

**THE SELF/OTHERNESS AND OCCIDENT/ORIENT DUALISMS: A SAIDIAN
COMPARATIVE READING OF GEORGE LAMMING'S WATER WITH BERRIES
AND FIROOZEH DUMAS'S FUNNY IN FARSI**

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ABSTRACT: *With regard to the theory of the postcolonial critic; Edward Said in his book Orientalism, the study ahead aims at analyzing the novel Water with Berries (1972) by George Lamming and Firoozeh Dumas's a Memoir, Funny in Farsi (2003). Indeed, Said in his book examines the key elements such as the dualities of self / otherness and Occident/ Orient; as well as the attitudes of the western in relation to the Eastern. Moreover, the immigrants' new identities by which they are to escape from being considered as an "Other" can be observed in this investigation. The study based on analysis of the content and how it is described through the characters interactions. To fulfill that, the researcher highlights the relations and the similarities of the two works; in the lights of the given theory, in terms of the content. Therefore, by providing a precise definition of post-colonial theory and duality selected in this study, the study attempts to have a comparative analysis of the two works. Recurring themes such as: other, self, superior, inferior, savage, civilized, occidental and oriental, which are noticeable in the Dumas's and Lamming's works. In other words, considering Said's theory of the Orientalism, the comparative study of the two mentioned works, it comes to the conclusion that both of them with collation of Said's key facets of his theory in Orientalism.*

KEYWORDS: Otherness, Occident, Orient, Superior, Inferior, Savage and Civilized.

INTRODUCTION

Funny in Farsi as a genre of memoir is a collection of short, humorous stories about Dumas's growing up in America. The book tells a story unique to her experience of immigration to America with her family, but ultimately, it is about shared humanity. In addition, George Lamming's Water with Berries, is a story of identity. Throughout the Novel, the experiences of prejudice and racism, from being Caribbean in England are retold.

The works, which have been written about the Postcolonial concept, mainly epitomizes on considering this issue versus the colonial land and people in the individual cultures. For instance, The Pleasures of Exile (1960) another book that is written by George Lamming, as a Postcolonial work, gives us George Lamming's glimpse of the complex issues of Said's identity contained within the Caribbean island-states that were largely shaped by European colonial discourse. In addition, the melding of cultures and the struggles (often humorous) of immigrants, living in the United States again can be observed in Dumas's second novel: Laughing without an Accent (2008). It gives the reader insights into her stories that reflect the differences among the generations, in how immigrants adapt to life in another culture.

George William Lamming was born on June 8, 1927, in Car-rington Village, Barbados. Although he has written poetry, essays, and speeches, he is best known for his novels. Lamming's reputation remains overall intriguingly obscure. As an author, Lamming has an extraordinary ability not only to cap-ture the wide array of Caribbean realities, but also to

explore and unravel the uniqueness of Caribbean soul, mind, and land. As a writer and as a scholar, Lamming has tried to validate the Caribbean cultural identity. Lamming's literary production flourished in England (Notable Caribbean and Caribbean Americans 2003).

Lamming's writing focuses on finding new political and social identity and the long-lasting effects of early colonialism on the minds and actions of the Caribbean people. His use of allegory and metaphor give deeper political meaning to stories of people newly freed from the oppression of colonial rule. Lamming's writing style is experimental often-containing circular plot structures, and abrupt shifts in narrative through his confrontation of old colonial rule, and his inventive writing style. According to Bill Schwarz's article "C. L. R. James and George Lamming: The Measure of Historical Time" (2003), Lamming is principally a writer of fiction.

Water with Berries (1972) is in the form of a novel. It is an account of two chaotic weeks in the lives of three artists from San Cristobal living in London and pursuing the purity of intention. Teeton is a writer and a painter, had betrayed his wife, Randa, years earlier in San Cristobal, abandoning her there; her suicide revives his buried guilt. In addition, his departure from the Old Dowager; his white landlord, to whom he has taken refuge in London, is imminent. Derek, an actor, makes his living by playing a corpse on stage. He has had one particularly successful season at Stratford as Othello, the jealous Moor. Since then, however, his career has suffered a decline, and his habitual role has come to be that of a corpse. As well, Roger Capildeo, the musician, has come to London to escape from the influence of his father, and from a land with which he has no ancestral sympathy. In the end, their quest for fulfillment ends in failure, disillusionment, death and imprisonment.

