

Panel 28
Music and Text

Haunting Music and Musical Haunting: Doris Lessing's Auditory Imagination

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Music has held a lifelong fascination for Doris Lessing, as is abundantly proven by her frequent and avid concert-going experiences, her insightful and accessible music criticism, and the librettos she wrote for Philip Glass's highly-acclaimed operas. Apart from these explicitly musical activities, Lessing's unique musicality is best reflected in her fiction informed by music (most notably *Love, Again*), which not only formally "aspires towards the condition of music," but also investigates, in a truly provocative manner, such interwoven themes as race, gender and class through the prism of music. With her physical ears, Lessing is well equipped in appreciating haunting music; with her mind's ear, Lessing has an even greater capacity for interacting with music on both intellectual and spiritual levels: music haunts not only her as a woman (and) writer, but also the many sparkling pages of her fiction.

Biography

Zhang Lei is Professor, Doctoral Supervisor, "Qian Duansheng" Top Young Scholar, and Vice Dean of School of Foreign Studies, China University of Political Science and Law (CUPL). He received his Ph.D. of English Literature at Beijing Foreign Studies University. He was an honorary visiting scholar at the University of Cambridge, Britain and University of Auckland, New Zealand. His main research interests lie with interdisciplinary studies as "Anglophone literature and music" and "Anglophone literature and law". He presides over more than ten projects, such as the National Social Science Fund and the Beijing Social Science Fund, and has published dozens of articles and book reviews in A&HCI-indexed and CSSCI-indexed journals. He has also published seven monographs (one in the English language) and two translated works in China.