

READING HUMAN-NATURE RELATIONSHIPS IN TIM LEBBON'S COLDBROOK

Mahsa **Jafari**, Urmia University, Iran, mahsajafari137785@gmail.com

Farah **Ghaderi**, Dhofar University, Oman, fghaderi@du.edu.om

Original scientific paper

DOI: 10.31902/jll.54.2026.2

Abstract: The British dark fantasy writer, Tim Lebbon, fleshes out human and non-human relationships and the challenges of the Anthropocene in his fictions. Even though his novels have been looked at from various perspectives, *Coldbrook* (2012) has been generally understudied. Deploying Donna J. Haraway's conceptualization of the Anthropocene and Terrapolis, we look at human-nature relations on Earth and the alternate world of Gaia in the novel. We argue that the human-nature association on Earth is informed by the conflict between scientists and priests, which has resulted in the destruction of Earth in *Coldbrook*. However, the human-nature relationship on Gaia embodies a Terrapolis, where life prevails and binaristic constructions become meaningless. The study's findings suggest that characters' responses to the differences and mysteries they meet in Gaia is based on an outlook to life in which otherness is not recognized. Rather, it is deciphered based on a man-made hierarchical classificatory paradigm. However, in the Terrapolis world of Gaia, such hierarchal thinking shatters in a receptive outlook that embraces multispecies flourishing, harmonious beauty of nature, and mysterious differences. Gaia is represented as the only hope for a harmonious relationship between humans and nature where humans can find a refuge.

Keywords: nature, Anthropocene, Terrapolis, Donna Haraway, Tim Lebbon,

1. Introduction

Destruction of nature, exploitation of natural resources, air pollution and wars are some of the disastrous effects of human activities on earth which have been the concern of many scholars as well as literary figures. They have voiced their concern about environment in fields such as hydrology, meteorology and climatology in science and Ecocriticism, Ecoготhic and Anthropocentrism in literature. Many novelists have been dealing with Anthropocentrism in their works including Jeff

VanderMeer's *The Southern Reach Trilogy*, Brian W. Aldis's *Hothouse* and Tim Lebbon's *Coldbrook* (2012). *Coldbrook* is a science fiction that vividly depicts how humans' religious and scientific arrogance affects life on Earth through a zombie plague.

Coldbrook opens with the news of the successful completion of a scientific project in Coldbrook that Jonah Jones along with other scientists have been doing for the last twenty years. Coldbrook is the laboratory built in Appalachian Mountains where they have been trying to make a breach to an alternate world and now it is successfully open and they are ready to go visiting. The scientists celebrate their success unaware of the danger around the corner. They have devised many ways to avoid any probable danger by killing anything coming through the breach from the other world they call Gaia. While happy at their achievements and sure about the power of their technology, scientists suddenly see something like a human entering through the breach; it attacks others and bites one of the scientists. After killing it, the beaten scientist rises, attacks others, and bites them. Through their project, these scientists have brought a zombie plague that turns everyone into a zombie monster by being beaten. One of the scientists manages to escape from Coldbrook, but he leaves the door open which leads the plague out and turns the whole world into a chaos within few days. The remaining scientists try to make a vaccine through the blood of a girl who is immune to zombies. Jonah Jones, fighting for his survival in the laboratory, is visited by an Inquisitor, a religious messenger. He finds out that the plague is sent by the priests to punish scientists for their curiosity. Jonah, visits the scientists of Gaia and becomes infected with the disease as he accompanies the Inquisitor, who takes him to the church and forces him to accept the priests' religion. Jonah turns into a zombie and attacks the members of the church; the other survivors flee to the alternate world of Gaia to escape the chaos of Earth.