Firoozeh Dumas was born in (1965) in Abadan, Iran and moved to Whittier, California at the age of seven. After a two-year stay, she and her family moved back to Iran and lived in Ahvaz and Tehran. Two years later, they moved back to Whittier, then to Newport Beach. With dry wit and a bold spirit, Dumas puts her unique mark on the themes of family, community, and tradition, filled with joy, love, and laughter. It is also filled with keen insight into human behavior.

Moreover, she is the author of *Laughing without an Accent* (2008), which is a memoir containing a few stories about her childhood, but mostly stories about her adventures as an adult. *Funny in Farsi: A Memoir of Growing up Iranian in America* (2003) is the book that is to be compared to Lamming's *Water with Berries*; based on Postcolonial Approach in this study.

"*Funny in Farsi - A Memoir of Growing up Iranian in America*," tells the story of Firoozeh, her parents Kazem and Nazireh, her brothers whom eventually transplanted from their homeland of Iran to America. At just seven years of age, Firoozeh and her family moved from Abadan, Iran, to Whittier, California, Kazem, who was an engineer with the National Iranian Oil Company, had lived in America when he won a grant to attend graduate in California. With advent of the Iranian Revolution, Americans became less friendly and more suspicious of Iranian residents. Kazem lost his job. Eventually, Firoozeh married a Frenchman, Francois Dumas. Edward W. Said (1935) was a Palestinian-American cultural critic and author, born in Jerusalem and educated in Egypt and the United States. Postcolonial theory that was coined by Edward Said was a phenomenon, a literary critical movement that took shape on the East Coast. The term Post colonialism refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence. Indeed, Postcolonial literature seeks to describe the interactions between

European nations and the peoples they colonized.

Other key terms that are supposed to be investigated in this study are ethnicity and national Identity. "Division of the world into two parts; the East and the West or the Occident and the Orient or the civilized and the uncivilized was totally an artificial boundary; and it was laid on the basis of the con-cept of them and us or theirs and ours". Drawing on Said's book, Carol A. Breckenridge and Peter van der Veer, in *Ori-entalism and the Postcolonial Predicament: Perspectives on South Asia* (1993), explores the ways colonial administrators constructed knowledge about the society and culture of India and the processes through which that knowledge has shaped past and present Indian reality. One common theme that links the essays in *Orientalism and the Postcolonial Predicament* is the proposition that Orientalist discourse is not just restricted to the colonial past but continues even today. The contributors argue that it is still extremely difficult for both Indians and outsiders to think about India in anything but strictly Oriental-ist terms.

Orientalism and the Postcolonial Predicament provides new and important insights into the cultural embeddedness of power in the colonial and postcolonial world. "The clash of ignorance" is an article appeared in the October 22, 2001 edition of *The Nation* written by prominent scholar Edward Said. This article is a critical response to Samuel Huntington's "The Clash of Civilizations". In the article, Edward Said demonstrated the misleading fallacies of Samuel Huntington's "The Clash of Civilization" theory and the reasons for such misunderstanding. Edward Said first describes the paradigm of traditional western oriental thinking; that is precisely the construction of binary opposition between westerner and oth-ers, which have produce most cultural misunderstandings, and the clash of civilizations. Finally, Edward Said proposes that instead of seeing differences, we should look for parallels, and instead of battling each other ideologically, we should reconcile with other ideologies. In addition, Helen Tiffin's essay "The Tyranny of History" (1979), examines the underly-ing themes of enslavement and empowerment in Lamming's *Natives of My Person and Water with Berries*. This article investigates the fundamental nature of the human personal-ity and its legacy from the historical traumas of slavery and colonialism and explores ways of reintegrating the colonized personality. Escapes to a European autumn pavement, or even to an African homecoming are being rejected in favor of care-ful re-examination of the roots of individual and collective personality behind the phenomena of slavery and colonialism in order to confront and interpret the West Indian present.

Post-colonial theory deals with the reading and writing of lit-erature written in previously or currently colonized countries, or literature written in colonizing countries, which deals with colonization or colonized peoples. Indeed, Edward said who moved colonial discourse into the first world academy and literary and cultural theory described the binary between the Occident and the Orient. *Orientalism* is the 1978 book that has been highly influential in postcolonial studies.

The present study critically aims to compare George Lam-ming's *Water with Berries* and Firoozeh Dumas's *Funny in Farsi* in terms of Edward Said's Postcolonial theory of the Orientalism. Each section of this study mainly focuses on the content and thematic features of the works, likewise, the relevant Postcolonial features.

