I. Introduction

Representation of Migrant People

The research is a critical discussion of David Gutterson's novel *Snow Falling on Cedars* as an exposure of how the Japanese American people are misrepresented by the westerners. The stereotypes constructed by West about East are the main focus of this study. Gutterson criticizes the picture of Japanese American people as the other in American community. By imposing western power and ideology, a westerner always thinks that migrant people as violent and irrational where and they want to create peace, order and prosperity from the western perspectives. The westerners have established the concept to control the migrant people: "Kabuo's alleged guilt is partially attributed to his Japanese ancestry, and the sociopolitical realities of the United States before and after World War II are explored in fictionalized form in the novel's plot and thematic focus" (Bloom 3).

Moreover, this research analyzes how the western officers or characters in his novel express the colonial mentality that shows the western people are superior to the non-western. The colonial discourses encourage the Westerners to colonize the migrant people whether in the cultural or political form.

The Western officers find migrant people's life, culture, religion, custom, language as inferior because they see all things from the western perspective. Indeed, this research investigates that how Westerners stereotype the migrant people as criminal. This novel also comments the western mission of educating and civilizing Third World people. The officers internalize the western ideology and are ready to create harmony by accusing them. They create colonial discourse that stereotypes the migrant people as irrational, barbaric, and emotional. In this way, the colonial discourse deliberately produces its "other" in order to create its identity and to impose

the colonial power over the Other. They have always dichotomized migrant people as the Other or barbarians and the Westerners as the center of everything. They claim that they are searching for a method of creating peace, order, harmony and truth in multicultural community.

The purpose of this thesis is to enable the readers to comprehend how Gutterson's novel *Snow Falling on Cedars* has depicted the functioning of imperial power over the migrant people. Likewise, it also intends readers to understand colonizer's concept of the colonized and how they represent the migrant people as barbarians to claim their superiority. This novel clarifies how the Westerners attempt to create the marginal position for migrant people. They view that West is the land of charm, peace and harmony, and migrated people are responsible for creating disorder in the community. Kabuo Miyamoto, the protagonist, is represented as criminal: "The accused man, with one segment of his consciousness, watched the falling snow outside the windows. He had been exiled in the country jail for seventy-seven days" (5). The novel is centered on the colonial mentality of the white because they try to impose the western ideologies in the forms of politics, identity, culture and language. They follow the Euro-centric assumptions that white are superior and migrant people are uncivilized. Commenting on Euro-centric notions, Frantz Fanon states, "All round me the white man, above the sky tears at its novel, the earth rasps under my feet, and there is a white song. All this whiteness that burns me . . ." (112). The migrant people are fixed by the colonial discourse and they misrepresent their social phenomena according to the Western taste. The officers think that everything that is connected with white people are taken as civilized and non-white as barbaric. The relationship between the West and East depends on the binary opposition of the civilized versus barbarians.

Furthermore, this research problematizes the idea of Westerners, who represent migrant people from their own perspective. The Westerners can't believe that so called second class people have distinct identity and their culture, custom and history have their own standards that should be judged from their own particular social context, not from the eyes of Western Judges, Reporters, Lawyers etc. They don't think that migrant people's identity should be judged from the social, cultural and historical perspectives of their own. They don't accept their identity but they construct fixed identity of migrant people as barbarians and violent. They also impose western discourse and ideology to dominate the migrant people. In this way, Japanese Americans have to internalize the western ideology and culture to accept their identity constructed by the westerners.

This research emphasizes that the identity is the source of meaning that is constructed within the social context. It also proposes the idea that Westerners can not fix the identity of the Japanese Americans. In *Snow Falling on Cedars*, the westerners' officers impose the stereotyped identity of Japanese Americans as barbarians through western ideology and discourse.

The migrant people have to accept the western domination because of the western ideology. The westerners use their discourse for rationalizing their domination. Gutterson's writing concerns about the colonial discourse and power, which also have some ill-effects on the economies of the colonial interventions through this novel. He claims that colonial power is able to exploit the colonized because this power often developed their colonies to serve their own needs.

Colonial discourse is seen as a political economy designed to ensure one-way flow of thought about the migrant people as passive, perpetual losers, barbaric and irrational. Colonial discourse suppresses the fact that the colonizers exploit the

colonized people through the ideology of colonialism. Gutterson ironies the racism within the colonizers and paves the way for liberating non-western civilization from the old and new version of the colonialism:

> In terms of the plot, this exchange leads the sheriff to suspect that someone of Japanese descent is responsible for the crimeOn another level, the coroner's prejudices against the Japanese are vividly illustrated in this moment - he uses, in this reflection, the lable 'Japs' a term that is racist in its application and reflective of the anti- Japanese sentiment that ran rampant in San Piedro during World War II. And as is the case with other personal remembrance in the war color his present - day observations. (Bloom 4)

Western history becomes the instrument of dominance and measuring rod of rewriting the civilization and culture of the non-western world. The politics as well as the economy of the non-west is shaped by the West. The search for independent present of the non-west depends on the new modes and techniques of the West itself. The non-western culture and civilizations become useful only by improving the vision of the west.

The representation of the non-west is projected by the past of the west and the future of the non–west will also be projected by the present of the west. This linear vision of history produces the Western humanistic ideologies that are used to create the worldview, visions and future of the non-west. In this way, the actions of the non-westerns are simply misguided and interrelated falsely: "Racist labels are used to distinguish Japanese immigrants in the work place" (Bloom 5).

Gutterson suspends and interrupts the teleology of the colonial state. He reminds us that the images the state produces of its enemies are wholly contingent on,

yet necessary for the self-realized needs of colonial expansion and hegemony. Gutterson not only captures the distorted images but also deconstructs the historical process of constructing identity of "self" and "other" by the Western imperialism.

In *Snow Falling on Cedars*, the western officers, who represent the western colonizer, explain as an archaeologist, anthropologist, a detective and a digger for truth:

> It had occurred to him, too, that for all his arrogance Horace Whaley had been right. For here was the Jap with the bloody gun butt . . . here was the Jap he'd been led to inexorably by every islander he'd spoken with . . . [he] looked into the Jap's still eyes to see if he could discern the truth there. But they were hard eyes set in a proud, still face, and there was nothing to be read in them either way. They were the eyes of a man with concealed emotions, the eyes of a man hiding something. (269)

The westerners create the fixed relationship between "self" or colonizer and "other" or colonized. Westerners see the non-Western people for various purposes and later on, they make discourse about them on the basis of their own horizon of knowledge. David Guterson's first novel is set on a fictional island in Puget not unlike the one on which he lives with his family. In countless details, ranging from the intricacies of salmon-netting, boat handling, and the culture of strawberries, to the proper way to harvest geodic clams, the author reveals his precise knowledge of his environment. *Snow Falling on Cedars* should not be classified, however, as merely an interesting piece of local color, nor even as a period study was tracing the growth of anti-Japanese sentiment on the west coast after the United States attacked by Japan and plunged into World War II. Within the context of murder trial almost a decade after

that war, Guterson's small island becomes a stage on which is enacted a universal drama, the battle between suspicion and hatred on one hand, and trust, compassion, tolerance, and love on the other.

As the courtroom drama unfolds, it becomes clear why Kabuo Miyomoto, a Japanese American fisherman, is suspected of murder. When Carl Heine, Jr. was found dead, entangled in the nets of his fishing boat, and then when the medical examiner discovered that Carl had received a blow to the skull before he died, the sheriff began to look for the conventional triad, motive, means, and opportunity. Kabuo had all of them. Like the other fisherman, he had been alone on his boat on the night of Carl's death, and thus he had no alibi. There was also circumstantial evidence suggesting that, despite his initial denial, Kabuo had in fact spent some time on Carl's boat that night, presumably lending him a battery. As for a motive, of all the men on the island, Kabuo had the most obvious reason to dislike Carl. Before the war, the dead man's father, Carl Heine, Sr., had sold Kabuo Miyomoto's father seven acres of good strawberry land. After her husband died, his greedy widow, Etta, took advantage of the fact that the Miyomotos were waiting out the war in an interment camp and resold the land at a higher price. When Carl, Jr., backed his mother, Kabuo made no secret of his animosity. To the sheriff, it looked like a clear- cut case of murder, and he felt justified in arresting Kabuo as the man who had committed the crime.

On one level, the novel is simply an account of Kabuo's trial. There seems to be no question as to the outcome, for every witness who testifies seems to make the case against Kabuo even stronger. His good character is not enough to save him. Ironically, the fact that, like so many other Americans of Japanese descent, Kabuo volunteered to serve his country during the war does not help; instead, the testimony of his former sergeant as to Kabuo's skill in Kendo explains how a man so much smaller could

overpower the large and powerful Carl. Perhaps most damning of all is Kabuo's demeanor in the courtroom. While the evidence is being presented, he sits impassive, as if he is unmoved by Carl's death, by the grief of his widow and his mother, and by the accusation that has been brought against him. To everyone in the courtroom except his wife, Kabuo has the look of a guilty man.

Guterson's novel *Snows Falling on Cedars* raises the issue of how prejudice misrepresents Japanese- American people as violent, criminal and their culture and attitudes are untreatable. Moreover, this novel expresses the concept of imperialism and its exploitation over the helpless Japanese- American people. The prejudice against Japanese- American presents the colonial mentality that represents white as superior, civilized and rational and non- white as violent, uncivilized, inferior, and irrational and the "other". Regarding Guterson's *Snow Falling on Cedars,* Jennifer Bussey says: "While most minority and ethnic group face a degree of prejudice, the after – effect of World War II are rarely flame for prejudice against Japanese Americans" (2). Guterson demonstrates the ways in which the prejudice contracts its Other in order to confirm its own superiority. Kabuo Miyamoto a Japanese- American fisherman is constructed as criminal in order to confirm the superiority of the westerners.

Until the last few pages of the book, there is no hint that Kabuo can possibly be acquitted; therefore, although as a devoted family man and courage war veteran he is shown sympathetically, there is no buildup of suspense as the trial progresses. The real actions take place within the three major characters, who, as they examine their past lives, serve as their own judge and juries in matters of moral guilt and innocence. Certainly one reason that Kabuo makes such a poor impression on his jury is that they misread his impassivity as a lack of feeling; unfortunately, with their very different

backgrounds, they are unaware that Japanese American parents train their children to respond to adversity by maintaining at least the appearance of composure. The jurors are right, however, in reading guilt in the defendant's face. During the long period of imprisonment before his trial, Kabuo spent a great deal of time thinking about his wartime experiences, and he concluded that at heart he is as enthusiastic a killer as the mad samurai from whom he is descended. Kabuo feels guilty, not because of anything he has done, but because of what he believes himself to be. Therefore he finds impossible to look innocent in the courtroom; he is so conscious of another sort of guilt that he cannot fight what he knows is a false accusation. It is almost as if in permitting himself to be convicted of a crime he did not commit, Kabuo will somehow receive expiation for his own nature.

Like Kabuo, Ishmael Chambers, the local newspaperman, has nightmarish recollections of his wartime experiences, but Ishmael has never really faced himself. Instead, he looks at his empty sleeve and indulges in self-pity, or he barricades himself with cynicism. One might think his lack of compassion is another result of war, but as Ishmael's mother says, it seems to run in the family. Like his late father, Ishmael loves humanity but finds it difficult to like individuals. Perhaps Ishmael's problems are that he is so preoccupied with himself. As he sits in the courtroom covering the trial, for example, he does not empathize with the defendant's wife, Hatsue Imada Miyomoto, as she sees the father of her children being tried for murder, instead, when he looks at her, Ishmael can only remember Hatsue's rejection of him and, at least subconsciously, blame her for blighting his life, Ishmael has never accepted the fact that Hatuse does not love him; he has never married, never made a real life for himself. Now he has begun to fantasize about the future. With Kabuo out the way, he thinks, perhaps he could have Hatsue at last.