Witnessing the effects of human activities on Earth, Lebbon writes most of his works including *Coldbrook* as a warning to his audience of a dystopian future made by human. This novel has been generally overlooked by scholars and has been the subject of few studies. Elana Gomel and Vered Karti Shemtov in "Limbotopia: The "New Present" and the Literary Imagination" analyze this novel through the concept of Limbotopia and define it as "a narrative of the past and to imagine the future" (40). They maintain that *Coldbrook* as a zombie narrative "encapsulate[s] certain features of the chronotope of limbotopia: an episodic structure; long descriptive passages that function as what Genette called 'a stretch'—an expansion of narrative time; and, often, the absence of psychological consistency in, and/or attenuated identity

of, main characters" (43). Similarly, Elana Gomel in her article "Dying all the Time: The Future as the Extended Present and the Zombification of History in the Anthropocene" talks about the relationship between zombie fiction and the Anthropocene maintaining that "the rotting time of the Anthropocene is incarnated in the rotting flesh of our era's most popular monster; the zombies" (118). Gomel argues that "*Coldbrook* is striking not only in its generic hybridity, but also in the way this hybridity is used to explore the fissure between 'zombie' and 'apocalypse'" (123).

These studies have offered significant findings about *Coldbrook*. Yet, they have not addressed representations of human-nature relationships in the novel. Thus, drawing on Donna Haraway's concepts of Anthropocene and Terrapolis, we look at that relationship. We argue that human-nature relationships in the alternate world of Gaia embody a Terrapolis where all species enjoy a harmonious coexistence. However, conflict between ambitious scientists and misguided priests leads to the destruction of Earth. The human-nature relationship on Earth is shaped by hierarchical thinking which considers the latter as an object to be exploited.

Haraway, in *Staying with the Trouble: Making Kin in the Chthulucene* (2016) provides a brief explanation of anthropocentrism while fleshing out the two main concepts of Anthropocene and Terrapolis. She believes that anthropocentrism consists of "human exceptionalism and bounded individualism" that are "old saws of Western philosophy" (30). Such a perspective is reflected in The Great Chain of Being developed by many philosophers including Plato, Aristotle, Proclus, Plotinus among others. Philosophy has considered human being as the most rational being who is able to think and speak, features which have made him superior to other creatures. Haraway explains that "so-called self-recognition carries great weight in Western-influenced psychology and philosophy, besotted by individualism in theory and method, as these fields have been" (18-19). She maintains that philosophy differentiate between the human and the nonhuman putting the first superior to the second and has an anthropocentric standard by prioritizing human features and comparing other creatures based on them. As Brian Boyed explains, we do not see animals and other creatures as they are, with their own features but "we look to the animal other to discover about the human self" (3). Religion has also contributed to anthropocentrism; in Christianity and Judaism man is praised as the image of God on earth for whom everything is created. Haraway believes that the history of the world is written by man through "beautiful words and weapons" that have made him "in the image of the sky god" as "the Anthropos" who is the "only one real actor" and "one

real world-maker" creating "tale of the hunter on a quest to kill and bring back the terrible bounty" (39). Such a view about the exceptionalism of human beings can create a lot of environmental problems. The development of western science and technology has also influenced the anthropocentric exploitation of nature. One of the other prevalent thoughts in anthropocentrism is that the humans can solve any ecological problem through technology. Haraway describes such thinking "a comic faith in technofixes" according to which "technology will somehow come to the rescue of its naughty but very clever children" (3). Moreover, Haraway demonstrates how "sciences have been especially potent in fermenting notions about all the mortal inhabitants of Earth since the imperializing eighteenth century" and "Homo sapiens—the Human as species, the Anthropos as the human species, Modern Man—was a chief product of these knowledge practices" (30). This kind of thinking also justifies the exploitation of natural resources by considering nature inferior and subjugated to human ambitions.

Haraway introduces the concept of Anthropocene by referring to problems such as Global warming, climate change, extinction of many species and exploitation of natural resources among others which stem from an anthropocentric worldview. Human has made the planet "wretched"; "its soil...is contaminated, eroded, drained, burnt, exploded, flooded and impoverished on a worldwide scale" (Gray and Sheikh 163). Haraway explains that "there had been great losses of kinds of living beings, as rapid climate change and interlocked ecosystem collapses swept Earth; and the mass extinction event of the Capitalocene and Anthropocene was not over" (159). We have entered an era which embraces "climate change" (54) and other forms of threats carrying "the very real possibility of human extinction" and "the extinction of millions of other species" (LaMothe 54). This era is called the Anthropocene era or "the sixth extinction event" (54). The Anthropocene is a time when humans have reached a level of knowledge such that they are "a force of nature responsible for the current extinction event" (LaMothe 55). Haraway describes Anthropocene as a time of "multispecies, including human, urgency: of great mass death and extinction; of onrushing disasters" because of "unprecedented looking away" (35). Anthropocene engages with the effects of humans on the ecosystem as well as the lives of other human beings. The relationship between humans and nature matters along with the relationship between humans with each other. In the Anthropocene, we see how "political violence and exploitation" are used by superpowers to have more natural and human resources while creating "humiliated, depersonalized Others" (59). Haraway maintains

that this "bounded (or neoliberal) individualism", existing in Anthropocene, is not a good model for life as "it misleads us down deadly paths" (33)

