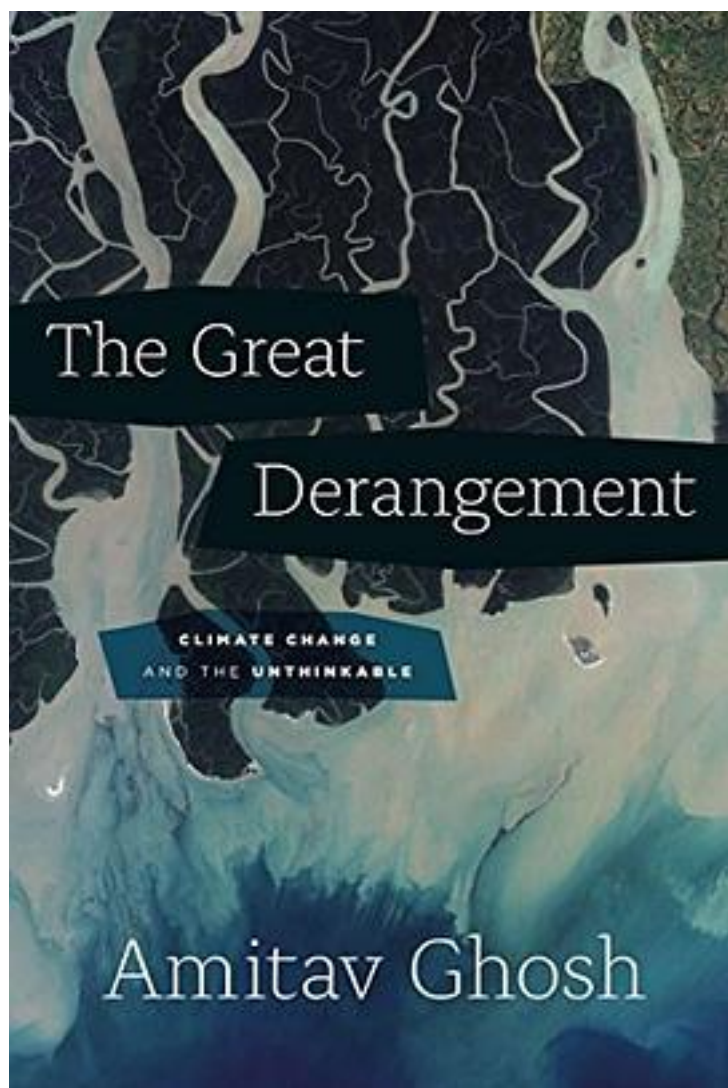


# The Great Derangement



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著者:Amitav Ghosh

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Are we deranged? The acclaimed Indian novelist Amitav Ghosh argues that future generations may well think so. How else to explain our imaginative failure in the face of global warming? In his first major book of nonfiction since *In an Antique Land*, Ghosh examines our inability—at the level of literature, history, and politics—to grasp the scale and violence of climate change.

The extreme nature of today's climate events, Ghosh asserts, make them peculiarly resistant to contemporary modes of thinking and imagining. This is particularly true of serious literary fiction: hundred-year storms and freakish tornadoes simply feel too improbable for the novel; they are automatically consigned to other genres. In the writing of history, too, the climate crisis has sometimes led to gross simplifications; Ghosh shows that the history of the carbon economy is a tangled global story with many contradictory and counterintuitive elements.

Ghosh ends by suggesting that politics, much like literature, has become a matter of personal moral reckoning rather than an arena of collective action. But to limit fiction and politics to individual moral adventure comes at a great cost. The climate crisis asks us to imagine other forms of human existence—a task to which fiction, Ghosh argues, is the best suited of all cultural forms. His book serves as a great writer's summons to confront the most urgent task of our time.

作者介绍:

Amitav Ghosh is an award-winning novelist and essayist whose books include *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Dancing in Cambodia*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, and the Ibis Trilogy: *Sea of Poppies*, *River of Smoke*, and *Flood of Fire*.

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标签

社会学

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印度

文学

## 评论

第一部讲文学的尤其有趣：如何在小说中写气候变化？

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第一部分不错。

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其实就算两部分吧。前一章讲文学和气候灾难的联系，二者都是属于讲probability进行emplotment。吊诡的是，这种“不正常”再被慢慢地被“正常化”。即使小说/气候灾难有多么现实，人们开始不相信。第二三章则是对气候危机的一种探究。作者认为资本主义-帝国才是罪魁祸首。基于碳的经济发展/大提速/现代化/西方繁荣，说到底都是一种霸权话语。基于此的发展不平衡必然导致气候危机在根本上解决是一种悖论。只有关注气候问题才能改变文学形式，只有走向一种集体导向的艺术才能解决气候问题。作者的殖民立场几乎是将人类纪的问题政治化，做成了一个意识形态的批判。的确很多时候我们没意识到自己思考的方式已经被软殖民了。但是从根本上说，碳经济就是人类纪的基础，因为人本身就是碳。尘归尘土归土的本质还是碳的生成/竞争/消耗

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只读了第一部分

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这本书让我回到许多年前刚开始读理论的年纪，也是这样的诗意与意蕴丰富的文笔～基于谱系学的方法，横跨文学、科学、社会历史政治，探讨climate change as story, history and politics～十分有趣的是书里引了很多中国材料，ecological studies到最后都是social and political ecology的问题～那么如何超越民族国家的叙事呢？唯有宗教～

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从文学，经济，政治等角度分析当代世界对气候改变的认识。作者的想法很是浪漫，简直跟写小说一样。

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only the first part: stories

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字里行间的自大令人不适

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讲气候变化与文学与历史与政治的关系。一再强调气候问题的同时，又仿佛与气候问题没有关联。只是在为如何重新看或者写或者认识或者体验文学，历史，政治提供新的角度与材料。

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书评

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