

Animating Animal Affect in Post-3/11 Fiction for Young People: *Kibō no bokujō* (The Farm of Hope)

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This paper examines how affect operates cognitively in the reading of fiction to generate care and concern for non-human species. The focus is on an exceptional post-3/11 book for young people, *Kibō no Bokujō* (Farm of Hope, 2014, henceforth *Kibō*). Written by novelist, Mori Etō, and illustrated by Yoshida Hisanori,¹ *Kibō* is notable in its consideration of beef cattle left behind in the wake of the evacuation after Japan's triple disaster (earthquake, tsunami and nuclear meltdown) of March 11, 2011 (3/11). Although based on actual events, the narrative is a fictional exploration of an unnamed farmer's internal dilemmas as he keeps his cows alive after they have been rendered commercially worthless through radiation fallout from the nuclear power plant. Affective reading comes into operation under mental processing of the narrative's ironies and metaphors, and is particularly poignant under cognisance of the irony that the farmer is now tending cows which he had originally bred for slaughter. He defies authorities by remaining in the 20 kilometre nuclear exclusion zone and in refusing to let officials cull the cows. While cognitive processing is required to see his defiance as a protest against state officialdom, for example, affective processing comes into play through the feelings which are generated in relation to society's inhumane exploitation of the cows. With regard to the latter, the act of tending cows with no possibility of economic gain brings to the fore one of the most fundamental Buddhist tenets about what it is to live and to care for non-human animals, whereby all sentient beings are revered as part of an interconnected universe. The farmer's decision to keep his cows alive not only causes him economic hardship, but also presents a paradox about the meaning of care. The work/care paradox necessarily engages readers in a mental interrogation of the cultural and emotional ethics of caring for non-human beings. The book thus operates not only to expose the market economy's demarcation between human and animal (which renders non-humans invisible and lacking in intrinsic value), but also to generate affective concern for non-human animals. As an example of a 3/11 Japanese picture book which exposes humanity's neglect of non-human animals, *Kibō* offers the opportunity to examine how such a book can help shape the cognitive and emotional development of young people, especially with regard to the creation of a more post-humanist approach to co-existence with all life.

Concepts from cognitive theory provide the means to examine the way affect operates mentally in the process of reading *Kibō*. Cognitive theory, also known as cognitive poetics or narratology, especially when applied to literature, is an interdisciplinary endeavour which draws upon research in cognitive science in order to understand how behaviour operates through "active (and largely unconscious) mental processing."² With particular regard to literature or storytelling as a mode of

¹ Japanese family names precede given names throughout this article when referring to authorship in the Japanese language.

² Richardson 2004, p. 2.

representation, the theory examines “the *felt* quality of lived experience.”³ As Patrick Hogan contends, “story structures are fundamentally shaped and oriented by our emotion systems” in engagement with other neurocognitive systems or mental activities such as perception, anticipation, memory, language, reasoning, and confirmation or rejection of narrative information.⁴ Affective engagement with a fiction thus is caused by evoking emotional and cognitive responses in the brain. To be affected involves being influenced or touched or moved emotionally, including unconsciously, while cognitive activity requires the use of mental processes aimed at gaining new knowledge and understanding.⁵ As David Miall suggests, the two are intertwined as affect enables broad experiential and evaluative self-referential activities to be brought to story elements in the task of comprehension. Mental processing operates in *Kibō* through, for example, the way the book engages readers in questions about industrial society’s beef farming practices, while the processing of such questions generates evaluative self-reflection which stimulates an ethical empathy for the cows. Self-referential cognitive principles of anticipation, confirmation or rejection—of the farmer’s internal postulations as he deliberates upon his own and his cows’ future—also operate through aspects of page-turning. The generation of suspense, contrast, or completion of an idea across the turn, for example, guides new comprehension of the possible personal and social ramifications of the industrial farming of beef cattle.