Haraway introduces the concept of Terrapolis to suggest that there is still a chance for modern man to repair his relationship with nature through a symbiotic approach. Terrapolis is "an n -dimensional niche space" which is "a story, a speculative fabulation, and a string figure for multispecies worlding" (Haraway 10). It is a world that is not inhabited only by humans, but by many kinds of species, and all of them play a role in the world. Haraway refers to the genetic similarity between us and other species to argue that since we have been kin in the past, it is now possible to revive this kinship in a new way. The concept of Terrapolis implies a harmonious relationship with nature; it questions man-made hierarchies and offers a space for multispecies flourishing. Indeed, Haraway theorizes Terrapolis as a solution to the problems of the Anthropocene world. In what follows, we flesh out the human-nature relationship both on Earth and in the alternate world of Gaia in *Coldbrook*.

2. Human-Nature relationship on Earth

The relationship between the human and nature has been complicated and mysterious along history. As the relationship between human beings with each other has changed by discourses such as religion and science, these factors along with other ones such as industry have changed humanity's relationship with nature as well. In recent centuries "technology has begun to change our species' long-standing experiences with nature. Now we have technological nature—technologies that in various ways mediate, augment, or simulate the natural world" (Kahn et al.37). This change has not been without consequences for both the human and nature. In this article, we focus on the relationship between humans and nature. In the Anthropocene, this relationship is unequal as humans dominate nature for their benefit, leading to the destruction of the environment and other people's lives. We first look at the relationship between humans and nature on Earth in *Coldbrook*.

With the emergence of modernization, humanity's relationship with nature has changed negatively. In the current anthropocentric relationship, humans misuse nature for various ambitious projects. There are traces of humans' exploitative look at nature on Earth in the novel. Through their scientific project of Coldbrook, the scientists contaminate nature; when Vic tries to escape Coldbrook, he reaches the door where he sees "a wisp of smoke" due to its "securing mechanisms"

and "the smell of burning filled the air, and the acrid whiff of hot metal" (Lebbon 74-75). Trying to climb the ladder, his nostrils are filled "with the acrid stink of melted metal and plastics" (Lebbon 78). Due to their scientific project, the air inside the building is highly polluted; Vic is "desperate to breathe in the air outside the duct" (Lebbon 78-79). The scientists' disastrous impact on nature becomes more tangible when Vic leaves Coldbrook and enters the environment of Appalachian Mountains: "the grass was damp and cool, the fresh air a gentle caress across his sweat-soaked clothing. Above Vic a thousand stars speckled the sky, all of them ancient history" (Lebbon 79). The fresh air of nature is refreshing whereas the air inside Coldbrook is stifling. Haraway explains that, as modern people, we are "living in places ravaged by fossil fuel extraction or by mining of gold, uranium, or other metals" (141) because nature benefits man. Such an anthropocentric outlook has been problematic since "human interests and those of nature conflict" (Sagoff 222).

Another illustrative passage about the devastating impacts of humans on nature in *Coldbrook* comes from the scene when Vic looks at the fire that devours all life on Earth. He sees that "there were three spires of smoke, each arcing gently to the west and spreading into a high haze. Two of them were several miles away, their sources hidden by folds in the land and buildings in the city, but Vic could see the glimmer of fire at the base of the third column. It was perhaps two miles away" (Lebbon 272-273). While the discovery of fire marked the beginning of civilization for primitive man, it has become a symbol and a result of modernization for modern man. Believing that fire figures Anthropocene, Haraway maintains that "fire is an essential element for ongoing, as well as an agent of double death, the killing of ongoingness. The material semiotics of fire in our times are at stake" (44). Fire is the symptom of Anthropocene because it quickly spreads in natural landscapes and destroys them. The fire in the novel is created by the conflict between scientists and the Holy Fathers; it is an effect of the zombie plague and "the fury disease" which Inquisitors encourage "its spread" polluting Earth and the sky causing environmental disasters (Lebbon 438). The ravaging fire in *Coldbrook* suggests that humanity's relationship with each other impacts not only people's lives but also their environment. Vic notices that the sun is "veiled by the massive spread of smoke that stained the eastern sky" and the clouds are "smeared with a dirty sunrise". This "column of smoke" is "the glow of distant flames" (Lebbon 383).

