

COGNITIVE APPROACHES TO “THE MINISTRY FOR THE FUTURE” BY KIM STANLEY ROBINSON

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Annotatsiya. Ushbu maqolada Kim Stenli Robinsonning “The Ministry for the Future” romani kognitiv adabiyotshunoslik nuqtai nazaridan tahlil qilinadi. Tadqiqotda asarda tasvirlangan iqlim o‘zgarishi, ekologik muammolar va insoniyatning global ekologik inqirozga munosabati o‘rganiladi. Muallif romandagi turli qahramonlar, jumladan, siyosatchilar, olimlar va oddiy insonlar orqali iqlim inqirozining murakkab jihatlarini ochib beradi. Maqolada badiiy tasvir, hikoya strategiyalari hamda kognitiv yondashuv orqali o‘quvchining ekologik ongini shakllantirish jarayoni tahlil qilinadi. Tadqiqot natijalari shuni ko‘rsatadiki, badiiy adabiyot insoniyatning tabiat bilan munosabatlarini qayta ko‘rib chiqishga undaydi va ekologik mas‘uliyatni oshirishga xizmat qiladi.

Tayanch so‘zlar: kognitiv adabiyotshunoslik, iqlim fantastikasi, ekologik inqiroz, ekologik ong, Kim Stenli Robinson, “The Ministry for the Future”, iqlim o‘zgarishi.

Аннотация. В данной статье роман Кима Стэнли Робинсона «Министерство будущего» рассматривается с точки зрения когнитивного литературоведения. Исследование направлено на анализ художественного изображения климатических изменений, экологического кризиса и реакции человечества на глобальные экологические проблемы. Автор романа показывает различные социальные и политические аспекты климатического кризиса через призму восприятия разных персонажей — ученых, политиков и обычных людей. В статье анализируются повествовательные стратегии и когнитивные механизмы, которые помогают читателю глубже осмыслить экологические проблемы современности. Делается вывод о том, что художественная литература способна формировать экологическое сознание и стимулировать ответственное отношение общества к окружающей среде.

Ключевые слова: когнитивное литературоведение, климатическая фантастика, экологический кризис, экологическое сознание, Ким Стэнли Робинсон, «Министерство будущего», изменение климата.

Annotation. This article examines Kim Stanley Robinson’s novel *The Ministry for the Future* (2020) through the lens of cognitive literary approaches. The study explores how the novel represents climate change, ecological crisis, and human responses by engaging readers’ cognitive and emotional understanding of global environmental problems. Robinson portrays climate disasters, political transformations, and social challenges through multiple perspectives, including scientists, politicians, activists, and survivors. The article analyzes how narrative strategies, character experiences, and speculative scenarios influence readers’ perception of environmental responsibility and the future of humanity. Special attention is given to the role of imagination, empathy, and cognitive engagement in shaping ecological awareness. The novel is interpreted as a literary work that encourages readers to reconsider the relationship between humans, technology, and the natural world. Ultimately, the study argues that Robinson’s narrative promotes critical reflection on climate ethics and highlights literature’s potential to influence environmental thinking and collective responsibility for the planet.

Keywords: cognitive literary studies, climate fiction (Cli-Fi), environmental crisis, ecological awareness, Kim Stanley Robinson, *The Ministry for the Future*, climate change narrative.

Introduction. Kim Stanley Robinson is an American science fiction writer known for his scientifically plausible and ecologically conscious stories. Through his fiction,