In reading *Kibō* as a fiction, then, mental processing and affect come into play as various concepts and possibilities arise from the emergent narrative information. Although the book is based on an actual farmer’s actions,⁶ thus sometimes treated as non-fiction,⁷ the characterisation, events and narrative point of view signal the book as fictional.⁸ This is an important distinction partly because the verbal and pictorial discourse is dialogic, with less determined outcomes than the plethora of informational (often photographic or diagrammatic) 3/11 texts which explain, for example, scientific realities about the disaster. In other words, stories generate more mental processing because they are more fluid in their causes and outcomes than detailed expository discourse or prose.⁹ Readers need to be more mentally active in relation to uncertainties about possible narrative events. The distinction between fiction and nonfiction is also important in relation to affect because, as John Stephens suggests in relation to different types of ecological texts for children, the fictional category is likely to raise awareness of doing (in this case, caring) over simply being or knowing.¹⁰ Like all fiction for young people, *Kibō* is about subject formation and developmental transition; the awareness of self in engagement with society.¹¹ Such developmental awareness not only interacts with social and moral consciousness in the mental processing of fictional works, but also relates to affect in that much self-referential and emotional activity is generated as story events meet or reject reading expectations.

³ 1. David Herman, *Cognitive Narratology*, 2013.

⁴ Patrick Hogan, *Affective Narratology*, 2011, p. 1–5. Also see Miall 1989, pp. 57ff.

⁵ Purcell 2016, p. 1; Miall 1989, p. 61.

⁶ The actual farmer is Yoshizawa Masami, and his activism is well-known in Japan, but also internationally to some extent.

⁷ See, for instance, Sakuma 2016, p. 14.

⁸ For further discussion of what sets fictional narrative apart from expository discourse see Herman (2002, 90ff).

⁹ For more on the ambiguities of causes and goals in fiction, see Miall (1989, p. 58).

¹⁰ Stephens 2008, p. 77.

¹¹ Stephens 2008, p. 70.

Stories also provide gaps which need to be filled by readers in a process known as conceptual blending in which mind operations interact with story mapping. By necessity, all fictional works engage with cultural messages in order to be understood. As David Miall argues, readers' pre-existing cultural knowledge in the form of structures, or schemata and scripts, is mapped against emergent narrative information and expectations and linked in causal relationships.¹² A 'schema' is a cultural model derived from existing images or texts already stored in readers' memories. A 'script' is a stereotypical sequencing of actions which serves as a "mental protocol for negotiating a situation."¹³ Mental activity in reading requires negotiation between these existing schemata and narrative indeterminacies to create new meanings or scripts in a process known as conceptual blending. As Katrina Gutierrez explains: "The substantiation of schemas . . . occurs through conceptual blending, whereby the reader cognitively fuses two distinct mental categories or concepts to arrive at a new mental concept."¹⁴ An example relevant to *Kibō* is the concept 'Japanese farm'. In order to arrive at the concept (even before engaging with the book), readers need to identify points of connection between three schemata such as (farm) work, produce, and Japanese. As Fauconnier and Turner suggest, mental schemata fuse together to make up a new conceptual space, or a mental domain which is a blended space. 'Japanese farm' is imagined through this blend as a unique "emergent structure" which has a distinct meaning.¹⁵ This new structure contains aspects of each of the original schemata, but the mental integration is immediate, unconscious, and intuitive.¹⁶ In the case of *Kibō*, the verbal and visual discourse first substantiates and blends readers' pre-existing 'Japanese farm' schema to create a new blend which occurs through reading. The emergent image now not only includes Japanese farm buildings as more industrial than, for example, any image of a more rustic, thatched-roof barn, but also an image of cows as produce rather than, say, a more conventional harvest crop such as rice. This blending entails a shift away from a schema of farming as one of pastoral crops towards one of economic activity involving living beings.

Kibō's work/care paradox operates with blending in reading to expose some of Japan's more recent narratives, ideologies and images which largely conceal an anthropocentric disregard of the inequalities surrounding human-nonhuman animal coexistence.¹⁷ Thinking and caring about farm animals, for example, is an unusual activity within today's Japan, where people are more familiar with smaller domestic companion animals, such as dogs and cats, than they are with larger bovine or other species.¹⁸ Since the opening of Japan to external cultural forces in the mid-1800s, the country has gradually developed under capitalist principles which support and legitimate the economic exploitation of both the environment and animals, through industrial farming practices such as beef production. Until the nineteenth century, Japan's socio-economic systems were based on a combination of Confucianist, Shintō and Buddhist philosophies. Vegetarianism is closely associated with Buddhism in particular, which considers all sentient beings as a fundamental and equal part of an

¹² Miall 1989, pp. 56ff.

¹³ Stockwell 2002, p. 77.

¹⁴ Katrina Gutierrez 2017.

¹⁵ Fauconnier and Turner 2002, pp. 42–44, 48.

¹⁶ Katrina Gutierrez 2017.

