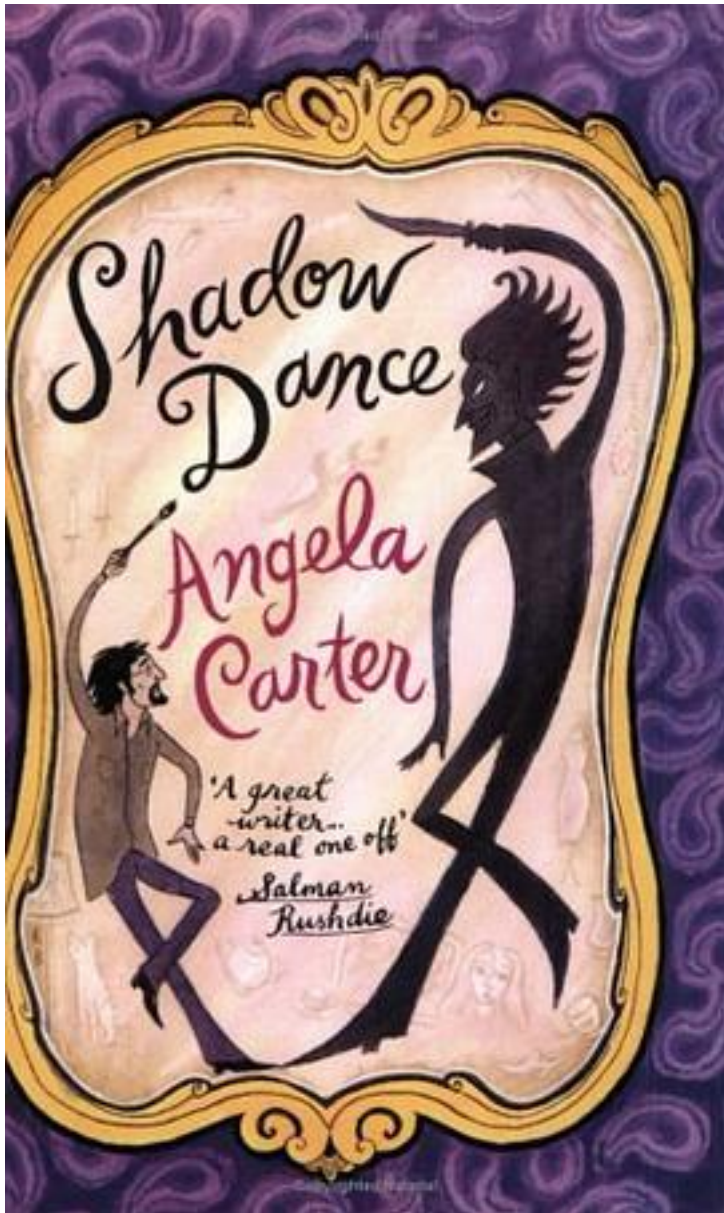


Shadow Dance



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著者:Angela Carter

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'The scar drew her whole face sideways and even in profile, with the hideous thing turned away, her face was horribly lop-sided, skin, features and all, dragged away from the bone. She was a beautiful girl, a white and golden girl, like moonlight on daisies, a month ago.' And yet the men still hover around her, more out of curiosity than lust, and none more so than the wildly seductive, dangerous funny man, Honeybuzzard; lithe as a stick of liquorice, he is the demonic puppet master at the swirling centre of the tale. 'In a modern day horror story gleaming with perfect 1960's detail, she performs a double act, conjuring up just the right amount of unease and perversion beneath the idiosyncratic business of relatively ordinary lives' THE TIMES

作者介绍:

Born Angela Olive Stalker in Eastbourne, in 1940, Carter was evacuated as a child to live in Yorkshire with her maternal grandmother. As a teenager, she battled anorexia. She at first worked as a journalist on the Croydon Advertiser, following in the footsteps of her father who was also a journalist. Carter attended the University of Bristol where she studied English literature.

Carter's writings show the influence of her mother. This influence can be seen in her novel *Wise Children*, which is notable for its many Shakespearean references. Carter was also interested in reappropriating writings by male authors, such as the Marquis de Sade (see *The Sadeian Woman*) and Charles Baudelaire (see her short story 'Black Venus'), amongst other literary forefathers. But she was also fascinated by the matriarchal, oral, storytelling tradition, rewriting several fairy tales for her short story collection *The Bloody Chamber*, including "Little Red Riding Hood", "Bluebeard," and two reworkings of "Beauty and the Beast."