3. Human-Nature relationship on Gaia

The story of the Anthropocene is occupied with humans' dire effect on Earth. Haraway proposes that humans need another story which can be "one of the big-enough stories in the netbag for staying with the trouble of our ongoing epoch" (54). Men need another story in which the human is not the only actor, but all species have important roles. The urgency of creating a story with a new world can be felt deeply, a world which is "neither sacred nor secular" and this earthly worlding is "thoroughly terran, muddled, and mortal—and at stake now" (Haraway 55). Haraway theorizes such a world through the concept of Terrapolis where there are no hierarchical binaries. The human-nature relationship in Gaia embodies a Terrapolis world in the novel offering a place for multispecies flourishing, harmonious beauty, and mysterious differences. In what follows we explore all these three features by providing textual evidence.

The different types of species living peacefully in Gaia in *Coldbrook* represent a Terrapolis in which there is an opportunity for all species to live and die together. After going through the breach to Gaia, Holly, one of the scientists, observes that "the small valley was home to several types of plants, not all of them completely familiar" and as she goes further, she sees "a clump of black oaks" and "a single tree" containing "apple blossom" (Lebbon 83). She smells the heather which is "soft and silky to the touch" and flowers that are "unfamiliar" (Lebbon 83); she also witnesses a river streaming near her in which "a thousand small plants grew along its bank on tripod-like stalks" (Lebbon 83-84). She watches the dawn over the hill; "the colours were stunning, smears of yellow and orange merging into a deeper red higher up, though the clouds must have been high indeed, because she could not make out any texture to the sky. High up, a few hawks circled slowly on morning thermals" (Lebbon 84). In a multispecies perspective, the creatures are not categorized based on their usefulness to humans, but based on the impact they have on each other's lives. This represents how the lives of various species in nature are entangled with the lives of people, suggesting that Gaia belongs to all creatures not just to humans. Haraway believes that "this Terrapolis is not the home world for the human as *Homo*, that ever parabolic, re- and de-tumescing, phallic self-image of the same; but for the human that is transmogrified in etymological Indo-European sleight of tongue into guman, that worker of and in the soil" (11). Walking through Gaia, Holly can see how different kinds of plants and other animals grow and live with each other peacefully without trying to destroy the other types. Haraway is correct

to point out that Terrapolis is "a niche space for multispecies becoming-with" (11) unlike Anthropocene, the space of "bickerings, hatreds, and fighting, useless waste and petty destructiveness" (Menninger 4).

In Terrapolis world of Gaia, humans are called to join other species once again and start a new relationship with them not as the dominant one but as companions to all other species. As Holly walks in the alternate world's natural environment, she hears "something called softly. She turned back to the breach, terrified that Melinda had come through. But there was no movement there, and when the call came again, she looked up at the hawks, swooping now instead of circling. 'Gaia,' she said " (Lebbon 85). This soft call reminds her as a human to join other species in having a harmonious peaceful life together. It is Gaia's call back for Holly to have a harmonious relationship with nature, the one humans on Earth have lost due to their obsession with scientific or religious projects. In Haraway's view, humans and nonhumans are kins and Terrapolis is the place where such a harmonious relationship can be revived as it "manifests the meaningful lived connections for sustaining kinship, behavior, relational action—for *hózhó*—for humans and nonhumans. Situated worlding is ongoing, neither traditional nor modern" (91). However, the Holy Fathers' anthropocentric worldview makes them "obsessed by and convinced of their own exclusive holiness that they cannot allow any other" (Lebbon 438). That is why they spread a plague to destroy all humans who are not members of their Catholic church for their "sins of errant belief" (Lebbon 631).