¹⁷ For more on the anthropocentric disregard of nonhuman species, see Ralph Acampora (2016, pp. 1–2).

¹⁸ For some differences between empathy for farm and companion animals, see Kathie Jenni (2016, p. 2).

interconnected natural world. Under such principles, the hunting and killing of animals for profit or consumption and work which involved death, butchery or tannery were considered immoral, corrupt or impure.¹⁹ Because *Kibō*'s textual discourse instantiates human-animal dichotomies, this kind of deep cultural knowledge (which is still prevalent throughout much Japanese historical and literary discourse) may be triggered during reading. Whilst the farmer's dialogue is not explicitly indicative of Buddhist attitudes to animals, an already enculturated reader may access existing Buddhist knowledge to explore the philosophical questions posed. There will always be individual differences of interpretation and affective response, however.²⁰ Even though developing readers may not have yet acquired such cultural knowledge, they must nevertheless access farming schemata to mentally engage with new perspectives on farm animals and the traumata brought to them by industrial disasters such as the 3/11 nuclear catastrophe. The book's encouragement of an affect-driven abhorrence for society's neglect of the cows' trauma helps generate a new social and moral consciousness, a fresh paradigm of caring for non-humans as fellow beings with a right to life.

Stories typically initiate schemata in order to critique them or expose particular inadequacies.²¹ *Kibō*'s initial focus on farming cattle as produce for consumption introduces two dominant schemata of industrialised society in order to challenge them. Both are humanist in principle in that they privilege the concept of the human individual and individual agency. The first is a schema of economic pursuit through work as a prime purpose in human life; and the second is one of human dominance over nature and non-human species. Both of these schemata obscure the concept of animals as living, feeling beings, thus enabling various forms of human dominance and exploitation. In *Kibō*, each schema is predicated on the other. That is, the farmer's selfhood is bound to his farm work as a cowherd whose 'care' work operates towards their ultimate slaughter. His economic livelihood thus depends on the industrial, economic exploitation of his cows. Whereas these two general schemata conceal the need for any intersubjective relationship with industrially-raised animals, the farmer questions both after the disaster of 3/11: he not only interrogates his reason for being as he faces an identity crisis (about his livelihood and what it entails), but he also interrogates humanity's capacity for (nuclear) intervention in both his and the cows' lives.

Mental processing in *Kibō*, then, is produced through stimuli which first conjure then negotiate cultural schemata of industrial farmwork, farms and livestock, and human-animal dichotomies. The farmer's first-person thoughts and responses in relation to his cowherd work draw upon these schemata to pre-structure reading expectations to cast doubt upon human-animal dichotomies early in the reading process. For instance, in the establishing scene, which is unusual in that it precedes the frontispiece, the farmer immediately hails readers both visually and verbally (opening 1).²² Visually, he

¹⁹ As Niwano Nikkyō points out, Buddhist law teaches that no one should kill or hunt for a living, and even fraternisation with hunters, for example, is frowned upon on (1990, p. 135). Further, no animal should be hunted or killed unnec-essarily, let alone for sport, and there is no salvation for any individual if there is even one suffering being in the world (pp.114–15). For more on Confucian ethics regarding non-human animals, see Bao-Er (2014, pp. 24, 74ff).

²⁰ Purcell 2016, p. 3.

²¹ Miall 1989, p. 58.

²² 'Opening,' 'single-', and 'double-paged spread' are terms used for pages in picture books. Many books, such as *Kibō*, are unpaginated.

hails the audience by looking out towards viewing space in what Kress and Van Leeuwen call a visual ‘demand’ for a response.²³ Verbally, he does so with a direct second-person enquiry about animal husbandry:²⁴

Naa, ushi-kai tte, shitteru ka?

Hey, do you know what a cowherd is?

The nominaliser, ‘cowherd’ (*ushi-kai*), signifies a form of work as well as the care of cows which triggers a mental blend of the concepts of employment and care. Readers need to draw upon their pre-existing schemata of farming, care, and human-animal relations in order to mentally formulate their own answers to this first question. Such answers must then be compared with the farmer’s response (in the same opening):

Bokujō de, ushi no sewa shite kurashiteru.

Sore ga ushi-kai da yo. Kantan daro?

It’s someone who lives on a farm and looks after cows.

That’s what! Simple, eh?