Robinson has explored ecopolitical issues and imagined possible futures that result from climate change and technological adjustments [Buell,2001:84]. Influenced by his literary background and ecopolitical activism, Robinson's world-building and human agency in his stories reflect this dual influence of literature and environment as themes in his critically acclaimed Mars Series: "Red Mars", "Green Mars", and "Blue Mars". The Ministry for the Future, published in 2020, is a truly visionary work and one of the most impactful novels by Robinson in recent years. The story takes place in the near future and begins with a devastating heat wave in India that causes the death of millions of people. This triggers the creation of a new organization within the United Nations, The Ministry for the Future, whose purpose is to look out for the interests of future generations and protect the biosphere of the Earth. The headquarters are set up in Zurich, and Mary Murphy, an Irish diplomat, takes charge of leading the Ministry. The novel unfolds through a multi-sided lens catering to a wide range of protagonists and narrators from within and outside the climate crisis established through the novel, from scientists and economists to refugees and climate activists, and even involving non-human actors such as animals and algorithms. Running parallel is the story of Frank May, a survivor of the heat wave catastrophe, and this allows Robinson to explore the associated human consequences of global warming and the struggle undertaken by those opposed to it. Core issues include climate justice, economic transformation, and global collaboration. Robinson examines the imperative of having a renewed vision for capitalism using tools like carbon-denominated currencies or redesigned economic incentives that value sustainability. These issues also cover more controversial moral dilemmas like whether violence or eco-terrorism can be considered legitimate tools of choice to move towards climate change or balancing national interests with universal responsibilities towards planet earth.

Methodology. In terms of methods, "The Ministry for the Future" blends traditional fictional storytelling with documentary-style presentation, such as interviews and technical explanations, and this blend offers a vision that has a realistic and research-driven quality in terms of how climate stabilization might possibly be accomplished. While speculative, many details in "The Ministry for the Future" related to climate science and economics appear grounded in recent explorations. The book has been praised by critics for its timeliness, intellectual rigor, and moral insight. It has become something of a benchmark within the genre of climate fiction, or "cli-fi." In short, Robinson's writings pose a challenge to humanity, which is to imagine and build a viable future through collaboration, equity, and scientific knowledge.

Results and discussion. Kim Stanley Robinson puts forward a story in which individual characters, especially Mary Murphy and Frank May, characterized by planetary systems, social upheavals, and institution-building [Robinson,2020:34]. The interplay and overlap of these individuals and terrains highlight a major question in this novel that is, can human will and moral imagination redefine the broad parameters of global capitalism

and climate change? [Buell,2001:92] The series begins with one of the most unnerving moments in this disquieting events. Frank's experience is presented in relentlessly straightforward fashion: "People died like flies, lying in the streets, in the shade, in the rivers." Frank, shaken to the core, is a symbol of hopelessness in a devastated ecological setting. His decisions, such as kidnapping Mary Murphy and joining a mysterious eco-terrorist group, follow logically from this precarious premise [Heise,2016:74]. Robinson chose Frank to fulfill a role in which hopelessness is symbolized in a devastated ecological setting. On the other hand, Mary Murphy, the Irish head of the Ministry for the Future, is an embodiment of this institutional or moral side of politics. The Ministry is a tangible institution and a symbol of collective struggle in this sense: "a fiction made real by the necessity of its purpose." The portfolio of Mary Murphy, in this case, is dealing with global politics: negotiating with central bankers over a carbon coin, dealing with recalcitrant nations, and taking up complicated moral calculations. To illustrate this, her silent assent to the "Children of Kali" enabling destruction of fossil fuel projects shows how institutional actors function in, and are imbricated with, these dark spaces of violence from which radical change emerges. The territory of the novel operates in tandem with these major characters. Robinson integrates chapters where human agency is replaced by other characters, such as a carbon atom, the Sun, or people in the future, thus demonstrating how Earth is collaborating with these developments in different ways. The Ministry for the Future can thus be seen to represent climatic change both among its contexts and antagonists. Figures such as Mary and Frank represent human agency in an attempt to provoke effective actions upon these broad and rather passive grounds. The project thus asserts a case in which life in the Anthropocene is marked not simply by individual heroism but rather by a redeployment of the very grounds upon which this action takes place.