The interconnectedness between different species on Gaia suggests that the multispecies flourishing of Terrapolis is the only structure that runs through nature. In Gaia, Holly walks through nature; "the breeze whispered through stiff bushes and it was as if the laws of acoustics were different here" (Lebbon 358). While Holly has seen "people dying", "burning fields", "black glass deserts" and "stranger things" which are related to "the disease those furies are spreading" on Earth (Lebbon 433), here on Gaia, she observes that life goes on peacefully for different species on Gaia: "plants still grew and people still lived, and she'd seen that the sun still found its way through" (Lebbon 358-359). The only structure running in Terrapolis is multispecies flourishing as they need each other for a peaceful living. As Haraway explains, "staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles. We become-with each other or not at all. That kind of material semiotics is always situated, someplace and not no place, entangled and worldly" (4). As Haraway remarks, in Terrapolis, "all are welcome" (216). Walking in the natural environment of Gaia after

entering through the breach, Holly feels that "birds welcomed in the dawn from the tree canopy with songs she knew and some she did not"; as she goes further, "a growing feeling of warmth was close and inviting" (Lebbon 86).

Becoming with nature leads to humans' harmonious relationship with other species and their peaceful physical and mental health. Multispecies flourishing is the only law in Gaia as all lives are connected. When Holly joins this structure as a specie in contact with others, she is allowed to release herself from the painful disasters of Anthropocene. In Gaia, she sees waterfalls whose "sound was soporific, and as she closed her eyes she felt the pain easing slightly. To sleep now" (Lebbon 155). Using Terrapolis and Chthulucene as the terms synonymous with each other, Haraway explains that:

Specifically, unlike either the Anthropocene or the Capitalocene, the Chthulucene is made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times, in which the world is not finished and the sky has not fallen—yet. We are at stake to each other. Unlike the dominant dramas of Anthropocene and Capitalocene discourse, human beings are not the only important actors in the Chthulucene, with all other beings able simply to react. The order is reknitted: human beings are with and of Earth, and the biotic and abiotic powers of this earth are the main story. (55)

In Terrapolis, all species are important as they play a role in each other's lives. In this world, the power of people through science, religion, and capitalism, among others, is of no consequence; what matters is shattering all these artificial structures to offer an equal opportunity for all species "to live and die well in a habitable world" (Haraway 216). All human-made structures, the history-making projects of ambitious scientists, and the religious crusade of Holly Fathers in the name of God become meaningless in Terrapolis. As Davis and coauthors rightly argue, "whether or not individuals feel 'close' or 'connected' to nature, they are interdependent with nature in the sense that the wellbeing of nature can affect the wellbeing of individuals" (174).

The harmonious beautiful nature of Gaia is another illustrative embodiment of the concept of Terrapolis in *Coldbrook*. At the end of the novel, the survivors of Earth leave their chaotic world through the breach and go to Gaia, which becomes a new "home to them all"; instead of horror and chaos, they find "so much beauty" in Gaia (Lebbon 627). The nature of Gaia is beautiful because of "right relations of

humans and nonhumans" which is based on harmony rather than hierarchies (Haraway 14). This feature relates humans more to nature because "the beauty of nature affects our emotions" and such influence increases "our emotional bond with, and love for nature, deepen" (Van Gordon et al. 1657). As soon as Holly enters Gaia, "the first touch of somewhere else brought the smell of spicy heather and the taste of cool fresh air" (Lebbon 81). Holly is amazed by the beauty of the natural environment of Gaia; "She watched dawn break over eastern hills, and the sunrise was a palette of colour. [...] she viewed it simply for its beauty. And she enjoyed the peace" (Lebbon 622). The peaceful harmonious world of Gaia is in sharp contrast to the chaos on Earth, which is the result of humans' hierarchical thinking, scientists' ambitions, and priests' bigotry. In the Terrapolis world of Gaia, such hierarchies do not exist and beauty prevails.