That is, readers need to consider the differences between the farmer’s answer and their own schema of cowherd. The concept might, for instance, evoke retellings of the famous *Cowherd and Weaver Maid* legend about a boy who earns the hand of a heavenly maiden after selflessly looking after a divine ox. Regardless, any young reader’s cowherd schema is unlikely to be related to the material production or slaughter of beef cattle. The negotiation of the differences in any existing schema and *Kibō*’s narrative schema, however, leads to comprehension of the irony embedded in the farmer’s life/work/care paradox. This paradox is raised through the farmer’s rhetorical, “Simple eh?” Readers must consider exactly what is or isn’t simple about living on a farm and caring for cows, and how this farm life is different from any existing farming image. Language processing must further register the farmer’s speech coding, such as the colloquial emphatic tag “yo” and interrogative ‘daro’ (eh?). The colloquial dialect of a ‘simple’ or unsophisticated farmer and the blend of emphasis and doubt here anticipate irony. The farmer’s questions create various levels of possibility, especially about his and the



Figure 1. Mori and Yoshida, *Kibō no Bokujō* (Iwasaki Shoten, 2014), opening 1.0.

²³ For further discussion of visual gaze as demand, see Kress and Van Leeuwen (1990, pp. 27ff).

²⁴ In Louis Althusser’s terms, such ‘hailing’ or ‘address’ is known as interpellation (into a social process or relationship with power). As Althusser puts it, “All ideology hails or interpellates concrete individuals as concrete subjects.” Ideology ‘acts’ or ‘functions’ to ‘recruit’ subjects among individuals, recruiting them all, or ‘transforms’ the individuals into subjects, trans-forming them all “by that very precise operation [. . . of] *interpellation* or hailing, . . . which can be imagined along the lines of the most commonplace everyday police (or other) hailing: ‘Hey, you there!’” (1970, p.55).

cows' future and his means of livelihood, to engage the audience in deep self-reflexive questions about farming, about caring for animals, and about nature and life as a whole.

The cows' visual address simultaneously generates affective concern for them by blending with the farmer's "Simple, eh?" to encourage heightened feelings about the upcoming paradox (whereby the farmer considers questions of life versus livelihood). Their gazes demand an acknowledgement, a reciprocal, thus empathetic, response to them as living feeling creatures as the text interacts with, develops, and transforms readers' pre-existing farming/production schemata. While the cows' appeals to viewers move the audience beyond mere anthropocentric consideration of the now financially-ruined farmer, the confirmation of the irony of the farmer's questions poses more deeply provocative (unanswered and unanswerable) questions as the story progresses. The visual appeals of the farmer and cow prompt audience reflection upon the incongruity of the situation, the incompatible possibilities raised by the farmer's ethical dilemmas. The industrial farm schema blends with the farmer's doubts and the cows' visual appeals to reinforce the paradox and generate a new ethical possibility of caring for non-human animals.

The rhetoric inherent in the farmer's 'Simple, eh?' is soon confirmed as the page-turning principles next register a perhaps unanticipated visual impact. The more mundane sepia tones of the first single-spread contrast dramatically with the dark yet fiery hues of industry gone wrong in the double-spread which forms the frontispiece. The image's contrasting size and colours help stimulate a sense of awe at the apparent nuclear devastation which is immediately affecting, perhaps at a pre-conscious level. The lack of human presence operates with the foregrounded row of 'glowing' red cow-silhouettes to jolt readers into cognisance of the cows' fate as sufferers of the radioactive fallout. The visually absent farmer verbally delivers an answer to his earlier question: "After the huge earthquake, things became far from simple. My farm was near the nuclear plant." The dark haze is the apparent source of the eerie radiating luminescence, while the nuclear power plant at upper left is visibly damaged. The notion of the 'simplicity' of a farmer's life work is clearly brought into doubt by the visual image of nuclear catastrophe caused by industrial production. The page-turning process confirms the prediction that, just as the farmer's life will be anything but simple from now on, so will that of the cows. The word 'hope' (*kibō*) in the large print of the title also operates in contrast with the eeriness of the image to heighten the irony. There is little hope of a good future for these irradiated cows, and the processing of verbal and visual text makes it apparent that this is due to the 'carelessness' of the industrial world. The turning of the pages thus anticipates the alienating divisions



Figure 2. *Kibō no bokujō*, frontispiece.



Figure 3. *Kibō no bokujō*, cover.

between culture and nature which livestock farming produces and puts the clash of human industry and the cows under affective scrutiny.