Hatsue, too, remembers how happy she and Ishmael once were, first as childhood playmates, later as lovers. Nevertheless, she is more realistic than Ishmael. She recalls her gradual realization that no matter how idyllic life seemed in the hollow cedar tree where the lovers met, in the real world she could not reject everything she had been told, every response she had been trained to make, in the fact, the very parson that she was. Yet Hatsue did not reject Ishmael because of the difference in their backgrounds. One of her most vivid memories is her horror when at last the two had sexual intercourse. Despite her pleasure in the act, Hatsue was overcome by a moral revulsion: at that moment, she knew that she did not love Ishmael and that for this reason, if for no other, she could not continue with their relationship. As far as the past is concerned, Hatsue's conscience is clear. Nevertheless, as Kabuo's conviction seems more and more certain, Hatsue is faced with another moral dilemma. Seemingly, her husband's only hope is to obtain the support of Ishmael's newspaper, but when Hatsue approaches Ishmael, she soon realizes that the surest way to get him on her side is to pretend to feeling for him that she does have. Heroically, she refuses to do so. All she will do is to urge him to be fair.

What neither of them realizes at this moment is that Ishmael, too, will soon have made a crucial choice. Even after discovering the evidences that explain how Carl met his death, Ishmael, at first, remains silent. Remembering his father, a man who did not much like people but devoted his life to helping them, Ishmael finally finds it impossible to commit so shameful an act. He, too, acts on the promptings of his conscious, and as a result he frees not only Kabuo but also himself.

Smilarly the western institution (court) presented as the peace maker of the community. In the process of peace making, the western judge tries to differentiate between West and non-West. While differentiating these two contestants, they

represent Westerners as the centre and Japanese- American people as the other. Migrant people are represented by then from their own understanding and imagination. They impose the western discourse and ideology to these migrant people. Considering the same issue, Said defines it as a western style of thought based upon ontological and epistemology distinction made between the orient and he accident (*Orientalism* 2).

Miyamoto is presented as other by producing colonizing myths about laziness, irrationality and barbarism. These Eurocentric prejudices demonstrate the migrant people as violent and feel their responsibility of taking burden to civilize them. They interpret migrant people and their culture custom and life-style as violent. Kabuo Miyomoto, a Japaneses – American fisherman, is on trial for the murder of another local fisher, a white man named Carl Heine kaboub sites in the courtroom, proud silent, while the court prepares to hear the case. A snowstorm is brewing outside, inside, jurors, lawyers, reporters, and the publics gather for the trial (*Snow Falling on Cedars* 3).

The lawyer and reporters observe the case from the western taste and perspective. It shows that how they represent the migrant people is more important than who they are. In this way, “Other” is not an airy fantasy of the westerners but a legitimize body of theory and practice in which there has been considerable material investment like ideology, discourse and power. Salden and Widdowson say that western thought is excluding non- western tradition and forms of cultural life and expressions (198).

The westerners always create binary opposition by representing migrant people like Miyomoto as always away from mainstream in every aspect. They represent migrant people as violent because their (westerners) thought is depending

on the concept of fixity and the prejudice of Other. They always follow the fixed and stereotyped construction while representing a person, group, or institution as ‘other’ is to place them outside the system of normality or convention to which one belong oneself” (Hawthorn 249). Likewise, Jane M. Jacobs says that the construction of self versus other provide the hierarchical blocks as:

> [. . .] social constructs of self and other provided the fundamental building blocks for the hierarchies of power which produced empires and the uneven relation among their citizenry. Under colonialism, negative construction of the colonized other established certain structure of domination through which the colonizer triumphed. (2)

The research clarifies that the westerners’ legitimization of migrant people as Other is the cause of their prejudice that misrepresent the migrant people as violent and their culture as inferior. Kabuo Miyamoto is presented as criminal only because he is a Japanese American.

The western officer follows the fixed and stereotypical construction while representing the migrant people. In other words, Japanese Americans are represented as criminal, uncivilized, inferior, and other. Colonial discourse shows the colonizer's will to govern the migrant people by exercising institutionalized power over them. Thus, the project of 'Othering' is the discursive strategy of westerners.

II. "Representation" and "Other" in Post-colonial Studies

This research is concerned about the term representation that is directly relevant to the hostility between the West and the East. This concept of representation is connected with the basic issue of cultural theory. A postcolonial study incorporates the problem of representation in colonial writing under its subject of study. The term representation is always related to the notion of interpretation that pervades each and every cultured phenomenon. Regarding the same issue, Stephen Slemon has quoted Edward Said as: "What brought that purely conceptual space into being, argue Said, is a European " style of thought based on an ontological and epistemological distinction" made between the Orient and the Occident (111-112). Colonial mentality is centered on the power relation between the East and the West. Boehmer views that the white men represent non-westerners as "Others" and themselves as the archetypal workers and provident profit-makers (39).

The term representation in relation to the colonial discourse, western hegemony and ideology play great role. In the theory of post colonialism, representation is connected to the Foucauldian concept of discourse as representation. For Foucault, discourse is power because it is based on certain knowledge that helps to form power. In *Key Concepts in Post-colonial Studies*, Ashcroft, Griffiths and Tiffin elaborate Foucault's view about discourse and representation as:

> Discourse is important, therefore, because it join power and knowledge together. Those who have power have control of what is known and the way it is known, and those have such knowledge have power over those who do not. This link between knowledge and power is particularly important in the relationships between colonizers and colonized, and has been extensively elaborated by Edward Said in his

> discussion of *Orientalism*, in which he points out that this discourse, this way of knowing the 'Orient', is a way of maintaining power over it. (72)

The discourse by West about East based on the knowledge they have gained about east during the period of colonization. Western discourse always form images about the east and aim at ruling and dominating over the orient. Thus the agents of representation always play a discursive and hegemonic role. In other words, the very essence of the notion of representation is violated by the interest of the westerners. It is the colonial mentality that creates binary opposition to establish a relation of dominance.

Thus, colonial mentality always has represented the white as intellectual, superior, civilized, masters of the world and apostle of light and the non white as degenerate and barbaric. Westerners think that it is their duty to civilize easterners and easterners also accept that they have to be civilized by them because of their colonial mentality. By its effect, they create hierarchy between "superior" and "inferior" In *Orientalism,* Said argues:

> It is Europe that articulate the orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents animates, constitutes the other wise silent and dangerous space beyond familiar boundaries. (56)

The colonial mentality always creates binaries regarding the orient as inferior. This means that colonial mentality represents the orient what they want it to be, but not the orient as it is. It also further adds on inevitable fact that the representations that are made by the westerners are partially read and mostly these object matter of any

colonial uniting is the encounter between the western colonizes and the Eastern colonized.

This representation is extended by various writers to the institution through which colonized individual achieved a sense of inferior identity, for example, ideas of culture, race and nation. The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominate colonial culture. Likewise, Edward Said's *Orientalism* argues that representation is a discourse formed by west about the non-west. It is a created and made by the West to govern the East. Representation is the western experience of east or western thought about the orient. In this regard, Edward Said says about *Orientalism* and representation that they are the style of thought based upon ontological and epistemological distinction made between the orient and the occident. According to said, post-colonial criticisms like *Orientalism* attempts to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the text dealing with colonial relation.

Western imperialism becomes a dominant and more transparently aggressive policy for a variety of political, cultural and economic reasons. A simple distinction between center/margin; colonizer/colonized; civilized/ primitive represents very efficiently the violent hierarchy on which imperialism is based. Rajeswary Sundar Rajan emphasizes the paradox between the real meaning of represent and the politics associated with it she states: "representation is something other than the 'representation of reality'. It is rather, an autonomous structure of meaning a code of system of sings that refers not to 'reality' but to the mare reality of codes system and sings themselves" (167). Representation presents an ongoing tension between "west" and "non-west". The play of identity and difference become conspicuous in the

process of standing for the other because ". . . representation is always of something or someone, by something or someone" (Lentricchia 12). The westerners' substantive way because they can only substitute their interest rather than consult them and act as they are.

Due to the western imperialism, western writers fell that it is necessary to write about new places and the people. They began writing about the people who are colonized by the westerners. But they misrepresent the native people, culture, geography and the landscape. They become surprise when they watch the situations and life style of the orient people. They find strange and unique behaviour and attend orient people. In this way, they represent the orient people according to their own interest, taste, metaphors and the use of their own vocabularies. Arguing the same issue, Boehner says:

> From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpreted other lands, offering home audiences a way of thinking about exploration, western conquest, national velour, new colonial acquisitions. Travelers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the *Bible* or *Pilgrim's Progress*. Empires were of course as powerfully shape by military conflict the unprecedented displacement of peoples, and the quest for profits. (14)

Colonial mentality is continued by classifying orients as far basic and degenerate, either dangerous or alluring. The most important function of colonial mentality is to reveal the ways in which the world is decolorized in various manners. Due to the colonial mentality, non-western people are compelled to accept that they are an innate

part of their degenerate or barbarian state. They accept their representation as less human, less civilized, savage and inferior because they have no white skin.

When non-western world is being represented in literacy text, it fulfills the western interest and purpose because of the western hegemony. Even if the westerners claim for representing the non-westerners or "others" in the response of the non-westerners, a substantive acting for representation becomes impossible because the western hegemony may compels to accept to their inferior condition in relation to the west. Considering the same issue, Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-Colonial Studies* writes about hegemony as:

> The term is useful for describing the success of imperial power over a colonized people who may far outnumber any occupying military force, but whose desire for self-determination has been suppressed by hegemonic notion of greater good, after couched in terms of social order, stability and advancement, all of which are defined by the colonizing power. (116)

The emergence of multiple post colonial literary theories and critics have provided us numerous opportunities to interpret a text from various views and perspectives Frantz, Fanon, one of the eminent postcolonial writer and critic, seems to be more radical on this issue. He views that western hegemony and ideology created so-called reality about the other.

It is a discourse which is made by the western ideology to govern the non-western people. Fanon views that western thought, language; life-style and culture are imposed to the non-western people through ideology. He says in his book *Black Skin White Masks* as:

> Every colonized people in other words every people in whose soul on inferior complex has been created by the death and burial of its local cultural originality-find itself face to face with the language of the civilizing nation, that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He become white as the renounces his blackness his jungle. (18)

Fanon's colonial consciousness is most powerful contributions to the creation of an effective anti-colonial discourse. Anti-colonialism frequent by perceived resistance to be the product of a fixed and definitive relationship in which colonizer and colonized were in absolute and implacable opposition. In *Key Concepts in Postcolonial Studies,* Ashcroft, Griffiths and Tiffin say that Fanon often articulated in terms of radical, Marxist discourse of liberation, and in constructions that sought to reconcile the internationalist and anti-elitist demands of Marxism with the nationalist sentiment of the period (15). Fanon classifies that the relationship between East and West is based on colonial mentality that differentiate between the western culture and language and the eastern culture and language.