Edward Said & Theory of the Orientalism: the Self/ Otherness

The concentration of this section is on presenting the underly-ing theory of this study that is

Orientalism. In order to have a clear picture of the concept, the theory of Orientalism by Edward Said and its effect on Post-colonialism in specific is presented. Indeed, Post colonialism as Patricia Waugh mentions in *Literary Theory and Criticism* (2006), is “a name for critical theoretical approach in literary and cultural studies, but it also, as importantly designates a politics of transformational resistance to unjust and unequal forms of political and cultural authorities which extends back across the twentieth century, and beyond” (340).

In this regard, it involves theories and the issues of race, home, and identity. Respectively, the second part of this section is allocated to the significance of the dualities of the Occident/Orient and the Self/ Otherness. To elaborate and support the argument, the researcher applies primary sources like Edward Said’s *Orientalism*, George Lamming’s *Water with Berries* and Firoozeh Dumas’s *Funny in Farsi*. Correspondingly, each section initially dissects the potencies of each work via the theory of Said’s Orientalism.

Postcolonial Approach

When talking about post-colonialism, its beginning can be defined as far as its institutional form is concerned. Actually, the first postcolonial studies gained its prominence in the 1970s with the publication of Edward Said’s book *Orientalism*. The main contribution of this book was the critique of the western perception of the East or Orient which he claims to be a creation by the western society.

Correspondingly, in terms of Kennedy’s (*Edward Said: A Critical Introduction* 2000), the term ‘Postcolonial studies’ is now generally accepted as the name of a field interdisciplinary studies which encompasses a wide variety of types of analysis. What links them is a concern with the imperial past, with the different varieties of colonialism within the imperial framework, and with the links between the imperial past and the postcolonial present (23).

Edward Said and the Theory of Orientalism

From the late 1970s, literary critics who discuss the various cultural effects of colonization have used the term. Thus, the study of the controlling power of representation in colonized societies had begun in the late 1970s with texts such as Said’s *Orientalism*. According to *Colonialist Photography: Imag(in)ing race and place* (2004), “Orientalism as a field of study was a field devoted to the study of Oriental culture but the two spheres of East and West could not remain separate” (6). As it is mentioned in the book, just as European influence spread eastward, the culture of the Orient affected the West as well. Orientalism then pertained not only to the study and experience of the Orient, but also to its manifestations in Western culture. Eventually, The research will employ some aspects of Orientalism and its key words such as the binaries of the Occident/ Orient and the Self/ Otherness in order to perceive the most accurate and relevant analysis of Lamming’s *Water with Berries* and Dumas’s *Funny in Farsi*. In this regard, the research will employ the research questions by which to be able to compare the mentioned works in practice.

The significance of the Orient/ Occident in Orientalism

For Said, the discourse of Orientalism was much more widespread and endemic in European thought. As well as a form of academic discourse it was a style of thought based on ‘the ontological and epistemological distinction between the “Orient” and the “Occident”’ (*Orientalism* 1977). Nevertheless, most broadly, Said discusses Orientalism as the corporate institution for dealing with the Orient.

The significance of Orientalism is that as a mode of knowing the other it was a supreme example of the construction of the other, a form of authority. The Orient is not an inert fact of nature, but a phenomenon constructed by naturalizing of a wide range of Orientalist assumptions and stereotypes.

Subsequently, the relationship between the Occident and the Orient is a relationship of power, of domination, of varying degrees of a complex hegemony. Consequently, Orientalist discourse, for Said, is more valuable as a sign of the power exerted by the West over the Orient than a 'true' discourse about the Orient dealing with it by making statements and authorizing it (Ashcroft, *Key Concepts in Post-Colonial Studies*, 167-168).

The Post-colonialism and Literature

Postcolonial literature is writing which has been "affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al's *The Empire Writes Back* 2). As Nayar points out in *Postcolonial Literature: An Introduction*, European and native, nationalism, local and tribal identities as opposed to a universal humanism in addition to generating a discourse about the nature of postcolonial identity are among the earliest themes in postcolonial literature as well as George Lamming works (13).

The literary works that are considered representatives of the colonial discourse present the themes and topics only from the point of view of the colonizer without taking into account the fact that people have been living in these places before. A discourse is (according to Foucault) "a system of statements within which the world can be known" (qtd. in Ashcroft 42).