Further, the different modalities in the visuals operate to make the narrative more symbolic and dialogic, and thence affective. While these modal disparities require mental processing such as perception, memory, or reasoning to confirm or reject visual information, such processing, particularly in relation to credibility, evokes embodied responses to the cows which are depicted more saliently as creatures in nature against the industrialised world. Modality refers to the truth value or credibility of representations of the world.²⁵ Visual authority is usually measured against photographic realism which represents a higher level of truth value than more abstract forms which represent lower levels of plausibility. The normative modality for picture books, however, is generally lower than photographic representation, so the scale of realism works proportionately—with picture books operating at lower modality levels but with proportionally higher credibility values. As John Stephens asserts with regard to environmental picture books: “Lower modality underlines a contrast . . . between being and doing, and points to a more thematic, even symbolic, effect of discourse.”²⁶ The more symbolic the representation, the more active the mental processes associated with comprehension, especially in multi-modal books like *Kibō*.

The higher visual modality of the cows in *Kibō* contrasts with most 3/11 picture book fictions such as, for instance, *Tsuchi no hanashi* or *Matsu no ko Pino*. That is, *Kibō*'s visuals do not follow common conventions of anthropomorphic symbolism, where animals or plants stand as representatives for human beings, with human attributes and feelings. As Lisa Fraustino indicates, anthropomorphic narratives which employ conceptual metaphor by mapping human traits on to animals conceal the non-human aspects of those species.²⁷ *Kibō*'s avoidance of the anthropomorphic ANIMAL IS HUMAN metaphor emphasises the haecceitas of the cows, or their ‘thisness’ as ‘cow-like cows’ against the lower modality farmer (and his domestic pets). The contrast minimise the fictional quality of the cows and engages the empathic imagination.²⁸

Feelings for the more realistic cows are generated through mental processes which register them as more real and ‘natural’, especially against the farmer’s more naïve rendering as an angular or ‘blockish’ figure which aligns him with the hard lines of the buildings and industrial infrastructure. In opening 4, for example, where the farmer is depicted at work in the centre of two rows of open-mouthed cows looking towards him (and the viewer), his shovel and his more symbolic, angular depiction align with the straight lines of industrial barricades against the more ‘natural’ curves of the cows’ heads (above the linear barrier). The picture generates cognisance of them as intrinsically worthwhile beings in nature against an insensitive, or ‘careless’ industrial society, one which more normally obscures their very being. The cows’ higher modality or more natural presence as cows thus anticipates and confirms their biological worth over their value as material produce. The farmer’s lower visual modality operates with his verbalised inner doubts (which register his perplexed attitude and his difference from other farmers as he remains alone, doubtful and afraid of the radiation in the exclusion zone) to generate a

²⁵ Kress and Van Leeuwen 2006, p. 155.

²⁶ Stephens 2008, p. 77.

²⁷ Fraustino 2014, p. 155. Also see Lakoff and Johnson, *Metaphors We Live By*, 1980, p. 10.

²⁸ Stephens 2011, p. 31. Conceptual metaphors are usually written in capitals.

symbolic, ethical response about human responsibility for the cows' rights as fellow feeling beings. The contrast between farmer and cows helps prompt mental processing about the psychological and social costs of materialism, industrialisation and consumption which have concealed farm animals from the human imaginary. Such processing challenges the hierarchical human non-human schema and creates a new blend which brings human responsibility for their care to the fore.

Further, the farmer's attention to the cows after the disaster here contrasts with his previous economic purposes, but also with the inhumanity of the authorities who later come wanting to cull. Visually, as the cows surround the farmer and look out at the viewer, he works at shovelling in the barn even as he grumbles about their repetitive demands for water and food and the cost of their upkeep as their numbers keep increasing in inverse proportion to their new lack of commercial value. These internal musings thus contrast profit-driven motivations with his care-driven activities to generate a new blend which comprehends human care for animals as a crucial moral value in life. At the same time as the farmer questions why he is driven to care, his industry highlights human care as his duty and their right. The cows' dependence, signified through their persistent cries, also stimulates affective processing about their rights to be 'seen and heard' as more than produce for human consumption, livelihood or profit. The pictorial contrast with the absence of humans in the two previous openings which show animals alone in housing wreckage, abandoned by humans who have fled the region, further requires processing of the farmer's active ministry to the cows as being about more than economics.