While differentiating these two contestants, the former one is place at superior position and the later is placed in inferior position. It creates literacy between the whites and the non-whites. It marginalizes the colonized people. Westerners visited the non-western countries for various purposes and later on they make discourse about those countries on the basis of their own horizon of knowing. Anti-colonialism signifies the point at which the various form of opposition becomes articulated as a resistance to the operation of colonialism in political, economics and cultural institution. Fanon views that it emphasizes the need to reject colonial power and

restore local culture, language and tradition. Elecke Bochmer, in *Colonial and Postcolonial Literature* writes on Fanon as:

> Fanon's theories were specifically geared to the Algerian anti-colonial struggle. However, especially in *The Wretched of the Earth*, his characterization of resistance was influential in other contexts, and thought In Africa and the Caribbean more than in India. Unlike earlier Negritude attempts to reverse racist stereotypes, Fanon argued that the struggle against the colonizer should take as its aims not only complete national autonomy but the transformation of social and political consciousness. The colonized had to 'insult' and 'vomit up' the white man's values. Culture, therefore, was chosen by Fanon, amongst others, as a central arena of transformation, the site where psychology and spiritual freedoms might be own. (183)

Colonial mentality represents when it draws attention to the ways of speaking and thinking that colonialism employed to create the idea of the inferiority of the colonial subject and to exercise hegemonic control over them through the control of the dominate models of representation. It contended that essentialist cultural categories were flawed.

The western authors of different centuries have been representing the easterners, in the history, according to their interest. The modern western authors as well as politicians create the image of the Muslim and non-western as terrorists in their texts, television, serials, newspaper and many programmers. In *Orientalism,* Edward Said strongly claims that the orientalist texts emphasis on the evidence that is by no means invisible for such representation as representations not as natural depiction of the orient (19). Some colonial writers try to express their colonial

mentality towards the subservient colonized people along with their sense of superiority which always resides in the care of their minds. E.M. Forster, Rudyard Kipling, Joseph Conrad etc. represented the east as the land of "other" in various forms. In *Passage to India*, Forster misrepresents the Indian people who are represented as barbaric, uncivilized, other and mysterious.

The colonial discourse has constructed the reality of non-western and produced colonizing myths about irrationality of non-western people. This process begins since Greco-Roman period because westerners have been attempting to marginalize the non-westerns by creating the fictitious reality about the orient according to their own interest. They have been endeavoring to represent the easterners though their imagination. Moreover, they show sympathy towards the easterners and exploit their sentiment. Salden and Widdowson say that the models of western thought and literature have dominated world nature, marginalizing or excluding non-western traditions and forms of cultural life and expressions (189).

The post-colonial theory deals with the issues like representation, hybridist, diaspora, nationalism, problem of migration and so on. Post-colonial theory is not only a single index of linguistic, philosophy, literature and culture but also a mixed identity, ideology and hegemony that dominate the orient world. Edward Said, in his book *Orientalism* claims that the relation between occident and orient is a relationship of power, of domination, of varying of a complex hegemony (5). He says that cultural discourse and exchange within a culture is commonly circulated is not truth but only the misrepresentations.

Therefore the condition of the represented whether they can speak or not within particular social structure is still another great problem in the field of representation. According to Radhakrishnan: "all representation is an act of violence

and inauthentic" (42). The notion of representation has very different applications depending on what is being made present or considered present and in what circumstances. What his research attempts here is not just an accurate definition, but a way of doing justice to the application of representation in a cultural context. These researchers simply consider the politics associated with the very concept of representation, different circumstances. In this context, who does the representing is more important than what is being represented because of the unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other: what is obvious is that representation does : what is obvious is that representation does not take place in a social vacuum. Colonial mentality plays great role between eastern and western in term of representation. We can find inequalities in various modes and process of representation that unmasks the ideological disguises of imperialism reciprocal relationship between colonial power and knowledge.

The binary representation constructs a conditions category between the two cultures that are equally important but colonial mentality creates binary oppositions between colonizer, white, human and civilization and colonized, black, and uncivilized respectively. According to the editors of *Key Concept in Post-colonial Studies*:

> Clearly, the binary is very important in construction ideological meanings in general, and extremely useful in imperial ideology. The binary structure, with its various articulations of the underlying binary accommodates such fundamental binary impulses with imperialism as the impulse to 'exploit' and the impulse to 'civilize'. (25)

Imperial ideology is to govern the non-west geographically, politically and culturally. The representation means misrepresentation because they represent the colonized as

they like. The easterners are always misrepresented by the westerners to classify that they have been always superior.

Such unites have dada the romantic representation of the orient as exotica land and the people are cannibal. These numerous representation of the east by the west is also the outcome of the colonial mentality that creates hierarchy between east and west. Likewise, the editors of *Key Concept in post-colonial studies* view about the misrepresentation of non-westerners as cannibal:

> This term for an eater of human flesh is of particular interest to post-colonial studies for its demonstrations of the process by which an imperial Europe distinguishes itself from the subjects of its colonial expansion, while providing a moral justification for that expansion. This definition is itself a very good demonstration of two related features of colonial discounted factures of colonial discourse: the separation of the "civilized' and the 'savage', and the importance of the concept of cannibalism in cementing this distinction. To this day cannibalism has remained the west's key representation of primitivism, even through its first recording, and minded most subsequent examples, have been evidence of a rhetorical strategy of imperialism rather than evidence of an objective 'fact'. (29)

The colonizers misrepresent the east in order to prove that they are not in fact, willing to govern the easterners but it is compulsion for them. So, they exhibit colonial mentality, experiences and perception, and are written from the imperial perspective. In this way, colonial mentality has created channels for the exchange of colonial images and ideals.

Colonial discourse emphasizes how western discourse about the non-western imposes west's will to govern the other and how it shares colonial perspective. Through discourse, westerners exercise their power over the "Other". They try to legitimize the life style, culture, history and literary tradition of non-western world because they think that west is the source of everything. As said has said in his *Culture and Imperialism* that "non-western world has no life, history or culture to speak of no independence or integrity worth representing without the west" (XIX). Said strongly claims that non-western world also have their own lives, histories and cultures with integrities equally worth representing as the western one. Colonial discourses produce a kind of stereotype of the non-westerners describing as an object of legitimized 'Other'.

Post-colonial criticism attempts to re-examine the colonial relationship that emerged in resistance to colonial perspectives employed in discourses of cultural representation and literature dominate world culture and marginalizes non-western traditions and forms of cultural life and expression. By inverting the colorful perspective, postcolonial critics have forcefully deconstruct the colonial discourse that support colonizing process which produces colonizing myths about irrationality and uncivilized of the non-westerners. Homi K. Bhabha says:

> The discourse of post-Enlightenment English colonialism often speaks in a tongue that is forked, not false. If colonialism takes power in the name of history, it repeatedly exercises its authority through the figures of farce. For the epic mention of the civilizing mission, human and not wholly human in the famous words of Lord Rosebery, 'write by the finger of the Divine' often produces a text rich in the traditions of *trompe-laeil,* irony, mimicry and repetition. In this comic turn from the

> high ideals of the colonial imagination to its own mimetic literary effects mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge. (85)

The postcolonial writers present the colonial history from the perspective of colonized experience. By doing this, they revealed what the colonial authority did to them in the name of progress, science and civilization.

Westerners think that it was their burden to civilize the orient people, to educate them and to make them human. In Africa, European colonial rule, knowledge and power are imposed through colonial discourse. Frederick Cooper and Ann Laura Staler argue in the same ideas that how power and knowledge of Europe dominate the "Others":

> Our interest is more in how both colonies and metropolis shared in the dialectics of inclusion domain was distinct from the metropolitan one. We hope to explore within the shared but differentiated space of empire the hierarchies of production, power, knowledge that emerged in tension with the extension of the domain of universal reason, of market economics, and of citizenship. (3)

Similarly Said borrows the idea from Foucault's theories and said that no discourse is fixed for all time because discourse change according to time and space. The discursive practices have no universal validity because it is historically and culturally associated colonial is course is produced and it is manipulated the power in order to maintain the sense of superiority and authority over the "Other". It is an instrument of power which is used to govern the "Other".

For this purpose, they always created hierarchy between the colonizers and colonized as the superior race and inferior race respectively. The colonial discourse

has created 'other' to institutionalize west's power over the 'other' so; 'the other' always has the shifting potation in conceal discourse. The identity of the orient as 'the other' always goes on changing in relation of it with the westerners. Westerners think that they are the creator and savior of easterners. Commenting about the western exercises upon non-western Said says:

> I shall be calling *Orientalism*, a way of coming to terms with the orient that is based on the orient's special in European Western exercise. The orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of it's civilizations and languages, it's cultural contestant, and one of it's deepest and most recurring images of the other. (1)

Due to the colonial mentality, colonized people never want themselves to be independent because they always wait to be imposed by the authority of the colonizers. Said's *Orientalism* is also based on the similar issue that how the colonial literature produced the stereotypical images of the non-west as the 'other'. Colonial ideology is inherent in a discourse which defines our identities always in relation to what we are not and therefore what we are not must be demolished as "Others".

Thus colonial discourse deliberately produces "the other" in order to create its identity and imposes its power over the non-western. In *The World the Text and the Critic*, Edward W. Said says that the western discourse confines non-European culture as an inferior:

> The methods and discourse of western scholarship confine inferior non-European cultures to a position of subordination. Oriental texts come to inhabit a realm without development or power, one that

> exactly corresponds to be position of colony for European texts and culture. (47)

The relationship between western and non-western is maintained and guided by colonial discourse which is created by western power and imperialism. In this way, colonial literature created channels for the exchange of colonial images and ideas. This is concerned that how non-western people speak and measure their life by the virtue of suspend traditions.

The discourse by Europe about East is based on the knowledge they have gained about East during the period of colonization. Western discourse always form images and stereotype about the East and creates ideology for ruling and dominating over the non-westerners. Ideology is like a discourse which attempts to represent the orient from western perspectives. Through it, westerners always create the hierarchy of superior and inferior and the creator and the created. Jeremy Hawthorn says that "ideology is a near neighbor to discourses in both Foucault's and bashing understands of the terms (90). Similarly Hawthorn says ideology as:

> 'Discourse' is speech or writing seen from the point of view of the beliefs, values and categories which it embodies; values and categories these beliefs constitute a way of looking at the world, an organization or representation of experience 'ideology' in the neutral, non-pejorative sense. Different modes of discourse encode different representations of experience; and the source of these representations is the communicative context within which discourse is embedded. (90)

Through discourse and ideology, the western beliefs, values and categories impose to the non-western people. The identity of the non-western people is depending on the mercy of the westerners.

Though some of the writers pretend to show their sympathy to the non-western people and their situations, they are in fact motivated by their will to dominate the orient. They express love and sympathy to the non-westerners as a new mode of powers to govern them. So the colonial discourse is only to justify their mission of colonization in various forms. Since the beginning of the human civilization, the westerners have put themselves in the centre and the rest in the periphery. They created the term other in relation to the term "We". It exercises the power relation between the occident and the orient. This term "Other" is used to dichotomize the 'west' and the 'rest'. In *Key Concepts in Post-colonial Studies*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue on the same vein in the passage below:

> In general terms, the 'other' is anyone who is separate from one' self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary reparation of the colonizer and colonized and assisting the naturalness primary of the colorizing culture and world view. (169)

The term is also relevant to the culture. The western culture always tries to justify itself as the superior or the centre and the non-western culture as inferior or the other. The strong foundation of today's hierarchical discrimination between the high culture and lower culture and civilized and uncivilized began to be manifested since the late sixteenth and early seventeenth centuries with the expansionist venture of the power of western imperialism.