The colonial discourse makes these statements within colonial relationships and it "tends to exclude /.../ statements about the exploitation of the resources of the colonized /.../. Rather it conceals these benefits in statements about the inferiority of the colonized, /.../ and therefore the duty of the imperial power to reproduce itself in the colonial society, and to advance the civilization of the colony/.../". (Ashcroft, 1998, 43)

Thus, these two works share many similar aspects. The most obvious one is the fact that the authors are both "from else-where" and they deal with the topics of immigration, colonialism and other elements in the context of postcolonial literature. Their efforts to bring the two different cultures into accord and the struggle for one's place within a certain society are generally the main issues these authors employ in their works. In terms of Tiffin's "The Tyranny of History", *Water with Berries* (1971) deals with the experiences of three West Indians in contemporary London. However, the novels share an overriding concern with the past, with the meaning of enslavement, with the struggle for power in imperial as well as individual terms.

As well, Firoozeh Dumas in *Funny in Farsi* (2003), has applied humor as a narrative technique by which she aimed at the retelling of her experiences, in leaving Iran and living abroad during heightened tension between Iran and the so-called west. In writing the work, she is not only manipulating the conventions of the genre of memoir, but she is also invoking the Persian storytelling tradition of humor and satire of "tanz". According to Susanne Reichl and Mark Stein, because laughter is a "universal phenomenon" presenting within every society and culture; it is an interesting forum to explore in respects to the postcolonial in determining, how each society divides itself from empire and from other societies through its unique expression

of humor. Moreover, Reichl and Stein assert the humor can challenge existing patterns of culture and society (Cheeky Fictions: Laughter and the Postcolonial 8).

By using humor, Dumas is able to complicate her past by using a literary form that might mock what is sacred and by what we are not supposed to find funny. Unlike other Iranian immigrant writers who are publishing their memoirs in the traditional form of the tell-all, Dumas is able to engage humor to defy convention and play with the role of the native informant as storyteller.

Discussion of the Occident/ Orient on Water with Berries & Funny in Farsi

Considering Postcolonial Approach, this chapter aims at applying Edward Said's notion of Orientalism; to highlight the instances of dualisms of the Self/Otherness and Occident/ Orient, in *Water with Berries* and *Funny in Farsi*.

In this novel, Teeton who is a writer, had betrayed his wife, Randa, years earlier in San Cristobal, abandoning her there and forgetting the whole matter; her suicide revives his buried guilt. In addition, his departure from "Mrs, Gore-Brittain" (Tiffin 48) referred to as the Old Dowager; his white English landlady, and his return to San Cristobal are imminent. Almost without recognizing it, Teeton has become enslaved to the Old Dowager's moods.

Edward Said in *Orientalism* explains how the science of orientalism developed. "To say simply that Orientalism was a rationalization of colonial rule is to ignore the extent to which colonial rule was justified in advance by Orientalism, rather than after the fact. Men have always divided the world up into regions having either real or imagined distinction from each other. In fact, it is the absolute demarcation between East and West" (*Orientalism*, 1978).

Accordingly, in *Water with Berries*, Lamming goes on to show the dilemma of the group of emigrants in their search for work. The West Indians arrive in Britain in order to escape the colonial humiliation that they have always known. It can be noticed as Teeton remembers the island and its history that "had been a swindle of treaties and concessions. There had been no end to the long and bitter humiliations of foreign rule. The battles for ascendancy were too numerous to be remembered. But its habits of submission had suffered a terrible blow" (*Water with Berries* 18).

They had come from a land where loyalties were fragile, and confidence in scarce supply. Something was forever threatening to give way. Each day smelt of catastrophe; threatened to tear the fabric of their lives apart. The poor cursed their deprivation; and the wealthy grieved drunkenly over their lack of power. (19)

Veritably, they suppose Britain as being an open and free society that offers equal opportunity to every British citizen to follow their own careers. Teeton's speeches in the novel can ascertain it as he says; "Stratford was like a dream that would never end" (*Water with Berries* 75). "My professor of history was quite right. You're abroad because London offers a richer pasture in which to graze. Also, "The professor ought to know", said Teeton, "he was among the first of the goats to get away." (23) The immigrants, who are searching for work, think they will have an equal chance with white workers. In-deed, the travelers hope to be able to redefine themselves by immigration in a place where they have never been.

They were young and devoted; the most eager of candidates for adoption, indifferent to the simple demands that nagged the social herd. They had invested all their virtues

in the rigorous struggle of being artists. They had discovered a style of difficulty that promised to free them from the insecurities of their origin. More important, they had escaped the cruelties of neglect.