Visual affect is further generated as the creatures are brought closer to the audience and the cows become less hindered by the hard, industrial lines of barn walls. In Opening 5 (figure 5), for instance, they are witnessed contentedly munching hay in a softer, more organic circular arc to reiterate their lives as now less restrained and more 'natural' as they thrive under the farmer's more personal care. The farmer's absence in this picture also contrasts with his presence in the preceding opening (figure 4) to mark the intrinsic—as opposed to the economic—value of the cows. As a close-up of a doe-eyed cow gazes out in direct appeal at the lower right of this scene, the pathos of its personal 'demand' implores viewers to challenge, with the farmer, his own verbal musings about their "lack of value" (*kachi ga naku natta*) and the notion that their "fate" (*unmei*) is to become "tasty meat" (*umai niku*). As the traumatic consequences of the nuclear catastrophe unfold for the farmer, the cows' visual presence increases to provoke mental consideration of human hypocrisies, which in turn heightens affective engagement.

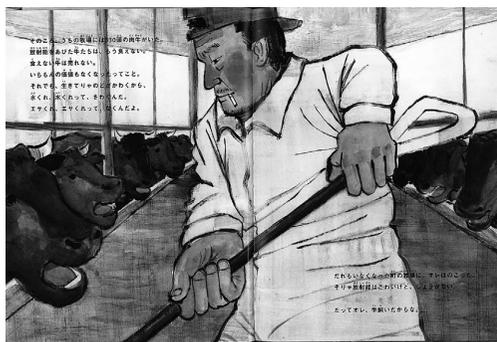


Figure 4. *Kibō no bokujō*, opening 4.



Figure 5. *Kibō no bokujō*, opening 5.

Mental activity also allows for the transferal of feelings across categories or domains, from schemata in one domain such as ‘setting’ to those in another such as ‘relationships’ in similar ways to metaphor.²⁹ Metaphor is feature of language and thought which encourages skills in decoding and creative imagining.³⁰ As such, metaphor offers a powerful method of conveying cultural ideas. As Lakoff and Johnson have propounded, the human conceptual system is fundamentally metaphorical in nature. Thoughts, for example, can be categorised into groups expressed through conceptual metaphors such as LIFE IS A JOURNEY or THE MIND IS A CONTAINER which usually operate as metaphors of growth.³¹ Whereas *Kibō* rejects the conceptual metaphor of ANIMAL IS HUMAN commonly found in children’s literature, it makes use of metaphors related to ‘food’, ‘work,’ and ‘touch.’ These metaphors generate an affective transfer through visual and verbal images which require conceptual processing to recognise the intrinsic worth of the cows as living beings rather than as produce.

A conceptual metaphor in *Kibō* which stimulates affect through language shifts occurs over the first five openings as the cows are transformed from being conceptualised as ‘beef’ or ‘meat’ (*nikugyū/gyūniku/niku*) to living ‘cows’ (*ushi*). For example, the farmer moves from ruminating on the work of looking after ‘cows’, through considering the lack of viability of their being sold or eaten as ‘meat’ after their irradiation, to lamenting a humanity which allows cows to ever be raised as “tasty meat.”³² To think of cows as beef or meat, as the source of food, linguistically and conceptually distances them and disregards them as live, feeling beings.³³ These linguistic and conceptual juxtapositions encourage cognisance of how language can cloak violence to non-human animals and render them as mere ‘produce.’³⁴ Significantly, the final terminology shift occurs where the farmer is pondering the notion of humanity’s intervention in nature and in the fate of non-human species. He thereafter only ever refers to them as ‘cows’, as sentient beings. In line with his unfolding awareness of the barbarity of human intervention in animal lives, readers must adapt the industrial farming schema from one which renders them invisible (as ‘meat’) to one which recognises them as living creatures. Such cognitive processing brings affect into play as the inhumanity of the human-animal hierarchy and capitalist exploitation is rendered more apparent through the more embodied experience of, for example, the cows’ disarming appeals to the audience.

The farmer’s word-thoughts before the final language shift, further encourage conceptual blending through human-animal “work” comparisons—between the ‘work’ of the farmer and that of beef cattle. As he works, the farmer mumbles to himself about how much cows eat, drink, and defecate, but he then acknowledges that he and cows are doing just as they should when he humms: “Well, that’s the *work* of beef cattle” (opening 4, my italics). As the farmer ponders the idea of farmwork as a duty to produce “tasty meat” against the daily existential (eating, drinking and

²⁹ Miall 1989, p. 61.

³⁰ Herman 2009, p. 31.