Holly notices that the harmonious beauty of Gaia is because it, unlike Earth, has not been contaminated by industry and technology. Holly observes that "the breeze was stronger up here [in Gaia], and it was fresh and untainted by the tang of industry" (Lebbon 88). While various species enjoy symbiotic relationships in Gaia, humans' relationship with nature on Erath is parasitism which refers to the relationship between two kinds of species in such a way that one gains profit while the other gets hurt; This parasitic relationship has led to "the natural world's relentless destruction at the hands of militarized, power-mad, technological humans" (Haraway 151). Watching a "blackbird" with "orange chest" and "white wings" (Lebbon 152) enjoying itself in Gaia reminds Holly that "one much like this had been killed by the eradicator and stored in the breach containment area" on Earth (Lebbon 153). While the technologically built eradicator of Coldbrook on Earth kills the bird, in the Terrapolis world of Gaia, birds thrive. Similarly, Jonah is captivated by the healthy nature of Gaia. When Jonah enters the breach to Gaia, he feels that its air gives "a hint of something alien to this place — flowing water, soil, healthy plants"; Jonah "breathed in and held his breath: the scents of another world were startling" (Lebbon 281).

The alternate world of Gaia in Coldbrook is an embodiment of Terrapolis not only because of its multispecies flourishing and harmonious beauty but also because of its impenetrable mysteries. The natural environment of Gaia contains mysteries that the characters from Earth cannot decipher. Having gone through the breach, Holly scrutinizes the nature of Gaia and feels that "the muted sunlight bathed its features, forest and bare slopes alike, and the darker depths of the valleys could have held any number of mysteries. What disturbed Holly

so much was the mystery of what might lie beyond them" (Lebbon 88). Haraway believes that in Terrapolis we enter "into specific crossings from familiar worlds into uncomfortable and unfamiliar ones to weave something that might come unraveled, but might also nurture living and dying in beauty in the n-dimensional niche space of Terrapolis" (16). Going from her own chaotic world to the unfamiliar world of Gaia, Holly is disturbed by the structure of nature unknown to her. As a scientist who has spent most of her life researching, she cannot explain the process happening in Gaia, which represents the limit of her knowledge in realizing nature. The anthropocentric conflict between religion and science in her world does not occur here, making her think about the structure of Gaia that is different from that of her world. Holly's moving away from Earth to Gaia is a movement from the familiar anthropocentric world of science and religion to the unfamiliar world of Terrapolis where a harmonious relationship between nature and humans exists.

One of the reasons that nature is a mystery for humans in Terrapolis is because nature does not act based on the values, philosophy, and hierarchies made by and known to humans in the Anthropocene. In nature, all these artificial structures become meaningless. As Haraway explains, in Terrapolis there is "collectively-producing systems that do not have self-defined spatial or temporal boundaries" which is in contrast with Anthropocene in which "autopoietic systems are 'self-producing' autonomous units 'with self-defined' spatial or temporal boundaries that tend to be centrally controlled, homeostatic, and predictable" (33). Anthropocene is a system that operates based on hierarchies. It is a "socio-ecological crisis" that is "characterized by hierarchies imposed by human beings on one another (intra-species hierarchies) and upon non-human entities (inter-species hierarchies)" (Calzadilla and Kotzé 398). Such hierarchies are not applicable in Terrapolis. Conflicting hierarchical discourses of religion and science have separated humanity from nature on Earth as they represent humans as "the dominant and most important life form" while nonhumans are considered "useful" to the extent they help humans to keep his position "at the top of the social hierarchy" (Calzadilla and Kotzé 398).

Nature's mysteries in the Terrapolis world of Gaia are disturbing to Holly because she looks at it based on her scientific paradigm, in which everything must be transparent to her. As Holly walks in the natural environment of Gaia, she tastes the air's moisture and frowns "as the tang of something unknown played across her taste buds. She didn't like it, but perhaps only because it was a mystery" (Lebbon 82). Haraway

explains that "Gaia is not about a list of questions waiting for rational policies; Gaia is an intrusive event that undoes thinking as usual. She is what specifically questions the tales and refrains of modern history" (44). Gaia is not about hierarchies and conflicts but "the balance" meaning that all critters of the environment live "in harmony as a result of the balance between opposing but interdependent forces" (Wu and Loucks 440). Holly does not like the mysteriousness of Gaia because she is unable to scrutinize it through her science as "science does not deal with 'naturally occurring' phenomena, but produces its own facts and evidence through the mediation of highly complex technical apparatus and mathematical models" (Descola and Palsson 8). The possible solution to the novel's chaotic life on Earth is moving away from the world characters have known through science and technology to the world of nature without artificial man-made structures.