The change in worldview brought about and consolidated by the rebirth of knowledge in Renaissance resulted in the dramatic change in the general pattern of

thinking and perception. The invention of gum power, clock, compass, and printing press all cumulatively helped to deepen the gulf between the “self” and ”other” categories rather than brining them. Arguing in the same vein, Bill Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-colonial Studies* reflect upon Gayatri Spivak's concepts in the following way:

> This term was coined by Gayatri Spivak for the process by which imperial discourse creates its 'other' where as the other corresponds to the focus of desire or power (the M other or Fathers – or Expire) in relation to which the subject is produced, the other is the excluded or 'mastered' subjected created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects. In Spivak's explanation, Othering is a dialectical process because the colonizing other is established at the same time as its colonized others are produced as subjects. (171)

The westerners always create binary opposition by representing the orient as always away from mainstream in every aspect. So, the term is relevant with the cultural identity and power relation.

The colonial discourses helped to form the images and stereotypes of John. Of course, his story contacts western and non-western cultures that based on the premises of different religions or different ideological systems. In case of western European expansion that started in late fiftieth and early sixteenth century with Columbus reaching America in 1492 and Vasco dagama sailing around Africa in 1498, the "west" put itself in a position of absolute domination and control. The master narrative of west is to become the master narrative of the whole world because of the colonial discourse. Thus, the agents and regimes of colonial discourse always play a

constitutive not a reflexive role. In other words the very essence of the notion of discourse is violated by the opinionated perspective of the agents. Jacobs emphasizes the colonial discourse and its dependence on the concept of fixity:

> The accounts persecuted of these sits and their cultural politics of production are not univocal. To avoid univocal is not simply to say many people set out place in different ways. Or to establish a new more conversant binary, as Said does in his notion of an atonal contrapuntal interplay of self and other . . . in particular have worked to trouble fixed nations of identity and difference. (8)

The value imposed upon the world by the West was so firm that for a couple of centuries it remained the baseline of the world vision. It became the all-powerful taken-for-granted fact of the era. By that parameter it become manifested to everybody that the western culture is superior to the eastern culture, white to black, civilized to uncivilized, high culture to low culture-each of the central element of the binary opposition referring to the west.

The easterners are not what they are but what the westerners represent them. Edward Said comments that *Orientalism* is western style for dominating restructuring and having authority over that orient" (*Orientalism* 3). It means that *Orientalism* exposes how the East is created through western discursive, practice, and assumed as inferior or as the other. The postcolonial critics attempt to reexamine the colonial relationship, emerged in resistance to colonial representations and the text dealing with colonial relations.

The mission of knowing subject to civilize the other and by that means to fulfill the imperial motive developed only one side, one perspective methodology and discourse that ultimately was established as the norm. The only legitimate way of

obtaining knowledge became the imposition of this norm to create the master narrative of the time. In *The World the Text and the Critic* Said views that colonial relation is maintained and guided by colonial discourse that licensed with power which becomes the sole force of colonialism (47). So, the non-western world is governed and dominated by discourse produced by Orientlists rather than material, military or political power.

Euro-centric discourse not only creates truth to rule the other, but it also contains the possibility of resistance it from the "Other". This research claims that the production of otherness is essential for West for its own existence, yet, it is charged with internal contradictions, because it produces the possibility of resistance in the other precisely at the moment when it tries to impose its captivating power over the "Other". Considering the binary opposition of Europe and its Other, Stephen Slemon writes:

> The foundational principle for this particular approach to the field of colonial criticism is at heart a simple binarism: the binarism of Europe and it's others, of colonizer and colonized, of the west and the Rest, of the vocal and the silent. It is also a centre/ periphery model with roots in world system theory and also as so often happens with simple binary systems. (56)

Euro-centric discourse about the non-western world plays a great role in serving the purpose of European expansion. This colonial discourse is always based on the interpretation which pervades each and every cultural phenomenon. The colonial writers always follow the fixed and stereotyped construction while representing the countries and people they had once colonized.

The discourse of west, representing west's desire to govern, to dominate and to control the other the westerners believe that the easterners are not able to govern themselves. They believe that non-western people are passive, barbaric and emotive and they also assume that every scantier and technological discovery is made the west. With this imaginary evidence about the orient, the west tries to justify their mission of colonization. In this regard, Boehner views:

> Colonization did not in every case mean a complete take over; indeed, colonial power was far from a smooth extension outwards from far from a metropolitan center thought this was naturally how it chose to represent itself. Nor was the colonizer unproblematically at home in the lands he occupied. The symbolism of the other therefore was not merely the product of confident authority. The native portrayed as primitive, as insurrectionary force, as libidinous temptation, as madness, was also on image redolent of extreme colonial uncertainty. (90)

Colonial discourse serves the colonial purpose in an effective manner because it attempts to design the fixed geographical, cultural and political concept about the non-western people in the mind of the readers.

Michel Foucault's insistence on the inextricable relationship between knowledge and power has had a major impact on the last decade of colonial scholarship. His works has long emphasized the conscious way in which a model colonial regime went above creating the categories in which western and non-western were to define them. Colonial regimes were trying to define the constituents of a certain kind of society. They embedded that act of creation within a notion that

society was a natural occurrence and self-conscious projects of collecting and organizing knowledge could be applied.

Post colonial criticism licensed with the cultural discourse of suspicious on the part of colonized people; seeks to undermine the imperial subject. It has forcefully produced parallel discourses which have questioned and even subverted since long time and protected by stereotypes and myths about the "other". The term "other" is directly represented the third world which were once colonized by the west and those which have been still colonized by the west and those which have been still colonized. So it carries out a fact that the westerners do not represent the reality but they always represent the Easterners by used of various images.

Snow Falling on Cedars attempts to demystify the imperial endeavor by representing the relation between westerners and migrant people regarding the colonial discourse. The dominant model of power relation in colonial societies is the opposition between the superiority of the European and supposed inferiority of the migrant people. Multiculturalism incorporates the diversity of rational population composed of "indigenous," "immigrant," and "refugee" communities with regard to languages, cultures, religious beliefs, and social organization. Its fundamental logic creates a friendly atmosphere in which these discrete communities are able to interact, and enrich a new consensual culture in which they recognize reflections of their own identity. It accepts the poststructuralist denial of centre, presence and coherence to embrace the postmodernist: logic that cultures are artificial arbitrary products of endless series of interactions and exchanges. In a multicultural society individual is neither supposed to be subjected to the hegemony of national cultural traditions, nor is ethnic groups subjected to the tyranny of either the state or a dominant group within it. This society is expected to negate racism and other prejudices.

This research problematizes the concept of multiculturalism in terms of Guterson's *Snow Falling on Cedars* in which Japanese-Americans are presented as criminal. Kabuo Miyamoto is victimized by the prejudice of mainstream policies within multicultural societies. The stereotypes and prejudice constructed by the mainstream policies about Japanese-Americans are the main focus of the study. Guterson illustrates the picture of Japanese-American who is presented as the criminal and violent by the western officers.

III. Representation of 'Other' in *Snow Falling on Cedars*

Snow Falling on Cedars opens with a court scene and the reader is immediately introduced to one of the principal characters Kabuo Miyamoto. Kabuo is described in physical terms: his dress, his status, and his demeanor are detailed in the first paragraph of the novel. Guterson highlights the hypocrisy of the whites' fear of the Japanese by illustrating that everyone on San Piedro is an immigrant; the only difference is that some have come from Europe while others have come from Asia. Fujiko's life story closely parallels Etta Heine's; both women were born outside the United States, married young, and worked along with their husbands at menial jobs in Seattle before moving to San Piedro. Both Fujiko and Etta learned to resent people different from them–Fujiko indoctrinated her daughter to cling to her Japanese heritage and to distrust whites, while Etta tried to prevent her husband from selling land to Zenhichi simply because he was Japanese. The two women are equally proud and stubborn, equally new to San Piedro, and equally unwilling to tolerate diversity.

The mission of the knowing subject to civilize the other and by that means to fulfill the imperial motive developed only one sided, one perspective methodology and discourse, which ultimately was established as the norm. The only legitimate way of obtaining knowledge became the impossible of this norm to create the master narrative of the time. Of course, the story of contacts and the interchanges between Western and non-Western cultures had a long history, but it was always limited by sheer distance, or in some cases by simple cultural incompatibility, mostly based on the premises of different religions or different ideological systems. The value imposed upon the world by the west was so firm that for a couple of centuries it remained the baseline of the world vision. It became the all-powerful taken-for-granted fact of the era. By that parameter it

become manifest to everybody that the West wassuperior to the East, white to black, civilized to crude cultured to uneducated, high culture to low culture - each of the central element of the binary opposition referring to the West.

The similarity ends with the background to their respective distrust. The Japanese-Americans were forced to live in internment camps during the war. The San Piedro islanders of German ancestry–though also natives of an enemy country–were not the targets of such discrimination. According to the omniscient unidentified narrator; "Kabuo's features were smooth and angular . . . in the face of the charge that had been leveled against him he sat with his dark eyes trained straight ahead and did not appear moved at all" (1). This description anticipates later discussions of Kabuo's innocence that the crime for which he stands trial:" I have to think he's guilty. The evidence is very solidly against him–the prosecutor has a good case"(343). More specifically, he has been charged with the murder of Carl Heine Jr. and faces the death penalty.

Kabuo's stoic and proud manner during the proceedings reflects his demeanor within the larger community of San Piedro Island. The strong foundation of today's hierarchical discrimination between the "insider" and "outsider," "civilized" and "uncivilized," "native" and "foreign" and the like began to be manifested since the late sixteenth and early seventeenth centuries with the expansionist venture of the powerful Western imperialism (Jacobs 15). The change in worldview brought about and consolidated by the rebirth of knowledge in Renaissance resulted in the dramatic change in the general pattern of thinking and perception. The invention of gunpowder, clock, compass, and printing press all cumulatively helped to deepen the gulf between the central and peripheral categories rather than bridging them. This fictional place is, according to the narrator, located in

the Puget Sound region of Washington, close to Seattle. Additionally, this initial description establishes Kabuo as a figure marked by a silence, and this silence is the first of many introduced and explored in *Snow Falling on Cedars*.

The residents of San Piedro live in close proximity to one another and are isolated physically from the rest of the world. Likewise, their antiquated lifestyle of fishing and strawberry-farming separates them culturally from people in Seattle and other nearby urban areas. Together, this physical and cultural isolation heightens the fragility of the community. It also encourages us to think of San Piedro as a microcosm, a smaller world that symbolizes the whole world. The snowstorm, which is mentioned repeatedly in this opening chapter, begins as an elemental part of the setting and will, as the novel progresses, accrue more meaning as a metaphor for the historical events that have shaped and overwhelmed the San Piedro community. According to the narrator, "San Piedro was an island of five thousand damp souls" and the reader is provided with a brief history of this Puget Sound locale (5).

The manner in which Kabuo physically looks at the world reflects his feelings about justice, destiny, and life. As he looks at his reflection in Chapter 11, for example, he sees a hard, blank stare from eyes that “[do] not so much seem to stare right through things as to stare past the present state of the world into a world that was permanently in the distance . . . and at the same time more immediate than the present (153).” Kabuo feels that he does not have control over his present world, so he constantly looks ahead to what he fears will be his future. He fears that his fate has already been decided for him; he realizes that the jury likely interprets his facial expression as haughty and remorseless and will therefore find him guilty. Kabuo accepts his fate, believing that he must pay for the sin of taking lives in the war. He feels that he deserves a guilty verdict even though he is innocent of Carl's death; he

believes that murder is murder and that justice is inescapable. Kabuo's posture and stare reflect this stony fatalism and his conviction that his destiny is not in his hands.