The immigrants in this passage will face the problems, once they arrive to England. It introduces the reader to the racism that awaits the immigrants once they arrive there. From these writings on the plight of the emigrant upon their entrances into British life, it is possible to study the relationship between these immigrants; as the colonized and the resistance of the host population, to the settlers as the colonizer. Teeton as one of the central characters of the novel is a painter, who is immigrated to London, looks for a shelter in which to be able to pursue his ambitions. Through his search, finally he settles in the Old Dowager's house, a white British widow. Moreover, he has vague ties to a revolutionary group back in San Cristobal; he plans to return but in a series of events, he hesitates

In that year of vagrancy when he walked the streets in search of shelter. It felt like an eternity away: that slow, interminable routine of days when living alternated between nervous enquiry and the apologetic reply that he had arrived too late. He was out of luck. He had been exhausted by those journeys. He had often that curious experience that his feet had gone ahead; his feet would be waiting outside some door until he arrived. (Water with Berries, 35)

According to Said in Ashcroft and Kadhim's Edward Said and the Post-Colonial 2001, "Orient and Occident are bound to one another in dialectical, although not equivalent tension; while the definition of one sheds light on the self-definition of the other, the former, the Orient is tied to the self-interest of the latter" (107). Thus, due to the Western thought of them-selves as the refined races, they feel it is their duties to civilize the Eastern people and in order to achieve their goals they have to colonize and rule the Orients. In *Water with Berries*, the Old Dowager can be the representation of a colonial figure and colonial mind, and Teeton is the symbol of all those natives who are dominated by European white people. Subsequently, the way the Old Dowager rules Teeton is noticeable from the beginning parts of the novel while they are arguing about the place of the wood trunk as the house furniture. "This ordinary black portion of a fallen tree had become a necessary piece of the furniture, a natural element of the household. And Teeton had to agree. The room could never be the same without it. But he was going. Now it would be the Old Dowager who would have to decide" (*Water with Berries* 12). Having rescued Teeton from his interminable room-hunting in a London of racially hostile landladies, the Old Dowager appears to Teeton as a stroke of luck, sudden, unexpected and beneficent —like "magic" (Tiffin 48). Since, she is Teeton's savior from his savagery background; he believes that the landlady owes him a "debt of gratitude" (Tiffin 48), "He had no intention of deceiving her; couldn't think of any circumstance in which he could yield to such a deceit" (Lamming 40). Teeton is obedient, grateful and faithful to the landlady that he never realizes that this woman, who saved his life, is not only helps him from her good will but her main purpose was to make him a devoted slave. In fact, Teeton "had always come to her defense when others complained that" the end of her house was "a waste of land" (40), although he knows his defense is not right since "There was space for two cottages at least, and there would still have been garden enough for the Old Dowager's use" (40). In this fashion, "Teeton had always admired her resistance" (39), the feature that the colonized lack. This admiration "made him proud of the Old Dowager; the way she defended her own style of comfort" (40).

In view of that, in *Funny in Farsi*, Kazem who has endeavored to have proper job opportunity is going to seek the chances in a western country, since Iranian Republic Revolution has made

his life upside-down.

With the Iranian Revolution, my father's world turned up-side down. The building of more refineries in Iran was halted and overnight my father's expertise was no longer needed. Although NIOC offered him other positions in Iran, none was within his field of interest. With much dismay, he requested and was reluctantly granted early retirement. My father was confident in his abilities to find a job in the United States. (Funny in Farsi 11)

Indeed, in *Funny in Farsi*, The two aspects of the Orient that according to Said's Orientalism, set it off from the West will remain essential motifs of European imaginative geography. A line is drawn between two continents. Europe is power-ful and articulate; Asia is defeated and distant (Orientalism 66). As well as *Water with Berries*; this concept is explicit in Firoozeh's memoir; particularly, when she is talking about the American's lack of knowledge about Iran, a farfetched Asian country.

On the topic of Iran, American minds were tabulae rasae. Judging from the questions asked, it was clear that most Americans in 1972 had never heard of Iran. We did our best to educate. "You know Asia? Well, you go south at the Soviet Union and there we are." Or we'd try to be more bucolic, mentioning being south of the beautiful Caspian Sea, "where the famous caviar comes from." Most people in Whittier did not know about the famous caviar and once we explained what it was, they'd scrunch up their faces. "Fish eggs?" they would say. "Gross." We tried mentioning our proximity to Afghanistan or Iraq, but it was no use. Having exhausted our geographical clues, we would say, "You've heard of India, Japan, or China? We're on the same continent." We had always known that ours is a small country and that America is very big. But even as a seven-year-old, I was surprised that so many Americans had never noticed us on the map. (Funny in Farsi 31-32)