Walking through nature in Gaia, Holly feels that "the breeze whispered through stiff bushes and it was as if the laws of acoustics were different here" (Lebbon 358). Moreover, "the darkness hid the differences between here and her own world from sight. Made them even more threatening" (358). Nature in Gaia acts differently from what Holly has observed on Earth. Gaia "intrudes on our categories of thought, ... intrudes on thinking itself" (Haraway 43). The laws of Terrapolis operating in Gaia are different from those of the anthropocentric world where the Holy Fathers start genocide as a response to scientists which turns into a religious crusade against the universe. Unlike the human-defined structures of religion and science in the anthropocentric world of Coldbrook, the Terrapolis depicted in Gaia is "full of kinds-in-the-making, full of significant otherness" and has "kin-making" as well as "practices of worlding" (Haraway 12). As Holly responds to nature based on a scientific paradigm, she does not understand the features of a Terrapolis world in which humans cannot decode everything. Accordingly, this frightens her.

Similarly, Jonah feels the different structure of the Terrapolis in Gaia. He finds nature "beautiful" and "breathed in and smelled heather and the subtle perfume of unfamiliar flowers, and beyond the gurgle of the stream all he could hear was the soft whisper of a breeze through the shallow valley" (451). Even though the unfamiliarity may be disquieting for Jonah, it arouses his sense of wonder and fills him with enjoyment: "There were plants close to the stream that seemed to be propped on three stems instead of one. They looked alien and elegant" (451). The nature creates in Jonah "a sense of uncertainty"; yet it is a sweet reminder that he is "a part of something larger than oneself" (Piff et al. 884). Observing the mystery of life existing in the natural

landscapes of Gaia creates an opportunity for Holly and Jonah to join the structure of the Terrapolis and enjoy the awe they feel when encountering difference. Haraway explains that "Terrapolis is in place; Terrapolis makes space for unexpected companions" and "exists in the sf web of always-too-much connection" (11). Accordingly, Jonah and Holly show receptivity to the symbiotic structures of the Terrapolis which "emphasize[s] their membership in larger categories, for example by describing themselves as 'a person' or 'an inhabitant of Earth'" rather than "defin[ing] themselves using individuated terms such as 'special' or 'one-of-a-kind'" (Piff et al. 884).

4. Conclusion

This study has attempted to explore human-nature relationships on Earth and the alternate world of Gaia in Lebbon's *Coldbrook*. The focus has been on analyzing the effects of human activities on the lives of other humans and nonhumans deploying Haraway's concepts of Anthropocene and Terrapolis. Anthropocene highlights the disastrous impact of human activities on Earth. Haraway describes it as an epoch when we see the consequences of human supremacy. This concept is well depicted in the novel through the war between scientists and the Holy Fathers. Scientists' ambition makes them perform dangerous projects many of which pollute the environment. On the other hand, misguided Holy Fathers react to these scientific endeavors by sending zombie plague through their Inquisitors to destroy Earth. Reviving the productive relationship between humans and nature is the only solution for the chaotic world of Anthropocene in *Coldbrook*, which is explained through Haraway's concept of Terrapolis. Terrapolis embraces a worldview in which all creatures are valued and their difference is recognized. It offers a place for multispecies flourishing where the harmonious beauty of nature is cherished. All these features are present on Gaia in the novel which is depicted as the only refuge for humans escaping from Earth.

Works Cited:

- Boyed, Brian. "Archaeology and Human–Animal Relations: Thinking Through Anthropocentrism." *Annual Review of Anthropology*, vol. 46, no. 1, 2017, pp. 299-316.
- Calzadilla, Paola Villavicencio, and Louis J. Kotzé. "Living in Harmony with Nature? A Critical Appraisal of the Rights of Mother Earth in Bolivia." *Transnational Environmental Law*, vol. 7, no. 3, 2018, pp. 397-424.