Fujiko also has a highly fatalistic worldview. She sees the war and her family's internment as proof that there can never be understanding between the Japanese and the *hakujin.* Fujiko predicts that the war will force her family to become more immersed in Japanese culture, as they will all endure the war's hardships together. When Hatsue protests that not all *hakujin* hate the Japanese, Fujiko counters that *hakujin* are egotistical and therefore fundamentally different from the Japanese. Fujiko believes that living among the *hakujin* will make Hatsue impure. Ironically, it is only the harsh experience of internment that enables Fujiko to keep her daughters isolated from the whites.

The connection between the coroner's assertions and Art's determination of Kabuo's guilt is further strengthened by Art Morgan's internal thoughts, which are revealed by the omniscient narrator. According to the narrator:

> It had occurred to him, too, that for all his arrogance Horace Whaley had been right. For here was the Jap with the bloody gun butt ... here was the Jap he'd been led to inexorably by every islander he'd spoken with.... [he] looked into the Jap's still eyes to see if he could discern the truth there. But they were hard eyes set in a proud, still face, and there was nothing to be read in them either way. They were the eyes of a man with concealed emotions, the eyes of a man hiding something. (269)

It is apparent in the above passage that Art has, in many ways, internalized the racist thoughts of those he has questioned. Kabuo ceases to be a resident of the island and instead becomes a Jap, a foreign presence on the island, and, perhaps most significant,

a negative stereotype--Kabuo is read by the sheriff as an untrustworthy, inscrutable individual. Though a decade has passed since the internment ended, the perception of untrustworthiness-and--the- essentialized reading of Japanese Americans persists, embodied in the-arrest of Kabuo who is, according to Art, guilty by racial and ethnic association.

The narrator does not reveal the most troubling aspect of San Piedro's history in this introduction-the forced relocation of its Japanese and Japanese American residents (the internment). This, like the relationship between Hatsue and Ishmael, is unveiled in the novel's subsequent chapters, which take the narrative form of flashbacks and memories experienced by both primary characters in *Snow Falling on Cedars* and through the "real time" testimonies of witnesses in Kabuo's murder trial (5).

Art's flashback, which is rendered through the voice of the omniscient narrator, is significant in *Snow Falling on Cedars*, for it is a structure that is replicated throughout the novel. Art and his deputy, Abel Martinson, investigate the scene, eventually finding Carl's body trapped underwater in fishing net. They examine the body, noting that Carl's skull "had been crushed just above his left ear" and that "the bone had fractured and left a dent in his head" (19). Geographically distant places were navigated and the experiences in those places began to be written down from the perspective of the navigators. The inventor went on asserting power with the help of powder creating a hierarchy between the continents that were not linked by the same civilization. The debates that followed on the issue of slavery, permanently established the West in the epicenter of the power structure. The encounter with the "other" brought shock and amazement along with the

large-scale suppression of the other's culture and tradition because the others are perceived as obstacles and the only choice was to get rid of them:

> Blind in his left eye and could distinguish only shades of light and darkness through its transient, shadowy pupil. The right, however, as to make up for this deficiency, seemed preternaturally observant, even prescient, and as he plodded over the courtroom floorboards, advancing with a limp toward Art Moran, motes of light winked through it. (20)

This description of Nels is significant, for it establishes the defense attorney's attributes. Honest, intelligent, and prescient, Nels consistently stresses the facts of the case, and he calls attention to the issue of anti Japanese sentiment and its possible impact on the final verdict. Nels, during his cross-examination of Art, questions the sheriff about the items found on Carl's boat. Focusing his questions on the dead engine battery found during the investigation, Nels puts forth the possibility that Carl's death was an accident. More specifically, Nels points out that the battery found was one that was not normally used in Carl's boat. It matches the type of battery Kabuo used on his boat, and an alternate version of the day's events emerges.

Kabuo’s identity within groups and his identity as an individual. This tension between the individual and the community is one of Guterson’s constant concerns in the novel, and here we see the different witnesses struggle to define Kabuo in terms of different communities. To Josiah Gillanders, Kabuo’s status as a gill-netter overshadows his identity as a Japanese American. When Kabuo assists Carl, it is their shared identity as fishermen that ultimately allow them to put their other differences aside. Carl decides to sell the seven acres to Kabuo because Kabuo has heeded the

gill-netters' implicit code of ethics. In their confrontation on the water, Kabuo directly challenges Carl's prejudice and appeals to his reason as an individual.

Kabuo also argues that though they are of different races, they are both Americans. They cannot build a relationship if they mistreat Japanese American: "A fucking Jap shell"(241). It is only when they encounter each other as fellow fishermen and fellow Americans that they put their prejudices aside. Prosecutor Alvin Hooks, on the other hand, subtly tries to identify Kabuo as a member of the Japanese community rather than a fisherman. Knowing that the white jurors likely do not regard Japanese-Americans as full members of the San Piedro community, Hooks anticipates and plays on this prejudice in order to build his case against Kabuo. Hooks's hypothetical scenario, in which Kabuo pretends to be in trouble in order to lure Carl Heine to his death, plays on these prejudices, relying on the stereotype of Japanese-Americans as treacherous, poker-faced, cold-blooded killers.

Hooks subtly compares Kabuo to the wartime stereotype of the Japanese-American who professes loyalty to the United States while stabbing it in the back. When Hooks tells the jurors to look at Kabuo's face and do their duty as citizens of their community, he implicitly wants them to look at Kabuo's Japanese face–an outsider's face. Hooks wants the jury to find Kabuo guilty because he looks physically different and is therefore not part of their community. Guterson emphasizes the physical differences between Kabuo and Carl, suggesting that these disparities are what because the community's opposite perceptions of the two men. Carl embodied San Piedro's ideal citizen: the silent, self-sufficient white fisherman. He was also a war veteran who, unlike the damaged Horace or Ishmael, was able to keep his past safely buried out of sight. The fact that his fellow fishermen hardly knew Carl–and even feared him to some extent–is no longer relevant. In death he is a hero of sorts.

Kabuo, by contrast, is the villain but also the victim. A young man born and raised in America who served his country in war even as that same country left his family languishing in an internment camp, Kabuo should be considered a true hero. Yet upon his return to San Piedro he found a community that had no interest in helping him or his fellow Japanese Americans. Kabuo serves as a painful reminder and symbol of the white community's guilt in allowing such discrimination to befall the Japanese-American community. Hooks's plea that the jury do its citizenly duty by once again purging the "Japanese menace" offers the white community retroactive justification for the discrimination it practiced during the war (344). Nels Gudmundsson is the only white person to address racism directly in Kabuo's trial; even Ishmael is reluctant to admit that the jury might be biased. This reluctance stems partly from the white community's collective guilt over its treatment of the Japanese. The lack of dialogue about racism also stems from the island community's unwillingness to address conflict among its members. Individual disagreements must be muted in a small town and on a confined island where no one can afford to have too many enemies. Yet when disagreement is muted completely, the community is in danger of committing injustice, even when it operates under the guise of objectivity– as it purports to do during the trial.

A broader context for the relations we observe between the Japanese-Americans and white Americans on San Piedro. We see that the Japanese have been set apart from the larger San Piedro community both before and after their wartime internment. No law forces people of Japanese descent to sit in the back of the courtroom, for instance, but their unofficial status as second-class citizens makes it socially necessary. Their place at the back of the courtroom reflects their subtle segregation from the community and the delicate nature of their claim to justice.

As Mrs. Shigemura demonstrates, however, the Japanese themselves have a hand in maintaining their separateness. Mrs. Shigemura tells Hatsue to avoid white men, claiming that they treat Japanese girls without respect, as mere exotic objects. We see that from a young age Hatsue has been indoctrinated to distrust the whites as much as the whites distrust the Japanese. The teenage Hatsue's fear that her love affair with Ishmael will cause a controversy is due just as much to her own community's racism as the white community's racism. However, the Japanese community's separation from the broader community gives it greater cohesion. The experience of internment has forced the Japanese-Americans to live together under extreme circumstances. We see the severity of the internment camp's conditions in the fact that despite the extreme respect for privacy and propriety in Japanese culture, Hatsue and Kabuo must spend their wedding night in the same room as their entire family.

The prosecution's case is based on the assumption that Kabuo boarded Carl's boat with the intent of murder. However, Kabuo, according to Nels, could have boarded the Susan Marie to replace a battery, and that would explain how the battery was found on Carl's boat. The courtroom is not only the physical setting but also a metaphor for Guterson's overall intent in the novel. While the citizens of San Piedro put Kabuo on trial, Guterson puts the community of San Piedro, and history itself, on trial. Just as a trial relies on testimonies to establish a story, leaving a jury to decide guilt or innocence based on these testimonies, the novel presents testimonies of its characters' beliefs and values, leaving us to decide who is guilty and who is innocent. Judge Lewellen Fielding calls a brief recess and the narrative focus shifts from the trial to Ishmael Chambers, who reflects on Carl's death. Ishmael has known Carl since childhood, and the first part of the chapter is spent recounting Ishmael's youth.

Both Carl and Ishmael graduated in 1942 and though it is not mentioned in this part of the narrative, this is the same year that witnessed the mass relocation of Japanese and Japanese Americans who lived on the West Coast to internment camps. Ishmael also remembers that he and Carl played football, and he briefly recalls a conversation the two shared before a game in November 1941, weeks before the bombing of Pearl Harbor on December 7th. Incidentally, Kabuo's trial takes place in the first week of December, which includes the anniversary of Pearl Harbor. This coincidence is thematically and structurally important–as the novel progresses, it becomes apparent that Kabuo's trial is, in many ways, a re-enactment of -those moments following the bombing of Pearl Harbor. After this attack, Japanese and Japanese American residents were considered "traitors" to the United States government by the nation at large were imprisoned (343).

The snowstorm has wrecked havoc on the San Piedro community, which is shown to be at its mercy. In spite of hazardous driving conditions, the residents of the community venture out to buy necessary supplies to prepare for the blizzard, which, at this point in the narrative, is in full force. The futility of their preparations is revealed in an observation made by the omniscient narrator:

> . . . those who had lived on the island a long time knew that the storm's outcome was beyond their control. The storm might well be like others past that had caused them to suffer, had killed even--or perhaps it might dwindle beneath tonight's stars and give their children snowbound happiness. Who knew? Who could predict? If disaster, so be it, they said to themselves. There was nothing that could be done except what could be done.(255)

Interestingly, the above passage thematically and structurally resembles the account of the Battle at Tarawa; the description of the snowstorm, the emphasis on its power, and the outcome of which was "beyond their control" is similar to the circumstances surrounding the storming of the beach. Like the men involved in the battle, the residents of the San Piedro community are at the whim of larger forces. On another level, the description of the storm and the reaction of the long-time residents of the island mirror the events and reactions that encompassed the Japanese and Japanese American community after the bombing of Pearl Harbor. Overwhelmed by the "realities" of war, San Piedro's white residents passively watched at the Japanese and Japanese Americans in their community were relocated to internment camps (343). This issue of passivity an the consequences of complicity are more fully explored in Kabuo's trial.