The author critiques the global politics and ecological crises of the twenty-first century in "The Ministry for the Future". Two of the themes in this novel are prototyping and reading, both of which function in the text as a way of thinking about and building alternative futures. The prototypes in Robinson's story serve as a kind of experimental life where new formats of economy, technology, and social organization are put to the test[Garrard,2012:118]. Among these prototypes are such emerging climate solutions as solar radiation management, and such financial innovations as the "carbon coin." As pilot tests, these prototypes allow all sorts of people to interact with such issues. To illustrate, through the Ministry's adoption of this prototype in the form of the adoption of the carbon coin, all sorts of pollution. The function of reading can thus be applied not only to climate information, politics, indigenous stories, but even to atmospheric systems, which indicates a need for various literacies in order to make sense of the world [Stockwell,2002:28]. Frank May's case, where survival from a catastrophic heat wave leads him to take radical steps because of trauma, involves reading not merely as a function of interpreting social

injustices but ecological imperatives simultaneously. As Mandates in the Ministry, reading is a methodological skill involving interpreting scientific texts, geopolitical registers, and economic systems in order to arrive at strategic interventions. Taken together, prototypes and reading represent how knowledge-building and applying correspond to dealing with planetary emergency. Prototypes represent experimentation and humility, where solutions need to be tested and redesigned. Reading represents interpretation and empathy, where realities need to be interpreted before any actions can be considered meaningful. Thus, in Robinson's novel, prototypes and reading represent two important approaches in dealing with a world remade by climate change, where a pragmatic approach must include radical prototyping and deep reading.

When it comes to the analysis of deixis, the novel enacts a controlled but deeply poignant image focused on trauma, resilience, and caregiving. The narrative voice in this text takes a first-person perspective, which allows a tight focus on events through the perceptual filter of the narrative voice [Evan&Green,2006:233]. The text demonstrates skillful handling of perceptual, spatial, temporal, relational, and textual deixis. Deictic in perceptual discourse will arise through the common usage in first-person narration of I, we, and me, in combination with third-person references to he or him. The narrative perceptual system controls the perceptual space in which the narrative takes place, with "I didn't know what to say" and "It was the blackest look I ever saw on him" illustrating cognitive awareness. "Looked" and other sensorial verbs, in combination with metaphors such as "the city was slowly floating in toward the hills," create immersion in perceptual narrative through both observation and imaginative construction. "Glasgow," "the streets," "the pedestrian bridge," and "over the river" are all overt locative markers. They function to guide the reader on a path of actual bodily movement in relation to space, creating a bodily awareness of space [Levinson,1983:79]. Notes such as "out there in the dark" and "leaning against the railing" establish a deictic point in relation to the immediate space in which the narrator finds herself. Temporal deixis is achieved through narrative in the past tense, with a sequence of past simple and past continuous forms to show states and actions. Then, "It was October," "one night," and "at one point" function to order the narrative in time, but "So why did I survive?" relates present thought to a previous moment of catastrophe. The relational deixis in this instance unmasks the relationship dynamic existing between the narrator and the survivor. The constant presence of 'we' in this narrative demonstrates a sense of collective concern and responsibility towards each other, but through the dialogue exchanges, a sense of emotional distance, empathy, and vulnerability can be observed. Lastly, textual deixis organizes discourse with transitions and dialogue cues, which aid in facilitating the reader's progression from description towards reflection and dialogue. Overall, this literary device of deixis leads to a very human, reflective moment with themes of survival, memory, and quiet compassion dominating.

