, a published book quite another. I have had several accounts sent to me of the publishing scene in Africa. Even in more privileged places like North Africa, with its different tradition, to talk of a publishing scene is a dream of possibilities.

Here I am talking about books never written, writers that could not make it because the publishers are not there. Voices unheard. It is not possible to estimate this great waste of talent, of potential. But even before that stage of a book's creation which demands a publisher, an advance, encouragement, there is something else lacking.

Writers are often asked, How do you write? With a wordprocessor? an electric typewriter? a quill? longhand? But the essential question is, "Have you found a space, that empty space, which should surround you when you write?" Into that space, which is like a form of listening, of attention, will come the words, the words your characters will speak, ideas - inspiration.

If a writer cannot find this space, then poems and stories may be stillborn.

When writers talk to each other, what they discuss is always to do with this imaginative space, this other time. "Have you found it? Are you holding it fast?"

Let us now jump to an apparently very different scene. We are in London, one of the big cities. There is a new writer. We cynically enquire, Is she good-looking? If this is a man, charismatic? Handsome? We joke but it is not a joke.

This new find is acclaimed, possibly given a lot of money. The buzzing of paparazzi begins in their poor ears. They are feted, lauded, whisked about the world. Us old ones, who have seen it all, are sorry for this neophyte, who has no idea of what is really happening.

He, she, is flattered, pleased.

But ask in a year's time what he or she is thinking – I've heard them: "This is the worst thing that could have happened to me," they say.

Some much publicised new writers haven't written again, or haven't written what they wanted to, meant to.

And we, the old ones, want to whisper into those innocent ears. "Have you still got your space? Your soul, your own and necessary place where your own voices may speak to you, you alone, where you may dream. Oh, hold onto it, don't let it go."

My mind is full of splendid memories of Africa which I can revive and look at whenever I want. How about those sunsets, gold and purple and orange, spreading across the sky at evening. How about butterflies and moths and bees on the aromatic bushes of the Kalahari? Or, sitting on the pale grassy banks of the Zambesi, the water dark and glossy, with all the birds of Africa darting about. Yes, elephants, giraffes, lions and the rest, there were plenty of those, but how about the sky at night, still unpolluted, black and wonderful, full of restless stars.

There are other memories too. A young African man, eighteen perhaps, in tears, standing in what he hopes will be his "library." A visiting American seeing that his library had no books, had sent a crate of them. The young man had taken each one out, reverently, and wrapped them in plastic. "But," we say, "these books were sent to be read, surely?" "No," he replies, "they will get dirty, and where will I get any more?"

This young man wants us to send him books from England to use as teaching guides. "I only did four years in senior school," he says, "but they never taught me to teach."

I have seen a teacher in a school where there were no textbooks, not even a chalk for the blackboard. He taught his class of six to eighteen year olds by moving stones in the dust, chanting "Two times two is ..." and so on. I have seen a girl, perhaps not more than twenty, also lacking textbooks, exercise books, birs, seen her teach the A B C by scratching the letters in the dirt with a stick, while the sun beat down and the dust swirled.

We are witnessing here that great hunger for education in Africa, anywhere in the Third World, or whatever we call parts of the world where parents long to get an education for their children which will take them out of poverty.

I would like you to imagine yourselves somewhere in Southern Africa, standing in an Indian store, in a poor area, in a time of bad drought. There is a line of people, mostly women, with every kind of container for water. This store gets a bowser of precious water every afternoon from the town, and here the people wait.

The Indian is standing with the heels of his hands pressed down on the counter, and he is watching a black woman, who is bending over a wadge of paper that looks as if it has been torn from a book. She is reading *Anna Karenin*.

She is reading slowly, mouthing the words. It looks a difficult book. This is a young woman with two little children clutching at her legs. She is pregnant. The Indian is distressed, because the young woman's headscarf, which should be white, is yellow with dust. Dust lies between her breasts and on her arms. This man is distressed because of

the lines of people, all thirsty. He doesn't have enough water for them. He is angry because he knows there are people dying out there, beyond the dust clouds. His older brother had been here holding the fort, but he had said he needed a break, had gone into town, really rather ill, because of the drought.

This man is curious. He says to the young woman, "What are you reading?"

"It is about Russia," says the girl.

"Do you know where Russia is?" He hardly knows himself.

The young woman looks straight at him, full of dignity, though her eyes are red from dust, "I was best in the class. My teacher said I was best."

The young woman resumes her reading. She wants to get to the end of the paragraph.

The Indian looks at the two little children and reaches for some Fanta, but the mother says, "Fanta makes them thirstier."

The Indian knows he shouldn't do this but he reaches down to a great plastic container beside him, behind the counter, and pours out two mugs of water, which he hands to the children. He watches while the girl looks at her children drinking, her mouth moving. He gives her a mug of water. It hurts him to see her drinking it, so painfully thirsty is she.

Now she hands him her own plastic water container, which he fills. The young woman and the children watch him closely so that he doesn't spill any.

She is bending again over the book. She reads slowly. The paragraph fascinates her and she reads it again.

*"Varenka, with her white kerchief over her black hair, surrounded by the children and gaily and good-humouredly busy with them, and at the same visibly excited at the possibility of an offer of marriage from a man she cared for, looked very attractive. Koznyshev walked by her side and kept casting admiring glances at her. Looking at her, he recalled all the delightful things he had heard from her lips, all the good he knew about her, and became more and more conscious that the feeling he had for her was something rare, something he had felt but once before, long, long ago, in his early youth. The joy of being near her increased step by step, and at last reached such a point that, as he put a huge birch mushroom with a slender stalk and up-curling top into her basket, he looked into her eyes and, noting the flush of glad and frightened agitation that suffused her face, he was confused himself, and in silence gave her a smile that said too much. "*

This lump of print is lying on the counter, together with some old copies of magazines, some pages of newspapers with pictures of girls in bikinis.