The mention of dates is significant given the historical focus of *Snow Falling on Cedars*; more specifically, the author provides these date clues initially without a larger historical context, instead focusing on the individual significance in the protagonist's life. Absent from these passages are explanations about the larger national and global picture-for example, Pearl Harbor, the entrance of the United States into World War II, and the internment. However, these larger, historical events are in the background of Ishmael's personal remembrances, setting the stage for similar, explorations of the impact of history on the lives of individuals. As the novel progresses, the significance of, these dates become more apparent as the protagonist remembers the events that dramatically affected his relationship with Hatsue.

Though Guterson includes few details about the characters at this point, our first glimpse provides a lot of information about them. Kabuo is proud and silent, Ishmael is sullen and awkward, and Hatsue is willful and bitter. These brief glimpses

of their characters help us better understand each person's motives and perspectives as the novel moves forward.

The internment at Manzanar is paradoxical. While it dehumanizes and confines the Japanese community as a whole, it liberates many of them as individuals, especially the children. As family structures break down under the stress of life in the camp, the children gain a new level of freedom. The Japanese people also feel liberated from the outside world's encroachment on their culture. Hatsue terminates her relationship with Ishmael and brings herself closer to her family. She feels all along that the relationship is wrong and is glad to be completely honest with her mother at last. Meanwhile, meeting Kabuo brings Hatsue closer to her own community. She begins to feel less confusion about her culture and beliefs, identifying more strongly with her Japanese heritage while moving away from her idealism toward fatalism. However, Hatsue does not give in to fatalism entirely; she objects to Kabuo's enlistment in the army and strongly desires that he stay in the camp. Her wish is as idealistic–and perhaps as naïve–as Ishmael's former belief that his love for Hatsue would overcome all obstacles.

Ishmael and Hatsue move in opposite directions after they are separated from each other. Both initially use the cedar tree as an escape from the outside world, a place where they feel safe to love each other and dream about their future. Yet the tree ceases to be a sanctuary for Hatsue and in fact becomes a sort of prison for her as her guilt about deceiving her parent's increases. Ironically, when Hatsue enters Manzanar, a real prison, she feels a newfound freedom and security. Ishmael, however, leaves the sanctuary of the cedar tree for the harshest of all storms: the war.

After the attack on Pearl Harbor, rumors of Japanese residents being engaged in espionage were widespread, particularly in Hawaii and along the West Coast. No

evidence of a single instance of espionage was ever found by the FBI investigations. Nevertheless, this information was suppressed and the relocation continued. When a man named Fred Korematsu was arrested for refusing to follow the evacuation order, the ACLU (American Civil Liberties Union) approached him with an offer of representation. The United States (1944), however, fell against Korematsu, legitimizing the internment as "military necessity," though evidence of such a necessity was never found. Three justices heatedly dissented to the holding and claimed it a virtual legalization of racism: "that they arrested him because he is Japanease"(343).

The San Piedro community's attempt to assign guilt and innocence inside the courtroom contrasts sharply with the storm raging outside. As the blizzard sends cars careening into ditches, the islanders are left powerless, able only to hope for their safety. Guterson notes that the island's longest-established residents are highly fatalistic:

> The accused man, with one segment of his consciousness, watched the falling snow outside the windows. He had had been exiled in the country jail for seventy seven days – the last part of September, all of October and all of November, the first week of December in jail. There was no window anywhere in basement cell, no portal througyh which the autumn light could come to him. He had missed autumn, he realized now–it had passed already, evaporated. The snow fall, which he witnessed ouy of the corners of his eye–furious, wind –whipped flakes against the windows –struck him as infinitely beautiful. (5)

Out in the storm, the islanders do what little they can to prepare, but they know that they will have to accept whatever the storm brings. Similarly, inside the courtroom,

Kabuo has to accept his own fate. Within the confines of the courthouse, however, it is not the forces of nature but a group of people that will deliberate over his fate–just as it is not nature but people who build walls between cultures and wage war.

Guterson repeatedly stresses this distinction, challenging us to decide where to draw the line between fate and free will. Their story, otherwise, is not unlike the usual immigrant story of a group trying to make a life and achieve a dream in the U.S. They arrived first as sources of cheap labor, following in the footsteps of the Chinese. By the early 1900s, however, as more and more people of Japanese descent rose to become farm owners and small businessmen, discriminatory laws were passed. These Americans could not own land or marry outside of their race, they could not buy homes, and they were barred from certain jobs in some industries. Schools were segregated and, by 1924, immigration from Japan virtually ceased.

Judge Lew Fielding calls a brief recess in the trial. As the courtroom empties, Ishmael moves from the reporters' table to a less conspicuous seat in the gallery, where he reflects on the death of Carl, whom he has known since childhood. Ishmael also muses on his own past: the loss of his arm in World War II, his later stint attending college in Seattle, and his decision to return to San Piedro to follow in the footsteps of his father, Arthur Chambers. Arthur is working in the logging business and fighting in World War I. As the editor of the newspaper, Arthur was careful to print only what was true and accurate. Ishmael, though more sullen and cynical than his father, strives to do the same.

Susan Marie's muted reaction to the news of Carl's death suggests that she has a stoic outlook on life. Similarly, in saying that she always knew that Carl's death would happen like this one day, Susan Marie demonstrates the same kind of passivity in the face of uncontrollable forces that characterizes so many

aspects of life on San Piedro. Her relationship with Carl is based only on sexual attraction, so she never fully understands her husband. She does not share the wounds of war and hatred that have plagued Carl, Horace, Ishmael, Kabuo, and others. Susan Marie respects Carl's privacy about his past but also accepts that their relationship must always be limited as a result. Her ability to persevere after losing Carl suggests that such limitations are the compromises that must be made to function in a world governed by chance.

From Susan Marie's testimony we learn that Carl faced a dilemma in deciding whether to sell the land to Kabuo. In his conversation with Susan Marie, Carl admitted his reluctance to sell the land to a "Jap" like Kabuo. Rather than blame his mother for cheating the Miyamotos and then sell the farm to others, Carl tacitly blamed the Japanese for forcing him to abandon his land to fight in the war. In this regard, Carl resembles Ishmael, who blames the Japanese for Hatsue's rejection of him.

The narrative then flashes back to the day following Carl's death. Art Moran is down at the docks, talking with local fishermen about whom and what they saw while out on their rounds the previous night. Ishmael approaches the group to ask questions for the story he will print in the newspaper. The fishermen bristle at Ishmael's presence, mistrustful of him because he earns his living with words rather than with his hands. Art is not pleased to see Ishmael either, fearing that he will spread rumors of murder in his newspaper. Ishmael agrees not to characterize Carl's death as a murder on the condition that Art keep him up to date as the investigation goes forward. The portrait of San Piedro that emerges is complex and often ugly. Horace's envy of Carl's penis and the fishermen's wariness toward Ishmael both suggest deep-

rooted tension even within San Piedro's white community, in addition to the tension between the whites and the Japanese.

The testimonies of Dr. Sterling and Sergeant Maples show how the prosecution attempts to distort the evidence toward a guilty verdict in two ways. Sergeant Maples's testimony is largely insubstantial and circumstantial, as Alvin Hooks attempts to twist the fact of Kabuo's martial-arts skill into a stereotype of Japanese men as violent and murderous. His argument is not factual and attempts to play solely on the jurors' prejudices. The hematologist's testimony, in contrast, *is* based on fact, as the blood type found on the gaff is indeed somewhat uncommon. However, Alvin Hooks fails to mention that fully twenty percent of people of Japanese descent have this blood type. When Nels Gudmundsson makes us aware of this fact in his cross-examination, we realize that Hooks likely omits it on purpose. He has reported the facts only selectively, attempting to hide this bias behind the guise of science. In these testimonies, then, we see that Kabuo faces not only sensationalism and stereotyping, but also insidious attempts to contort even rational arguments in a way that makes him appear guilty.

Under cross-examination from Nels Gudmundsson, however, Dr. Sterling admits that he did not find any bone splinters, hair, or skin on the gaff–remnants that one would expect to find if the gaff had been used to inflict Carl's head wound. Dr. Sterling says that it is more likely that the blood came from a minor wound the coroner found on Carl's hand. In addition, he states that a full twenty percent of the Japanese population has B positive blood, so the blood on the gaff could have come from any of a number of the island's Japanese residents.

After the morning recess, Army First Sergeant Victor Maples, who trained Kabuo's regiment in hand-to-hand combat during the war, takes the stand. Sergeant

Maples testifies that Kabuo demonstrated an incredible expertise at kendo during training, which impressed the sergeant deeply. In fact, Kabuo was so good at kendo that Maples asked Kabuo for instruction in the art. Maples tells the court that he believes Kabuo's kendo skills could be used to kill a man far larger than himself. Perhaps most damning, Maples believes that Kabuo was not only capable but also willing to inflict violence on another man.

Horace, with his damaged nerves, and Ishmael, with his amputated arm, are acutely aware of their inferior status in the community relative to Carl. Horace and Ishmael are passive members of society, whereas Carl, a handsome war hero and hard worker, was an active one, fulfilling the San Piedro ideal. Horace and Ishmael feel marginalized because they are not ideal community members. Yet we learn that the Japanese have an even lower status in the community and are often treated as lesser citizens by its white residents.

Guterson describes the snowstorm brewing outside the courthouse, a storm that lasts through the entire trial. This storm forces the islanders to cooperate, even as they put one of their own members on trial. More important, it represents a force of nature that humans are powerless to control. Yet while a storm rages outside, inside the courtroom people try carefully to determine the guilt or innocence of a man. This tension between the aspects of life that individuals and communities cannot control and those they can and should control persists throughout the novel.

Ishmael's personal reflections, which include mentions of the loss of his arm in World War II, his experiences attending college in Seattle, and his decision to return to San Piedro to work at his father's newspaper, the San Piedro Review. Arthur Chambers, who is introduced in this chapter, is revealed through Ishmael's remembrances, arid the reader finds out that Arthur founded the paper after, working

in the logging industry and serving as a soldier in World War I., Ishmael also muses on his experiences reading Moby Dick, which bears a famous literary predecessor to his name in the form of the narrator. Carl's death, providing further details about Art Moran's investigation, Ishmael, in the role of a reporter, follows the investigation, which the sheriff initially asserts is not a murder. The chapter concludes with Ishmael's promise to Art that he will not characterize the death as a murder in his paper, and the sheriff agrees to keep Ishmael apprised of any new developments in the case.

It is through a flashback structure that other details about San Piedro emerge. The character of the island is revealed through interactions had with the local fisherman, who "learned to be silent"(39). This silence is emblematic of the community of San Piedro, the members of which do not talk openly about the intense racism and prejudice which were integral to the relocation of its', and Japanese and Japanese American residents. This flashback also provides a further insight into the character those who inhabit this isolated island community. Guterson narrates Ishmael’s battle experience in a straightforward, detached manner, highlighting the absurd cruelty of war. The members of Ishmael’s company die so quickly that they do not even have the chance to figure out what is going on around them, let alone be heroes. Military discipline breaks down as the soldiers die in massive numbers. Guterson’s descriptions of the sacrifices made by Ishmael and his fellow soldiers suggest the futility of the war as well as the individual’s inability to control his fate in such a war.