- Davis, Jody L., et al. "Interdependence with the Environment: Commitment, Interconnectedness, and Environmental Behavior." *Journal of Environmental Psychology*, vol. 29, no. 2, 2009, pp. 173-180.
- Descola, Philippe, and Gísli Pálsson. *Nature and Society: Anthropological Perspectives*. Routledge, 1996.
- Gomel, Elana. "Dying All the Times." *The Anthropocene and the Undead: Cultural Anxieties in the Contemporary Popular Imagination*, Rowman & Littlefield, 2022. (Napomena: u izvornom unosu nedostaje paginacija za ovo poglavlje – potrebno je dodati brojeve stranica).
- Gomel, Elana, and Vered Karti Shemtov. "Limbotopia: The 'New Present' and the Literary Imagination." *Comparative Literature*, vol. 70, no. 1, 2018, pp. 60-71.
- Gray, Ros, and Shela Sheikh. "The Wretched Earth." *Third Text*, vol. 32, no. 2-3, n.d., pp. 163-175. (Napomena: u izvornom unosu nije navedena godina izdanja – označeno s "n.d." – no date).
- Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
- Kahn, Peter H. "The Human Relation with Nature and Technological Nature." *Current Directions in Psychological Science*, vol. 18, no. 3, 2009, pp. 37-42.
- Lamothe, Ryan. "A Radical Pastoral Theology for the Anthropocene Era: Thinking and Being Otherwise." *Journal of Pastoral Theology*, vol. 31, no. 1, 2021, pp. 54-74.
- Lebbon, Tim. *Coldbrook*. Hammer, 2012.
- Menninger, Karl A. *Man Against Himself*. Harcourt, Brace & World, Inc, 1938.
- Piff, Paul K., et al. "Awe, the Small Self, and Prosocial Behavior." *Journal of Personality and Social Psychology*, vol. 108, no. 6, 2015, pp. 883-889.
- Sagoff, Mark. "On Preserving the Natural Environment." *The Yale Law Journal*, vol. 84, no. 2, 1974, pp. 205-267.
- Van Gordon, William, et al. "Mindfulness and Nature." *Mindfulness*, vol. 9, no. 5, 2018, pp. 1655-1658.
- Wu, Jianguo, and Orie L. Loucks. "From Balance of Nature to Hierarchical Patch Dynamics: A Paradigm Shift in Ecology." *The Quarterly Review of Biology*, vol. 70, no. 4, 1995, pp. 439-466.

خوانش روابط انسان و طبیعت در رمان کلدبروک اثر تیم لین

مهسا جعفری، دانشگاه ارومیه، ایران

فرح قادری، نویسنده مسئول، دانشگاه ظفار، عمان

چکیده: نویسنده بریتانیایی داستان های فانتزی-ترسناک، تیم لین، روابط بین انسان و سایر موجودات و چالش های انتروپوسین را در آثارش به تفصیل شرح می دهد. گرچه آثار لین از جنبه های مختلفی بررسی شده، رمان کلدبروک کمتر مورد توجه قرار گرفته است. با استفاده از مفاهیم

انثروپوسین و تراپلیس دانا هاروی، ما رابطه بین انسان و طبیعت در زمین و جهان موازی گایا را در رمان مورد بررسی قرار می دهیم. ما استدلال می کنیم که ارتباط انسان و طبیعت تحت تاثیر تضاد میان دانشمندان و کشیشان قرار دارد که منجر به نابودی زمین در رمان کلنبروک شده است. گرچه، رابطه انسان و طبیعت در گایا نمایان گر تراپلیس است مکانی که در آن زندگی پابرجاست و دوگانگی های ساخت انسان بی معنی می شوند. یافته های این مطالعه نشان می دهد که واکنش شخصیت های رمان به تفاوت ها و رمز و راز هایی که در گایا با آنها مواجه می شوند، بر اساس نگرش آنها به نوعی از زندگی است که در آن دیگری شناسایی نمی شود. بلکه، این تفاوت بر اساس سیستم دسته بندی طبقاتی ساخت انسان درک می شود. با این وجود، در جهان موازی گایا چنین تفکر طبقاتی در نگرش پذیرنده ای که رونق گونه های مختلف، زیبایی موزون طبیعت و تفاوت های رمزآلود را در بر می گیرد، از بین می رود. گایا به عنوان تنها امید برای ارتباط موزون انسان و طبیعت مجسم می شود که در آن انسان ها می توانند پناه یابند.

کلیدواژه ها: طبیعت، انثروپوسین، تراپلیس، دانا هاروی، تیم لین.