Discussion of the Self/ Otherness on *Water with Berries* & *Funny in Farsi*

In the previous section, the dualism of the Occident/Orient, according to Orientalism 1978, in *Water with Berries* and *Funny in Farsi* was argued. To elaborate and support it, this part makes a case for the two key elements of post-colonial theories: Self and Otherness in the aforementioned works as well as the pre section. By taking this issue into the consideration; in the first part of the section, the researcher will explore how the Old Dowager constructs the Self and how Teeton becomes a silent 'Other' through their partnership. In addition, the second part will continue with this subject in relation to Firoozeh and her family. Hence, it will be explored how Firoozeh as an Other in America challenges with her name, identity and ethnic customs to get along with the new culture and people as the superior Self. On the other hand, Teeton's complicity is another point that cannot be ignored. In accordance with Hans Bertens's *The Basics: Literary Theory* 2001,

Said, Orientalism – this Western discourse about the Orient – has traditionally served 'hegemonic' purposes. Antonio Gramsci thought of 'hegemony' as domination by consent – the way the ruling class succeeds in oppressing other classes with their apparent approval. In Gramsci's analysis it does so through culture: the ruling class makes its own values and interests central in what it presents as a 'common' culture, the other classes become complicit in their own oppression and the result is a kind of domination. (204)

Hence, Teeton's obedience indicates the significant issue of colonialism, according to which

the colonized is complicit in his own imprisonment and gradually, will be changed into a silent other. In fact, "Teeton's first effort of speech was apologetic; he is learning to say that he is sorry." "I am sorry, Teeton tried again. So sorry about the tea" (169). By scrutinizing their conversations, it becomes so vivid that the kind of language The Old Dowager applies against Teeton is imperative. By going through the story, it will be discerned that her real name is Mrs Gore-Brittain. "Is that Mrs Gore-Brittain?" "Yes, speaking" (35). Theodora Bensons, the Old Dowager's friend, introduces Teeton to Mrs Gore-Brittain (whom she calls the same), for renting the room. Indeed, he used Theodora as a "credential" (35) intermediary to talk to the landlord. "He had established his claims to be known". "Theodora thought I ought to drop in on you one day" (35). After accommodating Teeton, the landlord is called "the Old Dowager" by Teeton and not Mrs Gore Brittain anymore. This can wield her dignity as an oppressive force that is determined to start ruling as a master teacher to "vagrant" Teeton, as soon as he enters her territory. As it is discerned, the Old Dowager constructs the Self through way she follows at the cost of the native Others. Concerning the Old Dowager's transformation of Teeton, he is transformed in terms of lifestyle, language and behavior. The Old Dowager and Teeton live harmoniously in a house, but the methods with which the landlady enslave Teeton, link her to colonial history. The Old Dowager transformation from survivor to master shows a power relationship-one is superior and other is inferior (Tiffin, "The Tyanny of History: George Lamming's Natives of My Person and Water with Berries", 48). The process of oppression goes on with the Landlady who rarely speaks and uses less word in her speeches. According to Lamming's "The Pleasures of Exile", "unawareness is the basic characteristic of the slave. Awareness is a minimum condition for attaining freedom" (Lamming, 12). She speaks to him only to the extent are useful for the master slave relation and helpful to dependence not for protest. Truthfully, she is preferred to maintain him in that more primitive state of mistake and ignorance. Therefore, the colonized Teeton is characterized as the 'other' through discourses such as primitivism and cannibalism, as a means of defining the Old Dowager as the self

He had often tried to explore the nature of her silence that night. Now he reflected on the value of negative statement; for it wasn't a silence which he had witnessed, nor was it a form refusal, but rather the positive and disciplined act of not-speaking (38).

Said demonstrates, how a range of texts –literary, philological, philosophical and etc. functioned as the lens through which the Orient was viewed preliminary to being ruled. Stereotypes –the ignorance of the natives, their effeminacy and indolence, their essential untrustworthiness, the superiority of the European and his knowledge –helped justify and even necessitate Western presence as the strong, and rational protector in various guises and roles such as educator (teacher). (Nayar's Post-colonial Literature: An Introduction, 24)

In this view, mastership goes on with him even when they are in a disastrous situation of Nicole's corpse discovery and she orders him to bury Nicole secretly. "She only directs the safety of this burial. She was advising against the delay" (Lamming 170). "We must go now." "You must be calm". In contrast to the Old Dowager, Teeton's reactions towards the "authority of her will" seem to be too "feeble" (171), that "like a puppet that moved at the sound of her voice" (36) inclines his status as a subservient slave.