Horace is both the local coroner and a practicing physician, and the reader learns that he served as a doctor in World War II. During Horace's testimony, the narrative time travels from the present-day atmosphere of the courtroom to the initial

examination of Carl's body. Two important observations are revealed in Horace's flashback. First, in removing Carl's clothes, Horace finds a watch, which has stopped at one forty-seven. This "clue" is, given the novel's conclusion, significant, for it is eventually used to prove Kabuo's innocence. Second, Horace notices the wound on Carl's skull:

> It was precisely the sort of lethal impression Horace had seen at least two dozen times in the Pacific war, the result of close-in combat, hand to hand, and made by a powerfully wielded gun butt. The Japanese field soldier, trained in the art of kendo, or stick fighting, was exceptionally proficient at killing in this manner. And the majority of Japs, Horace recalled, inflicted death over the left ear, swinging in from the right. (55-56)

The above passage reflects the internal thoughts of the coroner, and these observations are soon made public in a conversation between Horace and the county sheriff. It is the revelation of this observation that prompts Art to consider the possibility that Carl was murdered, and provides the sheriff with a possible profile of the culprit. In terms of the plot, this exchange leads the sheriff to suspect that someone of Japanese descent is responsible for the crime. On another level, the coroner's prejudices against the Japanese are vividly illustrated in this moment-he uses, in this reflection, the label "Japs," a term that is racist in its allocation and reflective of the anti-Japanese sentiment that ran rampant in San Piedro during World War II. And, as is the case with other personal remembrances in the novel, the specter of the past haunts the reality of the present, and the coroner's experiences in the war color his present-day observations. The chapter ends with Horace's assertion that "if

he were inclined to play Sherlock Holmes he ought to start looking for a Jap with a bloody gun butt--a right-handed Jap, to be precise" (59).

Kabuo recounts his experiences in battle, reliving in vivid detail the moment he killed a German soldier. His experiences in war which mirror those had by the other World War II veterans in the novel (Ishmael, Carl Jr., and Horace Whaley) have changed him considerably. Kabuo's reflections of war, however, illustrate the extent to which his silent, stoic demeanor in the courtroom is an effect of his guilt over the killing of German soldiers in the war. As the omniscient narrator observes:

> The face in the hand mirror was none other than the face he [Kabuo] had worn since the war had caused it--because this face was a burden to wear--it remained his, unalterable finally. He knew himself privately to be guilty of murder, to have murdered men in the course of war, and it was this guilt--he knew no other word--that lived in him perpetually and that he exerted himself not to communicate. (155)

Kabuo continues to remember, recounting his relationship with Hatsue, whom he had known as a teenager and had married while the two of them were interned in the camp. He recalls the moment that Hatsue confronted him about his decision to enlist. And, Kabuo's memories take him back to his childhood, when he began his kendo training with his father. By the age of sixteen, Kabuo had mastered the art, and no one in San Piedro could defeat him.

Nels Gudmundsson's cross-examination of Horace, who asks the coroner to detail the cause of Carl's death. After a series of questions posed by the defense attorney, Horace acknowledges that Carl must have been breathing when he hit the water, based on the fact that a foamy mix of air, mucus, and seawater had been found in Carl's lungs. Following this revelation, the narrative moves from the coroner's

recollections to Art Moran's remembrances. Art recalls the day he broke the news of Carl's death to his wife, Susan Marie. Upon hearing that her husband has died, a shocked Susan Marie whispers to the sheriff, "I knew this would happen one day" (73). The meaning of this statement is unclear to the sheriff, who at the time is taken aback by her statement. However, as the plot unfolds, this statement takes on multiple meanings. On one hand, Susan Marie is referring to the hazards of gill-net fishing and the realities of the profession. On the other hand, given the larger historical framework upon which then novel is set, the statement has added weight and seems to encapsulate the inevitability that the San Piedro community would have to revisit, in a substantive manner, their role in the internment.

> In the back of Judge Lew Fielding's courtroom sat twenty-four islanders of Japanese ancestry, dressed in the clothes they reserved for formal occasions. No law compelled them to take only these rear seats. They had done so instead because San Piedro required it of them without calling it a law. (75)

Japanese American members of the San Piedro community are introduced; though Kabuo and Hatsue are mentioned in the opening pages of the novel, it is in this section that the particular history of this group is examined. The Japanese residents of San Piedro first came to the island in the early 1880s, seeking employment and opportunity in the United States. Most of these immigrants were poor, and they initially found work in the lumber mill in the nearby community of Port Jefferson. According to the omniscient narrator, "in 1907 eighteen Japanese were injured or maimed at the Port Jefferson mill.) in Number 107, the books indicate, lost his hand to a ripping blade . . . lap Number 57 dislocated his right hip on May 29 . . . "(76). As the passage illustrates, racial used to distinguish Japanese immigrants in the

workplace, where names are omitted in favor of an impersonal. On another level, the numbering system used overshadows the one in place to track Japanese and-Japanese American internees, who were catalogued in similar fashion. After the closing of the San Piedro's Japanese residents shifted to a more agricultural economic base, occupying positions as pickers, sharecroppers, and contract farmers who harvested strawberries and raspberries.

The death and destruction of the war imprison Ishmael emotionally and shatter him physically. He wakes to find his arm amputated and able to think only of Hatsue's rejection of him. Like Hatsue, Ishmael gives up his idealism and his dream of breaking down the barriers between the Japanese and white cultures. Unlike Hatsue, however, he fails to move on to a new identity and is unable to find a new home for himself in his own culture. Unlike Kabuo, who comes to accept that his war experience makes him guilty of murder, Ishmael finds no new belief system or notion of justice. Left with nothing, he lapses into remorse and hatred. With the image of the wounded Ishmael cursing Hatsue, we see how Ishmael's loss of innocence has left him unable to distinguish between the cruelty of love, which is individual, and the cruelty of war, which is collective.

The temporal setting of the trial is also significant, although Guterson does not tell us when the trial is happening until later. The trial takes place over a few days in early December 1954, including December 7. It was on this day in 1941 that Japanese warplanes bombed Pearl Harbor, prompting the United States to enter World War II. Since the trial involves a Japanese-American accused of murdering a white American, this anniversary is charged with significance and heightens tensions in the small, racially mixed community. The realities of the legal system, which circumscribed the livelihood of Japanese immigrants, are explored alongside mentions of the internment.

For example, the omniscient narrator states, "The law said they could not own land unless they became citizens; it also said that they could not become citizens so long as they were Japanese" (76). This narrative assertion alludes to the legal actualities of the first part of the twentieth century. More specifically, laws in states like California, Oregon, and Washington forbade first generation Asian immigrant land owner's and the federal law prohibited Asian immigrants from obtaining naturalized citizenship. As a consequence of this legislative' prohibition, first generation Japanese immigrants often placed land titles in the names of their American born children, who were considered, under the law, citizens of the United States.

In San Piedro, some farmers, like Kabuo's father Zenhichi, orchestrated informal purchase agreements with white landowners like Carl Heine Sr. The recounting of this agreement occurs when Etta Heine, the mother of the deceased and the wife of Carl Heine Sr., takes the stand:

> Early on the morning of March 29, 1942, fifteen transports of the U.S. War Relocation Authority took all of San Piedro's Japanese Americans to the ferry terminal in Amity Harbor.... They were loaded onto a shi while their white neighbors looked on, people who had risen early to stand in the cold and watch this exorcising of the Japanese from their midst--friends, some of them, but the merely curious, mainly, and fisherman who stood on the decks of their boats out in Amity Harbor. The fisherman felt, like most islanders, that this exiling of the Japanese was the right thing to do, and leaned the cabins of their stern-pickers and bow-pickers with the conviction that the Japanese must go for reasons that made sense: there was a war on and that changed everything. (79)

This description follows the pattern of historical revelation. The reader is given a precise date for the internment, along with the reactions of San Piedro's nonJapanese /Japanese American residents. Though fictional in scope, the above passage reflects the larger history that envelops the novel-San Piedro is representative of Other communities that were, for the most part, complicit in the evacuation of its Japanese residents. Moreover, the communal history of San Piedro's Japanese and Japanese American residents that shifts to a more personal, individualized account through the remembrances of Hatsue, one of "San Piedro's Japanese Americans" who was forcibly relocated to an internment camp" (372).

This shift from a communal to a personal history occurs through the description of the annual Strawberry Festival, one of the few places where all the residents of San Piedro (those of Japanese descent and their white counterparts) interacted outside the confines of the workplace. Hatsue is mentioned briefly as the winner of the annual Strawberry Festival beauty pageant, where she is named the "strawberry princess." Hatsue's familial history is revealed--her father, Hisao Imada, is a first generation Japanese immigrant who has worked as a mill hand and as a small farmer. Her mother, Fujiko, had immigrated to the United States to marry Hisao as part of an arranged marriage orchestrated by a professional matchmaker. The professional matchmaker has misrepresented Hisao's wealth to Fujiko and her family, and Fujiko is under the impression that she is marrying a wealthy man. Upon arriving in the United States, Fujiko realizes that Hisao is quite poor, and though initially resentful, she chooses to remain in the United States and works with her husband in the fields.

The past is momentarily interrupted by the present, when Hatsue asks the deputy sheriff, Abel Martinson, for a private meeting with her husband. Abel refuses

to grant Hatsue's wish, and the narrative shifts to Hatsue's personal remembrances of her adolescence, which include her sessions with Mrs. Shigemura, a Japanese teacher of social graces who warns 13-year-old Hatsue to avoid white men. Also included descriptions of Hatsue's young adult life in an internment camp and her subsequent marriage to Kabuo; who, despite Hatsue's protestations, leaves the camp to serve as an Army soldier in World War II. The fictional realm of San Peidro with the realties of U.S: history, and the experiences of the island's Japanese residents reflect contemporary issues facing Asian immigrants in the years before and during World War II. Hatsue's remembrances serve as personalized accounts of events that impacted over 110,000 Japanese-and-Japanese Americans. Kabuo's decision to enter the war also points to a historical actuality of thousands of Japanese American men into the Armed Forces during the period of the internment (2). Ishmael hides in the forest in front of Hatsue's house, hoping to catch a glimpse of her. Eventually, Ishmael and Hatsue do meet again, and this meeting takes place in a hollowed-out cedar tree in the forest. This place figures keenly in the novel, for it provides Ishmael and Hatsue a refuqe from societal constraints and prejudices.

The problems associated with Ishamel and Hatsue's relationship are explored, and the two have a conversation about these difficulties. Because of the prevailing prejudices of the both the white and Japanese / Japanese American communities, Hatsue and Ishmael decide to conduct their relationship in secret. s mae main ains at the interracial aspect of their meetings "doesn't matter" (112), despite Hatsue's remarks about their racial and cultural differences. The chapter ends with a description of this first meeting in the cedar tree, and the omniscient narrator relates:

> With the rain falling outside and the moss softly under him Ishmael shut his eyes and breathed the smell of her [Hatsue] fully in through

> his nostrils. He told himself he had never felt so happy, and he felt a sort of ache that this was happening and would never again happen in this way no matter how long he lived. (112)

This concluding moment is significant, for it establishes one of the reasons behind Ishmael's bitterness. As subsequent chapters reveal, it is the dissolution of this relationship, the historical events that circumscribed it, and the loss of innocence it brings, that has haunted Ishmael, who cannot seem, for most of the novel, to move past these adolescent remembrances.