³¹ Lakoff and Johnson 1980. See Stockwell, 2002, p. 107.

³² Opening 1: *Bokujō de, ushi no sewa shite, kurashiteru.* Opening 4: *Sono koro, uchi no bokujō ni wa 330 tō no nikugyū ga ita. Hōshanō o abita ushi-tachi wa, mō kuenai.* Opening 5: *Takusan kutte, umai niku ni naru.* My italics.

³³ As Carol Adams suggests on the linguistic distancing of animals: “Live animals are . . . the absent referents in the concept of meat” (2010, p. 304).

³⁴ Adams 2010, p. 304.

defecating) ‘work’ (shigoto) of the beef cattle (gyūniku), their daily business to become ‘meat’, it is apparent that their work as ‘meat’ has now become defunct. A new conceptual blend occurs with the idea that the purpose of the cows has changed; what the cattle do is no longer ‘work’ but ‘being’. They are no longer producing for financial return or food but rather ‘working’ at just living. The farmer’s ‘care’ of the cows for profit and consumption—as beef cattle—has similarly changed. It has turned into keeping his animals alive as a ‘duty of care’ when he ruminates, “What else can I do?” “After all, I’m a cowherd.” As his caring actions are juxtaposed against his grumbles about the cows’ worthlessness, this blend leads to the understanding that this duty is the only humane option. In the end, hope stems from the realisation of the satisfaction of caring for the cows as the farmer reassures them (and readers): “I’ll stay with you, whether there’s any meaning in it or not.” “Meaning” here has subtly shifted the meaning of life for the farmer from LIFE AS (FARM) WORK to LIFE AS CARING and, thus an affective comprehension of the cows’ right, as cows, to a comfortable life regardless of economics.

This kind of blend is operating perhaps most poignantly at two later points in the story (at openings 8 and 14) which stimulate a highly interpersonal ethos of care through the metaphor of ‘touch’. Both transactions are shown in close-up shots of a calf, with the farmer’s over-sized hand prominent. The hand can be linked back to his work as a cowherd through the conceptual metaphors of, for example, TOUCH AS OWNERSHIP or INTERVENTION and TOUCH AS CARE. At the first point, the farmer’s personal touch of the hand dramatically contrasts with the horrors of the distant, anonymous officials in the preceding dark, monotonal image of a mass of prostrate cows which have been culled (at opening 7). The disembodied, mummified officials in their protective wrappings here allude to the human TOUCH OF INTERVENTION or the lack of human TOUCH AS CARE which has brought about their grim deaths. The verbal text confirms this metaphor of pathos through the farmer’s recollection of the other farmers’ tears of despair as they ask him how he has been able to keep his cows.

After the horror of this carnage, at the next turn of the page, the farmer is visually engaged in a reciprocally affectionate gaze with a calf, so the anticipation of a reprieve from the horror is now borne out through the concept of caring (opening 8). In comparison with previous pictures of (mostly adult) cows, the modality of this calf is significantly lowered to bring it into line with the modality of the farmer. Mental activity processes their similar symbolic representation here as indicative of their equality and mutual caring, especially against the inhumanity and ruthlessness found in the



Figure 6. *Kibō no bokujō*, opening 7.



Figure 7. *Kibō no bokujō*, opening 8.

preceding culling scene. The farmer's oversized hand on the calf's cheek here is necessarily processed as TOUCH AS CARE. The intrinsic value of his heartfelt emotional bond with the calf has to be cognitively and affectively processed to understand the transfer of affection in contrast with the impersonal 'care' wrought by a de-personalised officialdom. His gesture also provokes the conceptual metaphor of TOUCH AS HEALING, as a way forward beyond the death and destruction caused by bureaucratically-sanctioned industrial violence.

The second of the affective transactions increases audience proximity to an even closer view of a weak and prone calf. Here, the farmer's inner thoughts tell of his despair when the weaker cows die (opening 14). Because the farmer's body is out of frame, with only his large, low modality hand visible against the more realistically-realised calf, the symbolic function of the hand is even more salient. The 'touch', which now acts as a conceptual metaphor for consolation and hope, has firmly shifted from the concept of farming as the individualistic TOUCH OF OWNERSHIP. It also contrasts with TOUCH AS HUMAN INTERVENTION as inflicted by other absent human 'hands' which still have a conceptual presence through their role in the calf's impending death as part of the after-effect of the nuclear catastrophe. The touch of the hand, as it hovers over the less colourful, and more realistic, upper torso and head of the pathetic calf in profile, acts as a visual gesture of hope beyond the darkness of death and despair.