In “The Ministry for the Future”, Kim Stanley Robinson uses words not just to tell a story but to shape conceptual structures within the minds of the reader, which is a key concern of cognitive grammar. This theoretical approach states that language mirrors how people understand their experience through perceiving, classifying, and interpreting it. This concern of conceptual framework shaping and cognitive interpretation is demonstrated in “The Ministry for the Future” through its multiple narrative voices, uneven narrative flow, and densely metaphorical language, all of which serve to make the reader consider climate change from different cognitive and emotional perspectives. The presence of multiple narrative voices in this story a diverse range that interacts with scientists, politicians, laypersons, and even planetary entities together fosters this sense of communal understanding, which emphasizes that dealing with climate change should not be done alone but collectively. Robinson also regularly uses metaphors to make abstractions more tangible and resonant. Visions of “the Earth as a patient in the ICU” or “the shared commons of the atmosphere” ask readers to think about environmental problems in relation to everyday understandings of sickness and shared resource [Lakoff&Johnson,2003:87]. Such metaphors depend on concepts of embodied cognition—faced with the idea of a sick Earth, or a shared resource of atmospheres, readers are compelled to respond physically, intuitively, to the problem of environmental degradation. Similarly, the repeated contrast between ministerial briefings and personal stories of crisis—Frank May's ordeal during the Indian heatwave—is a reminder to the reader to think about the problem of climate change in different modes of cognition. The author's stylistic choices also add to the cognitive effects experienced. The repetitive and rhythmic descriptions of natural processes mirror the patterns found within the natural world itself, in turn reinforcing the linkage between human systems and the natural world. The use of collective nouns such as “we” and “us” helps to create a sense of communality, placing the audience squarely within the context of the human struggle as a whole. The resulting blend of style, narrative structure, and narrative viewpoint helps the novel “The Ministry for the Future” transcend the traditional realm of speculative fiction, operating instead as a cognitive map which challenges the audience to reconceptualize its relationship with the natural world itself in its negotiations of climate change.

The novel is a deeply experimental work in terms of form and narrative practice. Thus, rather than relying on a unified narrative voice, Robinson layers the text with a variety of scripts, or narrational modes, styles, and genres, each enacted in a sophisticated model meant to reflect the connections which exist in global systems. Taken together, these methods create a tapestry of perspectives regarding climate change, politics, and humanity's struggle for survival and justice."The scripts vary greatly in style, echoing the diversity of experiences and voices brought to bear in responding to climate change. At this level, a traditional narrative style centered on Mary Murphy, director of the Ministry for the Future, and Frank May, a survivor of a disastrous heatwave in India, predominates.

Through these characters, Robinson explores trauma, ethics, and the slow work of political change. In contrast, other narrative modules take on a style of reportage, transcript, or interview, mirroring a scientific mode of discourse. Such a sensibility brings a level of realism to the climactic narrative, demonstrating how change can and does come incrementally through politics and economics rather than heroism. Further, anonymous and non-human narrators appear in these texts: a voice such as a carbon atom or "the market" in and of itself, a global financial phenomenon. Such unusual narrative voices widen a reader's sense of agency, encouraging an understanding that all manner of ecological and economic systems have power in their own right. Ultimately, mythical and allegorical narrative styles, with fables and poetry, bring a spiritual level to these texts, encouraging a recognition in readers that climate change not only represents a technological challenge but a moral and cultural challenge in equal part. The schema of this novel, conceived of in terms of a structural construct, matches this variety of script. In a marked departure from a narrative in which a linear sequence of events drives an orderly storyline, Robinson adopts a polyphonic schema with over a hundred chapter divisions in which this story unfolds. Every chapter can be considered a part of a larger global narrative in which each self-contained narrative is a fragment. Going by this non-linear schema, this novel charts its non-linear narrative of hope evolving from despair. With a schema that not only showcases fiction but educational content with a mix of science and economics in this climate change story, this novel can be classified under 'fictional policy analysis.' The Ministry for the Future achieves this not only through its complex interweaving of different scripts but through its master schema, in which it remaps the genre of the novel into an ecosystem of ideas and feeling. Robinson's distinctive architecture shows that in order to address the problem of climate change, different voice such as scientific, political, moral, and human must speak in tandem.