Etta, a German immigrant who met her husband Carl in North Dakota, recounts the agreement her husband shared with Zenhichi Miyamoto. Throughout her testimony, Etta stresses that she advised her husband not to enter into this agreement with Zenhichi, who she doesn't trust because he is Japanese. Her anti-Japanese sentiment is apparent in a flashback moment involving a disagreement with Carl Sr. over his decision to sell Zenhichi seven acres of land; Etta tells her husband, "We're not such paupers as to sell to laps, are we?" (119). The specifics of the sale--the cost of the Iand; coupled with the payment agreement between Carl Sr. and Zenhichi.

Just as Carl Heine struggled with the decision over whether to bury his grudges and make up for past wrongs, now Ishmael must decide whether to use his power to help Hatsue. Hatsue wants Ishmael to write an editorial about the role racism has played in Kabuo’s arrest and trial. Ishmael, however, is reluctant to raise this issue because he still harbors a desire for revenge against Hatsue and the Japanese. When Ishmael finds the lighthouse report that exonerates Kabuo, his dilemma becomes even more urgent. With the trial coming to a close, Ishmael must quickly make the difficult decision of whether to come forward with the evidence. When Ishmael decides to write the editorial Hatsue has requested, it initially seems that he has merely reached a

decision to comply with her wishes. It proves to be more complicated than that, since Ishmael indicates that his decision to write the editorial is not purely out of concern for Hatsue but also out of a realization that penning the editorial would put Hatsue in his debt. Ishmael struggles to reconcile his simultaneous love and resentment for Hatsue–a struggle that forces Ishmael to choose between desire to get revenge on Hatsue and his desire to live up to his father's legacy of journalistic integrity.

Indeed, the flashbacks of Chapter 23 demonstrate just how strong–and conflicted–Ishmael's feelings for Hatsue are. When Ishmael first sees her after returning from the war, he pointedly expresses his hatred of "the Japs," hinting that she shares part of the blame for his missing arm. In their next encounter, Ishmael suddenly expresses his desire to hold Hatsue one last time. Later, Ishmael lies to his mother about Kabuo's guilt, even after he finds the lighthouse report that clearly exonerates him. Ishmael cannot move on from his wounds from love and war, unable to mediate between his feelings and beliefs.

Guterson suggests a subtle parallel between Ishmael's immature unwillingness to move beyond his own disappointments and a larger social immaturity that leads to racism, prejudice, and even war. Ishmael also finally abandons his naïveté and idealism, accepting that the world is an imperfect place ruled as much by accident, chance, and fate as it is by choice. Though Ishmael's decision to step forward and change Kabuo's fate demonstrates that he does have the power of free will, there are other aspects of his life that he cannot change–the war and his rejected love for Hatsue.

However, Ishmael finally comes to accept these circumstances as well. His acceptance occurs symbolically when he drives past the harbor and notices boats capsized by the storm. Guterson writes, "It occurred to Ishmael for the first time in his

life that such ambiguous could be beautiful." (345-46) Ishmael realizes that ambigious is part of life–and life, though imperfect, is worth living (346). Ishmael's decision to act is a heroic one, since it demonstrates his newfound moral superiority compared to the silence and prejudice of the other islanders. Hatsue and Ishmael later meet, and Ishmael doesn't initially recognize the possible consequences of the Pearl Harbor attack on Hatsue's family and community. Ishmael asserts that the enemy is Japan, not Japanese Americans, and rationalizes the U.S. entry into the war by stating, "The Japanese forced us into it. And on a Sunday morning, when no one was ready. It's cheap, if you ask me, They--" (185). Hatsue interrupts Ishmael and says,

> Look at my face. Look at my eyes, Ishmael. My face is of the people who did it--don't you see what I mean? My face--it's how the Japanese look. My parents came to San Piedro from Japan. My mother and father, they hardly speak English. My family is in bad trouble now. Do you see what I mean? We're going to have trouble. (185)

Hatsue's assertion is prophetic in scope--though Ishmael does not consider Hatsue 'Japanese,' the distinction between Japanese and Japanese American is one that is overlooked by the larger social order. Ishmael maintains that such world events will not affect their relationship, yet Hatsue continues to assert that they will--and, as the history of the internment and illustrate, they have had a profound impact.

Ishmael's decision also gains symbolic significance because it occurs while he is in his father's study. Sitting in Arthur Chambers's chair, Ishmael finds the strength to fill the place left vacant by his father's death. Ishmael chooses to live up to Mr. Fukida's belief that his 'heart is strong' and to fulfill Hatsue's prophecy that he will do great things (354).

Ironically, this great thing–saving Kabuo–establishes the foundation for a new, healed relationship between Ishmael and Hatsue. One other man, Alexander Van

Ness, also affects Kabuo's fate. Van Ness is a typical San Piedro islander: a local boat builder who works with his hands, not a lawyer or newspaper editor who works with words. Yet the stubborn Van Ness refuses to condemn Kabuo without proof. Van Ness demonstrates that the mainstream white community of San Piedro does have a conscience after all and that one individual's morality can prevent the community from committing yet another injustice.

The new evidence Ishmael presents sends a shockwave through the community, forcing the islanders to accept that Kabuo does not in fact fulfill their worst stereotypes of the Japanese, and that their ideal citizen, Carl Heine, merely died in an accident. This revelation leaves the islanders unable to justify or rationalize Carl's death. There is no discernable reason for Carl's death–it is the result of pure chance, just like the storm that rages over San Piedro during the trial.

Guterson writes that chance rules the universe and suggests that acceptance of this fact is what allows individuals and communities to survive and prosper. Guterson implies that individuals have a choice over their actions. Just as Van Ness stands up for his beliefs, Ishmael puts his selfishness behind him and acts responsibly, and Kabuo and Carl resolve their differences.

In this way, a community, an island, even an entire world, though buffeted by the storms of chance, can still perform individual acts of love and justice. Though storms that cloak silent cedars in snow are inevitable, the storms of envy, hatred, prejudice, and war are not. Expelling as many others as possible from the familiar front is good for them because that will ensure their safety and security. The process of establishing and ideiitifying; the border between them and the potentially hostile became the general rule: "Ishmal Chambers tried to imagin the truth of what had happened. He shut his eyes and exerted himself to see everything

clearly" (454). Since one of the most important factors for the understanding of the whole set of different values, norms, and actions that people encounter is to be aware of the differences, knowing others, or getting in contact with them is the first step towards their annihilation.

San Piedro Island, a multicultural society, is a place where the migrant people like Kabuo Miyamoto, is treated as enemy. A local fisherman, Carl is found suspiciously drowned, and Miyamoto is charged for his murder. "Cedar tree" symbolizes the multicultural society but "snow falling" symbolizes the obstacles of it. The relationship between American and Japanese American is based on the prejudice. Although the local fisher Carl and the Japanese American fisherman, Miyamoto are good friends, Carl does not like to sell his land to Miyamoto only because he is migrant person. This issue is misinterpreted by the Western judges, reporters and lawyers and they blame Miyamoto for Carl's death. Moreover, the wound that cause Carl's death is also misinterpreted. They claim that Miyamoto used the skill of Japanese marshal art to kill Carl. Their misinterpretation is based on the prejudice against Japanese American by bringing the reference of World War II. In World War II, Japanese soldiers used such art to kill American soldiers. In San Piedro, Japanese residents during World War II were sent into exile. In this way, the western officers say that Miyamoto is taking revenge by killing American fisherman. Thus, the Westerners represent Miyamoto as criminal only because he s a Japanese American.

IV. Conclusion

Gutterson analyzes the colonial discourses that show the ways in which discursive formation worked to create complex field of values, meaning and practices through which the colonizer's self is positioned as superior and colonized as an inferior. *Snow Falling on Cedars* focuses on so-called civilization, authority; humanism and investigation abut the migrant people by disclosing contradictions within these notions. The western officers, the representatives of empire are the security men whose duty is to investigate the migrant people. The novel is full of irony because the colonizers want to create peace and order in the multicultural society by accusing the migrant people but they themselves act like uncivilized people and create disorder in the society.

This novel is centered on the subject of hostility between the colonizers and the colonized. Mostly the characters are white colonizers and migrants colonized; there is conflict between them in case of politics, identity, culture and many other aspects. There is representation of the Japanese American people as the 'Other' which is characterized by the colonial relation between the colonizer and the colonized. This research investigates how the colonizers misrepresent migrant people as inferior, barbaric, uncivilized, corrupt, and uneducated and animal- like creature.

For colonizers, they have the right to treat the colonized in whatever way they like. The colonialists create free - floating mythology about the migrant people. In the name of finding the truth, the colonizers have mistreated the migrant people and have characterized by western experience and thought. It is also a colonial discourse which represents the Japanese American as the other in various manners. Migrant people are not, in fact, what they are but how they are represented by the westerners.

Gutterson has centralized his ideas on what actually happens in cultural interaction between colonizers and colonized in form of western officers and migrant people like Japanese American. The colonized can not escape a complex and paradoxical relation with the colonizer. This novel is grounded in a certain historical context because it provides more insight into the colonizing mind. European discourse legitimizes the migrant people as other and uses them as source of colonizing objects.

Similarly, everything which is connected with European is taken as supreme and sacred. The Europeans always keep themselves in the prior and ruling position and the non-Europeans in the secondary or subordinated position. The court functions as the agent of European ideology because it provides the dominant discursive form for legitimizing the migrant people of western construction of civilized versus barbarians' dichotomy. The colonizers of this novel have to represent the migrant people as criminal for justifying their domination as a mission of peace making, teaching civilization and deep dig down the reality about the migrant people.

The migrant people have the hegemonic feeling or the feelings of inferiority. The colonizers always misrepresent the migrant people as violent, powerless and superstitious for desiring to control over them. Their Euro- centric beliefs represent themselves as civilized and Japanese American as others. Moreover, the migrant people try to justify their language, culture, religion and life style from the western perspectives. Othering describes the various ways in which colonial discourse produces its subjects. The colonized people are known and represented as they have been asserted by the colonized. The colonizers always pretend to be sympathizing over the weakness, helplessness, barbarism of the non-westerners. Said views that the westerners always represent binaries regarding the non-western or native people as inferior, other, civilized, and westerns as superior, universal, civilized and so on.

The judges and reporters are not the investigators but the propagators of Western power and hegemony. Japanese American has to depend upon the western discourses and they are victimized by the colonizer's struggle for defining the Euro-centric self. The migrant people are always dominated by the colonial mentality because the colonizers always misrepresent the social, political, geographical and individual situation of the migrant people. Western officers represent the migrant people how they want them to be not what they are in fact. Migrant people are represented as superstitious, irrational and violent by the western. The discourse of the western officers represents everything about the migrant people as inferior. Their discourse is served through the institution whether they are constituted by the west or the east. Such discourse empowers them rule over the migrant people. Guterson's mission is to exhibit the illusion of the stable self-other binary division which is a mere discourse constructed by European power during long colonial era.

This research questions the westerners' biased representation of the migrant people as the "Other". The stereotype constructed by the western officers about migrant people is the main focus of this research. The image of "snow falling" shows the obstacles in the multicultural society. The wound of the dead body is misinterpreted by the American officers because of the prejudice against the Japanese Americans. Because of the World War II, there is a lingering distrust of the Japanese by Americans. Guterson illustrates the picture of Miyamoto, a Japanese-American, who is presented as the criminal. The westerners think that Europe is a land of civilized people where they want to create peace, order and prosperity by punishing the migrant people in the name of civilization. Thus minority groups of Japanese in America face the degree of prejudice and they are presented as the "Other".

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