As Ashcroft and Ahluwalia in Edward Said asserts "The creation of the Orient as the 'other' is necessary so that the Occident can define itself and strengthen its own identity by invoking such a juxtaposition" (64). Hereupon, The Old Dowager has brought Teeton into civilization through her special "codes of behavior" such as the habitual morning tea, by which she

conveys the way of greeting and speaking. By getting gradually civilized and knowledgeable, Teeton feels he does not need to be obedient anymore.

He had lost his taste for safety. It was an instinct that had now gone dead; a permanent loss of appetite. It wouldn't come his way again; the need to be safe; the normal taste for safety. Gone, it had gone down with the Old Dowager's corpse. His departure had been futile; just as his youthful ardour had led him to commit crimes of conscience which others had to pay for long after he had escaped. (Water with Berries 98)

Consequently, he starts to be aware of his status. He ignores everything that he has gained by the help of the landlady such as his shelter, and essentially considers them as a betrayal. In reality, "He has scarcely known when he was on his way" (193). "The Old Dowager had taken his safety in her command" (193). At first, she discovered the corpse and didn't let him inform the police, the second part "she shot her husband's brother. She put an end to her daughter's father. However, she had left Teeton to manage the burial on his own. He had followed her example. He did what he had to do. He had buried the body in his own." (Water with Berries, 232).

The Self/ Otherness in Funny in Farsi

Looking at the Occident/ Orient issue, as the key words of Orientalism in Funny in Farsi, this section is to analyze the dualism of the Self/ Otherness in the work. Ashcroft in his key concepts in Post-Colonial Studies states that, "the 'other' is anyone who is separate from one's self." The existence of others is vital "in defining what is 'normal' and in locating one's own place in the world" (169). Respectively, name as the first dilemma makes Firooze challenges with her new identity. As a result, she decides to choose a western name for herself to be accepted by the current society and not being observed as an 'Other' anymore.

Indeed, the cultural differences that has brought an emotional barrier over Dumas's head through her ethnic name, makes her feel different. She says, "All of us immigrants knew that moving to America would be fraught with challenges, but none of us thought that our names would be such an obstacle" (62). In other words, she has portrayed to the reader that her name has created an effect of being Other. When Firoozeh moved to Newport Beach, she decides to change her name and choose an American one.

My name, Firoozeh, chosen by my mother, means "Turquoise" in Persian. In America, it means 'Unpronounce-able' or 'I'm Not Going to Talk to You Because I Cannot Possibly Learn Your Name and I Just Don't Want to Have to Ask You Again and Again Because You'll Think I'm Dumb or You Might Get Upset or Something'. To strengthen my decision to add an American name, I had just finished fifth grade in Whittier, where all the kids incessantly called me "Fero-cious." That summer, my family moved to Newport Beach, where I looked forward to starting a new life. . . I finally chose the name 'Julie' mainly for its simplicity. (64,65)

In essence, she is going to start a new life and identity unified as the American citizens. Hereupon, by this change she does not have to feel alienation every time she is called by the others with an "unpronounceable" name or being apart from people since, they "do not want to ask [her] again and again what her name is" (63). "Thus I started sixth grade with my new, easy name and life became infinitely simpler. People actually remembered my name, which was an entirely refresh-ing new sensation" (65). As well, The process of "othering" in the everyday life of Duma's memoirs characters becomes more apparent, as Firoozeh describes the

time she decides to go to camp with her American classmate. "When I was eleven years old, I told my parents I wanted to go to camp (43)". In fact, she remembers how her experience of sleep-away camp highlights the social isolation she experiences as someone who is perceived by others as "different"? In base of Said's Orientalism, Asia speaks through and by virtue of the European imagination, which is depicted as superior over

Asia, that hostile "other" world beyond the seas. To Asia are given the feelings of emptiness, loss, and disaster that seem thereafter to reward Oriental challenges to the West (orientalism 1979, 65). Accordingly, Firoozeh's camping experience as an Asian student among the American ones; can be a good instance for the aforementioned issue. Since she has moved from "Whittier to Newport Beach", so she does not have any friends, especially at this bus stop for camp.