The writer presents a rich multitude of discourse worlds, regionalized spheres of languages, viewpoints, and social realities that are embedded in a totalizing schema mirroring the integrated systems of our present-day world. The intricate interplay of these worlds and other typographical decisions allow the author to encode the magnitude of the global climate crisis and human responses to it. The discourse worlds of the novel interact with a variety of realms of experience and communication. Perhaps the most direct is the personal, experiential realm, which is articulated through Frank May, a victim of a catastrophic weather patterns in India. His trauma-informed narrative prioritizes the human impact of climate change, which locates this narrative in suffering rather than statistics. In contrast, the institutional discourse realm enters via Mary Murphy, head of the Ministry for the Future, whose narrative voice takes up the discourse of diplomacy, law, and politics. This is a realm in which discussions center on negotiations, reports, and meetings, which articulates how institutions respond to a crisis using a discourse of technology and reason. Further, a scientific discourse realm is established by Robinson,

using a specialized discourse of climatology, ecology, and finance to encode empirical information and future solutions such as using a "carbon coin," an idea for a new global currency dedicated to increasing carbon savings. Such discourses make a part of the narrative akin to a textbook or a newsgathering project, prioritizing a grounding in reality in support of the fiction. Lastly, a philosophical and ecological discourse realm centers on non-human narratologists the voices of a carbon atom, future people, and a market realm that conflates a discourse of science with a discourse of mythology. Such voices represent an Earthliness to these conversations, moving beyond a strictly human perspective. The schema, or organizational structure, of this novel parallels these effects in discourse worlds. Robinson organizes a series of well over a hundred chapters in a polyphonic, nonlinear manner in order to accommodate multiple discourses with different voices, styles, and genres. Such a decentralized but interwoven structure corresponds with a systems-thinking perspective, which is a strategy for dealing with global issues when these issues span multiple systems and can be explained in more than one way in different systems: for instance, global warming can neither be solved within a country nor confined within a purely scientific or social discourse when in reality systems in both realms interconnect and can facilitate a solution when interwoven in a systems-thinking manner. The Ministry for the Future is a simulation of a communication system involving humanity, technology, and nature in an interdependent world not only because of the interaction of discourse worlds but because of the total schema. The novel's form signals an important point in connection with a narrative of climate crisis: it is important to listen to all kinds of voices, including non-human ones.

In "The Ministry for the Future", Kim Stanley Robinson's use of conceptual metaphors makes abstract discourses in relation to climate change, global systems, and moral responsibilities into images with a high degree of emotional and cognitive complexity. The metaphors work with semiotic significance that goes beyond literary devices, playing a decisive role in building readers' understandings of relationships among humanity, nature, and technology. Through metaphors, Robinson brings meaning to the challenge of global warming and restructuring in "The Ministry for the Future". One of the most common conceptual metaphors in this novel is where Earth is considered to have a fever, wounds, and imbalance. The Earth is portrayed in this narrative as a living being with a fever, wounds, and imbalance. The fact that this narrative begins with a heatwave in India means this can simply be termed a "fever break" in nature because both personal health and planetary health are intertwined in this way. Such a narrative where nature is interpreted as a living being puts emphasis on climate change in such a way as to make health in a biological body equal to health in nature. A second major metaphor describes money in terms of blood flowing through an organism in the world system. Money is very often portrayed by Robinson in this series of metaphors as lifeblood in a civilization and can keep or destroy a civilization. The appearance of Carbon Coin is a part of this, being

an economical tool which incentivizes for reduced carbon emission and which succeeds in emission. As a part of this figurative tool, a new way of economy will be promoted the economy of necro-fi nance will have to give way to a new economics, which will be a regenerative economics. Furthermore, Robinson proposes another construct where the role of the ministry can be interpreted with a metaphor based on conscience. The role of Mary Murphy's institution can thus symbolize a conscience in a morally constructed universe, which embodies views of future and non-human worlds. The workings of The Ministry are not just a matter of politics but a moral construct in itself, which bears an immanent sense of collective guilt, hope, and conscience. Of course, this moral construct of The Ministry falls in line with another proposition in these themes, which work towards advocating an ethics and a change in systems altogether. Therefore, these conceptual metaphors of the Earth being a body, money being a manifestation of blood, and ministries symbolizing conscience all form a paradigm in which readers are able to grasp a systems-oriented construct of reality in this novel through The Ministry for The Future.