It is time for the woman to leave the haven of the Indian store, and set off back along the four miles to her village. Outside, the lines of waiting women clamour and complain. But still the Indian lingers. He knows what it will cost this girl - going back home, with the two clinging children. He would give her the piece of prose that so fascinates her, but he cannot really believe this splinter of a girl with her great belly can really understand it.

Why is perhaps a third of *Anna Karenin* here on this counter in a remote Indian store? It is like this.

A certain high official, from the United Nations as it happens, bought a copy of this novel in a bookshop before he set out on his journey to cross several oceans and seas. On the plane, settled in his business class seat, he tore the book into three parts. He looked around his fellow passengers as he did this, knowing he would see looks of shock, curiosity, but some of amusement. When he was settled, his seat belt tight, he said aloud to whomever could hear, "I always do this when I've a long trip. You don't want to have to hold up some heavy great book." The novel was a paperback, but, true, it is a long book. This man is well used to people listening when he spoke. "I always do this, travelling," he confided. "Travelling at all these days, is hard enough." And as soon as people were settling down, he opened his part of *Anna Karenin*, and read. When people looked his way, curiously or not, he confided in them. "No, it really is the only way to travel." He knew the novel, liked it, and this original mode of reading did add spice to what was after all a well known book.

When he reached the end of a section of the book, he called the air hostess, and sent the chapters back to his secretary, travelling in the cheaper seats. This caused much interest, condemnation, certainly curiosity, every time a section of the great Russian novel arrived, mutilated but readable, in the back part of the plane. Altogether, this clever way of reading *Anna Karenin* makes an impression, and probably no one there would forget it.

Meanwhile, in the Indian store, the young woman is holding on to the counter, her little children clinging to her skirts. She wears jeans, since she is a modern woman, but over them she has put on the heavy woollen skirt, part of the traditional dress of her people: her children can easily cling onto its thick folds.

She sends a thankful look to the Indian, whom she knew liked her and was sorry for her, and she steps out into the blowing clouds.

The children are past crying, and their throats are full of dust.

This was hard, oh yes, it was hard, this stepping, one foot after another, through the dust that lay in soft deceiving mounds under her feet. Hard, but she was used to hardship, was she not? Her mind was on the story she had been reading. She was thinking, She is just like me, in her white headscarf, and she is looking after children, too. I could be her, that Russian girl. And the man there, he loves her and will ask her to marry him. She had not finished more than that one paragraph. Yes, she thinks, a man will come for me, and take me away from all this, take me and the children, yes, he will love me and look after me.

She steps on. The can of water is heavy on her shoulders. On she goes. The children can hear the water slopping about. Half way she stops, sets down the can.

Her children are whimpering and touching it. She thinks that she cannot open it, because dust would blow in. There is no way she can open the can until she gets home.

"Wait," she tells her children, "wait."

She has to pull herself together and go on.

She thinks, My teacher said there is a library, bigger than the supermarket, a big building and it is full of books. The young woman is smiling as she moves on, the dust blowing in her face. I am clever, she thinks. Teacher said I am clever. The cleverest in the school - she said I was. My children will be clever, like me. I will take them to the library, the place full of books, and they will go to school, and they will be teachers - my teacher told me I could be a teacher. My children will live far from here, earning money. They will live near the big library and enjoy a good life.

You may ask how that piece of the Russian novel ever ended up on that counter in the Indian store?

It would make a pretty story. Perhaps someone will tell it.

On goes that poor girl, held upright by thoughts of the water she will give her children once home, and drink a little of herself. On she goes, through the dreaded dusts of an African drought.

We are a jaded lot, we in our threatened world. We are good for irony and even cynicism. Some words and ideas we hardly use, so worn out have they become. But we may want to restore some words that have lost their potency.

We have a treasure-house of literature, going back to the Egyptians, the Greeks, the Romans. It is all there, this wealth of literature, to be discovered again and again by whoever is lucky enough to come upon it. A treasure. Suppose it did not exist. How impoverished, how empty we would be.

We own a legacy of languages, poems, histories, and it is not one that will ever be exhausted. It is there, always.

We have a bequest of stories, tales from the old storytellers, some of whose names we know, but some not. The storytellers go back and back, to a clearing in the forest where a great fire burns, and the old shamans dance and sing, for our heritage of stories began in fire, magic, the spirit world. And that is where it is held, today.

Ask any modern storyteller and they will say there is always a moment when they are touched with fire, with what we like to call inspiration, and this goes back and back to the beginning of our race, to the great winds that shaped us and our world.

The storyteller is deep inside every one of us. The story-maker is always with us. Let us suppose our world is ravaged by war, by the horrors that we all of us easily imagine. Let us suppose floods wash through our cities, the seas rise. But the storyteller will be there, for it is our imaginations which shape us, keep us, create us -for good and for ill. It is our stories that will recreate us, when we are torn, hurt, even destroyed. It is the storyteller, the dream-maker, the myth-maker, that is our phoenix, that represents us at our best, and at our most creative.

That poor girl trudging through the dust, dreaming of an education for her children, do we think that we are better than she is - we, stuffed full of food, our cupboards full of clothes, stifling in our superfluities?

I think it is that girl, and the women who were talking about books and an education when they had not eaten for three days, that may yet define us.