We finally boarded the bus. I sat by myself and secretly wished that some kind person would sit next to me and be my friend. No one sat next to me. As the bus ride began, I was acutely aware of how much fun all the kids around me seemed to be having. Giggles and laughter filled the bus. After a few hours on the road, the boy behind me tapped me on the shoulder. 'Hey, can I ask you a question?' he said. 'Sure!' I answered. 'Well,' he said, 'do you look down a lot?' 'No, why?' I asked. 'Well, your nose points downward so I figured that's because you're always looking at the ground or something.' Upon hearing this, all the kids around me burst out laughing. (Funny in Farsi 45, 46)

considering the dualism of the Self/ Other as the key words of Postcolonialism, the readers in this section, come to acknowledge how in *Water with Berries* and *Funny in Farsi*; Teeton and Firoozeh endeavor to be accepted in a country where they are hated because of their ethnicities. Hence, this section through comparing some instances, swivels around the struggle Teeton and Firoozeh have been dealing with ever since they move to England and America, which corresponds to the challenges they have had to find new English and American identities. In the end, Teeton ends all the oppressions and humble impressions made by the white colonizer, through brutish side of his character as a colonized one, in killing the Old Dowager.

CONCLUSION

The study commenced with presenting a brief introduction of George Lamming as a Caribbean author and his literary productions along with Firoozeh Dumas's as an Iranian one. In addition, Lamming's *Water with Berries* (1971) & Dumas's *Funny in Farsi* (2003) are among the seminal works of these writers that have been selected as the subjects of this study. The second section inaugurates with the Postcolonial Approach as well as Edward Said's Orientalism and Postcolonial Literature. In this view, the researcher mentions how Said clarified this notion in his influential book *Orientalism*. In the shadow of the key terms of this concept, which are the Dualisms of the Occident/ Orient and the Self/ Otherness, the examiner comparatively argues the mentioned research questions, in *Water with Berries* and *Funny in Farsi* the following sections. In fact, the major analysis of this study is based on the comparison. The Orientalism and the last binaries, Self/ Otherness, are the second issues of investigation that provide the framework to the discussion in the fourth section.

In this part it reveals how Teeton in *Water with Berries*; is instructed by the Old Dowager whose identity as the Self is shaped through Teeton's silence as an 'Other'. Following the

subject, the discussion delves into *Funny in Farsi*, to pinpoint how Firoozeh by changing her Iranian name and customs can get on with the new culture, and not to be observed marginalized by American white settlers as an ‘Other’ anymore.

Not only does this issue in Lamming’s *Water with Berries*, but also in Dumas’s *Funny in Farsi*, a memoir of Firoozeh as an Oriental immigrant to America. Indeed, Dumas’ first day at her new elementary school and her mother’s inability to speak English is an embarrassment to Dumas by which she can be aware of their inferiorities for the first time, in the eyes of the Occidental classmates.

“After a few awkward attempts by my mother to find Iran on the map, Mrs. Sandberg finally understood that it wasn’t my mother’s lack of English that was causing a problem, but rather her lack of world geography” (5). The Orientalism and the last binaries of the Self/ Otherness which are the subject of the investigation in the second section of discussion, reveals how the Occidental character of *Water with Berries*; the Old Dowager, by instructing Teeton and making him just a silent obedient, is teaching him, her (Self) culture as a colonizer to the colonized Other (Teeton).

Thus, she decides to choose a western name (Julie) for her to be accepted by the current society and not being observed as an ‘Other’ anymore. In addition, considering the phenomenon of immigration as an inconsistent factor in holding ceremonies is significant to investigate the process of changing the Ceremony of the Iranian New Year by Firoozeh and her family.

Eventually, it is concluded that American culture has finally been accepted and Firoozeh becomes an Iranian-American through the struggle she has been involved, ever since, she moves to an Occidental land for her ethnic name, nationality, and overall traditions. , in *Water with Berries*, the master-servant relationship is explored most harshly in cases in which the harmony of the relationship is threatened or disrupted, as by the rebellion of a slave that is Teeton.

As the study concludes, the researcher still deems it a work in progress. The lack of enough time and space that the study writing requires, has limited the study of Lamming’s subsection in *Water with Berries* which is about disembodied Miranda, the Old Dowager’s daughter who was "carried off like a common slave to the forsaken hell of an island" (226). Moreover, Dumas’s *Memoir Funny in Farsi* includes more pleasant events for analysis. If the researcher were to prolong the project, however, she would include other characters as well as Firoozeh in the story such as Nematollah (Firoozeh’s uncle) or François (Firoozeh’s husband) to highlight the significance of Said’s theory in relation to them. Consequently, the study elaborated on the ways by means of which Lamming and Dumas apply Said’s key terms of Post-colonialism in Orientalism such as the Occident/ Orient and the Self/ Other in *Water with Berries* and *Funny in Farsi*. In other words, not only can the researcher trace the geographical impact of the

Caribbean island and Iran as the Oriental as well as England and America as the Occidental ones, but also she can trace the impact of the western cultures on the Eastern ones on shifting their identities and not being observed as the “Other”.

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