Kim Stanley Robinson's "The Ministry for the Future" can also be read as a contemporary parable, a story meant to teach moral and ethical lessons through symbol rather than direct representation. Like all traditional parables, this novel combines storytelling with instruction, using a fictional narrative to illustrate themes of human responsibility and survival. While entertainment is not Robinson's goal in "The Ministry for the Future", moral awareness and social change in light of a climatic disaster are very much part of her agenda. A parable will usually simplify intricate moral dilemmas into exemplar illustrations. In this novel, however, the role of a parable grows to a universal level. The first chapter, in which a deadly heatwave in India takes centre stage, not only provides a cliffhanger beginning but is a cautionary introduction. Suffering on this scale will symbolize indifference and the repercussions of not heeding warnings of environmental instability. This corresponds with the oft-noted educational role of a parable, where the reader will be "confronted with the urgency and guilt which underlie all moral inquiry in this text". The Ministry for the Future itself is a moral symbol in the parable. The Ministry represents humanity's conscience, a collective voice that speaks for future humans, non-humans, and the poor. The head of the Ministry, Mary Murphy, is a symbol of reason and compassion, struggling with the intersection of politics and idealism. Through this character, Robinson portrays the moral struggle between what can be accomplished in politics and what is absolutely necessary in a moral sense. For instance, when the Ministry promotes the disputed 'carbon coin' initiative or implicitly condones ecological sabotage, the story urges readers to make a personal judgment on how much action is required in order to protect life on Earth. Such moral inquiry is in line with the traditional role of a parable, which aims to provoke thought rather than present solutions. Even non-human voices, such as the carbon atom and future generations, contribute to making the novel have a parabolic form. They are used in moral stories in a way which

symbolically reminds readers that all elements of nature are essential. These parts of the story put ecological principles into practical moral messages, highlighting interdependence in both spiritual and scientific ways. In the end, “The Ministry for the Future” remains a parable of the Anthropocene, arguing that salvation will come not through individual heroism but through a collective approach. Through a combination of realism, allegory, and philosophy, “The Ministry for the Future” can be interpreted not simply as a novel but a guide for moral behavior in a precarious environment.

Through “The Ministry for the Future”, Kim Stanley Robinson builds a layered communications network of text worlds a series of constructed realities achieved using the power of language and perspective. A text world in a novel relates to a different level of human and nonhuman experience in the context of a global climate emergency. Through a series of interwoven text worlds that include scientific, political, subjective, and philosophical perspectives, Robinson acknowledges and recreates the complexity of a multifaceted planet with a series of systems working in tandem to support life on Earth. The story begins in the text-world of personal trauma with the story of Frank May, a survivor of a very serious heat wave in India. Indeed, this part of the narrative immediately immerses the reader in a very bodily, almost catastrophic environment of pain and fear. Just how embodied this text-world is can be seen in the way it conceives climate change in very bodily terms, with ‘people dying in their sleep, boiled alive by the heat.’ Then, Frank May’s subsequent mental trauma appears in this text-world shaped by guilt, anxiety, and moral dilemmas, demonstrating how a catastrophic event affects the interior life of a character. Simultaneously, an institutional and political text-world revolves around Mary Murphy and focuses on the Ministry for the Future in Zurich. In this text-world, a procedural narrative voice is deployed, which shows how deep change must be articulated in the institutions of power. A contrast with Frank’s narrative can be noted here in terms of emotions, but the two are inter-active in relation to each other because Frank’s trauma will inform the moral path of the Ministry in the end. Additionally, Robinson embarks on creating scientific and speculative text worlds in chapters which can be described as lectures or academic texts. Such chapters focus on geo-engineering, carbon capture, and economic reforms, projecting current scientific preoccupations into the realm of speculations. They create an informational text world which is based on facts and theoretical concepts, encouraging readers to evaluate the viability of these speculations. Moreover, mythical and non-human text worlds in which a carbon atom, the sun, or future generations speak are present in this novel. They not only widen the horizon of this novel but also bring ecology and cosmology into focus because they make a reader realize that the story of a climate crisis is not confined to human beings. With this complex interplay among text worlds, personal, institutional, scientific, and mythic, Robinson builds a narrative ecosystem. Every text world gives a unique insight into the same global problem,

and when drawn together, they offer a unified vision of humanity's collective effort to picture and build a habitable future.

