搞文学〉玩儿文学

Wang Shuo 王朔（1958- ）

Né en 1958 a Nanjing, Wang Shuo est diplomé du Lycée N. 44 de Beijing en 1976. Il passe alors quatre années dans la Marine, apres quoi il travaille dans une pharmacie, et entame une série de petits boulots miteux, tout en commencant a écrire. En 1983, il quitte son travaille et devient un écrivain indépendant a plein temps ; son premier livre intitulé "L'hotesse de l'Air" parait en 1984.

En 1997 il visite les États-Unis. La vingtaine de romans de Wang Shuo se sont vendus a plus de 10 millions d'exemplaires. Il a également écrit des séries télévisées, des scénarii pour le cinéma, et réalisé le film culte "Dans la chaleur du Soleil". 阳光灿烂的日子 ~~http://www.youtube.com/watch?v=Y1BuJFq801U~~ 《阳光灿烂的日子》（In the Heat of the Sun）是一部中国大陆电影，由王朔的小说《动物凶猛》改编。

http://fr.wikipedia.org/wiki/Wang_Shuo

Wang Shuo oeuvres principaux :

- 王朔作品集
- 王朔小说集

空中小姐

浮出海面

一半是火焰一半是海水

(The Sentimental Trilogy: The Flight Attendant *L'hotesse de l'Air* ***(1984), Floating Above Sea (1985), Half is Flame, Half is Seawater (1986).)***

橡皮人

玩得就是心跳

顽主

(The Gangster Trilogy: Rubber Man (1986), Masters of Mischief, or The Operators (1987), Playing for Thrills (1988).)

千万别把我当人 **In "Please Don't Call Me Human", originally published in Chinese in 1989, in the aftermath of the Tiananmen massacre, Mr Wang wheels out all his favourite targets for lampooning. The National Mobilisation Committee (MobCom for short), a farcical cross between the Politburo and a disorganised bunch of entrepreneurs, is searching for a martial-arts hero to avenge China's loss of face following defeat at a recent international sports competition. Tang Yuanbao, a slacker pedi-cab driver, is selected for a rigorous training programme in order to "beat the shit" out of the opposition and restore glory to China. Along the way, he's electrocuted, castrated and cuts off his own face—to save China's—before finally winning the gold medal. The China in-jokes fly thick and fast, but the surreal farce carries through to an apocalyptic close.**

April 12th 2001,*The Economist*

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> **Abstract**: The Cultural Revolution provided a unique environment for children of the political elite to develop a new kind of hooliganism and a youth counterculture that contradicted Mao's aim to empower them for making revolution. The author challenges a view commonly held by Western commentators and scholars that Wang Shuo is a writer of common man fiction by highlighting the aristocratic background of his Cultural Revolution-era hooligan characters. In the post-Mao era, these former aristocratic youth hooligans tried to adapt to the new environment of growing commercialism and materialism. Some successfully joined the new elite through legal or illegal means, while those

who failed to do so became marginalized and even impoverished. The author argues that it was the latter who felt the need to develop to perfection the skill of fast talk and an irreverent, knowing, and playful attitude, which helped them to maintain a sense of superiority. Glorified byWang Shuo in his stories and commentary, the hooligan characters captured the imagination of many Chinese, especially the younger generations who feel marginalized and alienated, by legitimizing their desires and frustrations and by subverting the dominant ideology and culture.