Emotional affect is further generated here through the visual contrast in representation between the calf's lower and upper body highlight the calf's 'thisness' in nature. The contrast generates both the pathos of its impending death and a celebration of its return to nature, as a part of a more natural and positive cycle of life and death (or reincarnation) and interconnection among all beings. The bright flora of its lower body emphasises the joy of nature in yellow and red flora in its contrast with the higher modality browns of its head and upper body. While the calf's dark eyes are looking forlornly towards the future (in the direction of reading—left to right) without much hope, their final heart-rending appeal is also directed towards the human audience as a source of expectation and 'demand' (for action).³⁵ As the farmer determines to go on regardless (as he again asks himself what else he can do), cognitive activity works through the conceptual metaphor of touch which processes the human hand as both the source of despair and the source of hope. In other words, the new conceptual blend awakens the sense TOUCH AS CARE for non-human species (and nature more generally) as the only ethical resolution to the traumata initially brought about by the TOUCH OF HUMAN INTERVENTION.

Ultimately, an affective reading of *Kibō* poses a challenge to two humanist tropes regularly found in modern Japanese children's literature: the general preoccupation with individual agency



Figure 8. *Kibō no Bokujō*, opening 14.

³⁵ According to Kress and Van Leeuwen's (1990) theory of reading images, if reading pictures from left to right, the left-hand-side presents the given or known situation, whilst the right suggests the unknown future.

as part of the capitalist pursuit of (farm) work, and the principle of human dominance over nature. Both conceal the exploitation of non-human animals and a consequent lack of regard for them. Through dialogic narrative, symbolic pictorial elements, textual indeterminacies and the confirmation or rejection of anticipated expectations, the reading process stimulates more mental and affective activity than may be enabled by a more informational or biographical text. The book's indeterminacies open gaps for readers to forge intersubjective connections with represented participants and ask what kind of life the human industrial world has provided for non-human species. Narrative expectations of the capitalist farming schema are raised then dynamically thwarted through anticipatory engagement with the page-turning process to encourage deep philosophical questions about human responsibilities for the cows. Readers need to interrogate the anthropocentric economic schema of industrial beef farming and the ramifications of nuclear disaster on non-human animals to generate a new schema of life work as about caring for nature and non-human species. At the same time, the visuals stimulate an affective reading process which demands a response to the cows' suffering through the waves of hardship and hope which continue in their ups and downs throughout the book. The modal disparities and the page-turning process operate with conceptual metaphors to further encourage affective engagement with the farmer's developing rejection of (farm) work as an economic enterprise in favour of farm work and life as (animal) care. As the farmer's 'duty' is seen as a more compassionate caring action it counteracts the 'work-as-economic-livelihood' schema to encourage a new script of care for non-human species as an obligatory part of lifework. In other words, the blend of the farmer's duty of care, and the cows' needs and demands require the processing of a new script of care for animals as a *raison d'être* in itself. New conceptual blends of work, production and care schemata encourage an emotional response to the cows, and in turn, a greater awareness of social responsibility for non-human animals.

Affect thereby operates in conjunction with mental processing during reading of the book to shift from an economic animal farming schema to a new conceptual blend of life as about caring for non-human animals as an intrinsic part of biological life,³⁶ stimulating new concepts of a more interconnected world. The book encourages the concept of a deeper bond between human and non-human animals than, for example, the human-to-human *kizuna* (bonding), which was widely promoted after 3/11.³⁷ It prompts a shift towards the emotional and ecological rewards of greater human-animal interconnectedness in contrast with the environmental and personal emptiness of industrial and economic pursuits. Affective reading of *Kibō* thus challenges the audience to consider what it is to both live and care in a post-disaster, post-nuclear environment. The creation of concern for non-human species not only helps in "informing social action designed to foster equity and social justice."³⁸ It also creates an affective awareness of the incipient dangers which can arise from the lack of caring implicit in an (overly-) industrialised world and aids in the formation of more ecologically-aware young people on the way towards creating a more caring post-humanist society.

³⁶ For more on this distinction between livelihood (*seikatsu*) and biological life (*inochi*), see Fujiki, 2017, pp. 90–109.

³⁷ See Rebecca Suter (2016) and Tamaki Tomita (2015) for more on 'kizuna'.

³⁸ Stephens, 2011, p. 34.

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