Conclusion. "The Ministry for the Future" by Kim Stanley Robinson is a major work in the field of climate fiction, combining a focus on scientific realism with literary experimentation in order to imagine the course of humanity in the face of the climate crisis. Through its complex structure, Robinson illustrates the ability of literature itself to serve simultaneously as a guidepost for values and as a cognitive tool, influencing the perceiver's perception, feeling, and behavior in regard to the planet. The role of cognitive approaches such as cognitive grammar, deixis, conceptual metaphor, and text-worlds offers insight into the ways in which language itself is used to shape cognitive processes, foster empathy, and promote awareness. By weaving together multiple voices, genres, and worlds, Robinson has created not only a fictional construct about the climate crisis, but rather a tool of knowledge itself an apparatus, or a new way of grasping the interrelationships between human, technological, and natural systems. At the center of the work is the construction of a need for shared consciousness and ethical responsibility in the context of the climate emergency. With characters like Mary Murphy and Frank May, the author analyses both institutional and personal levels of engagement. Frank exemplifies the trauma and despair caused by a catastrophe that is ecologically driven, while Mary spots the structured mode of ethical thought within governance structures. These contrasting views exemplified by characters more rooted in experience and passion, the other more pragmatic represent the double-sided cognitive need within the context of the Anthropocene: the need to feel and the need to think. The author's use of cognitive grammar expands on this argument, since the discourse employed moves from scientific talk to personal experience and seeks to enable the viewer to ideate global warming both from the technological and the ethical perspectives. The complexity of the novel's discourse worlds reflects the complexity of human and non-human experience and the observation that climate change knows not the bounds of nation state, class, or biological entities. In this rendering, the use of the novel form to speak not only from the perspective of human beings and their civilizations but from the perspective of the sun itself, or an atom of carbon, or from the perspective of those yet to come acts deliberately to subvert anthropocentric thought and redefine the construct of agency from the planetary. This polyphonic approach that integrates scientific discourses with the spiritual is set within the bounds of a structure that reflects the complexity of the systems being rendered. Of equal significance is Robinson's incorporation of conceptual metaphors that translate difficult scientific procedures into compelling imagery that stirs the emotions. Metaphors of the Earth as a fevered body, the flow of money as "life-blood," and "the Ministry, the conscience of humanity" make the plight of the planet clear and compelling. Through these metaphors, Robinson connects science and emotion to show that the imagination and empathy that come with them are no less necessary than "technological knowledge" when

solving the problem of environmental disaster. The formal structuring and schemata of the novel demonstrate, too, the role of form in meaning. Robinson's decision to abandon the traditional narrative and thus the linear narrative form of the novel leads to the composition of the novel in the form of documentary, thus representing the decentered and networked world of the present. Every chapter, whether it is an interview, parable, speech, or scientific discussion, is a node of the entire cognitive network. This structure of the novel embodies the concept that the complex world of the global climatic situation cannot be represented by one narrative, and meaning is produced by the intersection of different narratives. Ultimately, "The Ministry for the Future" may be seen as parable and prototype alike a story with moral lessons intended to inculcate responsibility and a conceptual study exploring just how plausible survival might be. While Robinson's tools as a writer proscribe everything from metaphor and deixis to developing multiple levels of textworld, together they provide a hopeful vision based on realism. "The Ministry for the Future" encourages readers in profound acts of reading, thinking, and acting. Its cognitive power lies not in description alone but in its ability to alter perceptions. "The Ministry for the Future", in this way, is more than typical fictional literature; instead, this work becomes both cognitive and moral blueprint in relation to the Anthropocene, urging those within humanity to envision and together build a sustainable world [Heise,2016:140].

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