She married twice, the first time in 1960 to a man named Paul Carter. They divorced after twelve years. In 1969 Angela Carter used the proceeds of her Somerset Maugham Award to leave her husband and travel to Japan, living in Tokyo for two years, where, she claims, she "learnt what it is to be a woman and became radicalised" (*Nothing Sacred* (1982)). She wrote about her experiences there in articles for *New Society* and a collection of short stories, (1974), and evidence of her experiences in Japan can also be seen in *The Infernal Desire Machines of Doctor Hoffman* (1972). She was there at the same time as Roland Barthes, who published his experiences in *Empire of Signs* (1970).

She then explored the United States, Asia and Europe, helped by her fluency in French and German. She spent much of the late 1970s and 1980s as a writer in residence at universities, including the University of Sheffield, Brown University, the University of Adelaide, and the University of East Anglia. In 1977, Carter married again, to her second husband, Mark Pearce.

As well as being a prolific writer of fiction, Carter contributed many articles to *The Guardian*, *The Independent* and *New Statesman*, collected in *Shaking a Leg*. She also wrote for radio, adapting a number of her short stories for the medium, and two original radio dramas on Richard Dadd and Ronald Firbank. Two of her fictions have been adapted for the silver screen: *The Company of Wolves* (1984) and *The Magic Toyshop* (1987). She was actively involved in the adaptation of both films, her screenplays for which are published in the collected dramatic writings, *The Curious*

Room, together with her radioplay scripts, a libretto for an opera of Virginia Woolf's Orlando, an unproduced screenplay entitled The Christchurch Murders (based on the same true story as Peter Jackson's Heavenly Creatures), and other works. These neglected works, as well as her controversial television documentary, The Holy Family Album, are discussed in Charlotte Crofts' book, Anagrams of Desire (2003).

Her novel Nights at the Circus won the 1984 James Tait Black Memorial Prize for literature.

Angela Carter died aged 51 in 1992 after developing cancer. Below is an extract from her obituary published in The Observer:

"She was the opposite of parochial. Nothing, for her, was outside the pale: she wanted to know about everything and everyone, and every place and every word. She relished life and language hugely, and revelled in the diverse."

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书评

安吉拉-卡特的癫狂与迷幻 关于《影舞》与《新夏娃的激情》 赵松
在二十世纪的西方作家里，像安吉拉-卡特这样的，能把小说变成一种迷幻狂欢式魅惑文体的天才，实不多见。无论是小说观念与技艺，还是精神气质，她都像个沉湎魔法的女巫。只是千万不要像那些职业批评家那样，愚蠢地...

安吉拉·卡特之前已经有好几本短篇小说集，看起来要比这一本好读，从处女作的角度审视这本书的话，会觉得她对内容的把控，故事节奏的掌握是渐入佳境的。但即使是这部处女作，也已经奠定了卡特诡谲的风格，吊诡的氛围弥漫全书，情节故事反而有些跟不上了。相比爱情，《影舞》...

(刊于澎湃新闻·翻书党2017年5月2日，发表时有大量删改) 文/俞耕耘
安吉拉·卡特，这位英国女作家，天生就是伟大的摧毁者、诱惑者、模仿者和篡夺者。莎士比亚、王尔德、爱伦·坡、童话、哥特小说，总像魅影在她小说里隐现。但是，卡特有着强大“文学免疫力”，她贪婪戏仿前辈...

本文摘自我的个人公众号[流浪的该隐]。会经常写一些关于文学、音乐或宗教方面的内容，欢迎关注~以下是正文：有人说安吉拉·卡特（Angela Carter）是20世纪的爱伦坡，这话一点儿也不假，她的小说主人公里毕竟也有睡在棺材里的。也有人把卡特的东西归之为童话，但这童话一定是...

不对现实世界的存在进行丝毫质疑或抱怨，纯粹意识、感受的实在糜烂荒诞描绘让我十分沉浸陶醉。不加以任何人为令其合理化或理想化的修饰反让我感受到生活的真实，真实得荒诞，真实得矛盾，真实得无法自拔，这便是当你投入了生活，生活给你最damn的回馈。在追求样样视觉化的今...

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