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## An Orientalist Perspective on the Gothic *Vathek*

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### ABSTRACT

There has been always desire/reject symptoms in literature. Literature is the sole reaction of human lives, and all literary forms especially the novels can entirely reveal passions that are universal in human nature. William Beckford's novel *Vathek* is the best example of a Gothic tale seen in an orientalist lens by the western readers. In one hand Orientalism is making an "other" for "west's" purposes. West is rejecting "the Other" because it's far-fetched, old, backward, simple, and savage. And on the other hand the West desires this other for sexuality and shows the orient as a mad child that requires a white man to reform him. This paper aims to trace the elements of Gothicism and Orientalism in William Beckford's novel *Vathek* that manifests a mirror of the old, mystic, fearful atmosphere with blurring of different ideas such as life/death, conscious/unconscious, and demonic ideas that merely exist in the orient and contain quite imperialistic intentions by creating a fear of the Orient as the Nativization terror and also desiring it.

**Keywords:** William Beckford, *Vathek*, orientalism, Nativization terror, "the other", stereotype

### 1. INTRODUCTION

*Vathek* can be examined through different categories and orientalism is one of them. It is an astonishing novel by William Beckford with oriental signs with an indulgent ruler that resembles all sultans in oriental tales. Literature can be accounted as an aesthetic process, and as a canon that can be formed in the hands of power. A power that aims to weaken the opponent by assigning negative characteristics to the opposite side. The eastern people are marginalized in the oriental discourse as the subjects incapable of self-control, so the western

people can take control of the eastern people's lives and control them as mere objects. Orientalism is considered as a great lie in the heart of the west because it wants to prove that whatever that is held as a forbidden fact in west is often an ordinary action in east. It is to mention that west and east are not recognizable geographical borders but they are entities in every person's mind that makes a person eastern or western. Beckford's novel reflects the cultural stereotyping that have helped to increase the effect of the imaginative demonology of the mysterious East. Orientalism tries to dehumanize the east to achieve its own goals and shows a demon out of the east.

Orientalism is a fiction that is considered to be real and some people rely on it because the people of the west do not have the opportunity to visit the orient themselves so they rely on these orientalist texts to know about orient, so these texts act as a touchstone to prove some "facts" about the orient. A western man as the desired reader of the oriental fictions, is not aware of the eastern cultures, so his assumption upon the east is based on an illusion that is made by the western propaganda, his judgments are also based on the oriental books. It's completely wrong to get a social and cultural results from a tale that is based on the writer's imagination. Orient's identity is depended on the west's visions of the east and things that are always attached to the east such as mysticism in a wonderland where all of the western desires come true.

Gothicism is a very important style that is different from Orientalism in many ways. In Orientalism "the other" is considered to be in a different region, as in Gothicism "the other" is the past, a different era. "The other" is very important because a cunning western writer can attribute negative but alluring points of life to the eastern way of living in his oriental books. We fear our past generations as well as desiring them because of the mysteries and simplicity that is attached to their style of life. Occasionally writers incarnate "the other" as the weird atmosphere and dark places in the novels so the reader is at first appalled and rejects that but then the reader desires because it is very interesting.

*Vathek* is a novel that can be considered through many elements of Gothicism and orientalism, with the help of its old and far region, time of occurrence, weird atmosphere of the play. In *Vathek*, William Beckford combines Orientalism with the Gothic genre. On one hand the novel seems to be an Oriental tale according to its setting, characters and the portrayal of the Oriental culture, on the other hand it displays common features which are about the Gothic genre: supernatural activity, terror and exotic settings. In this novel, the Orient is predominantly evil, representing all the seven deadly sins in the persons of the royal family of the Caliph and his mother. The tale opens with emphasis on Vathek's pride and sensuality. He is a person bent totally on the gratification of the senses. If there is any goodness in this world, it is presented in weak helpless persons or in the pitiable common people.

## **2. VATHEK: AN ORIENTAL AND GOTHIC NOVEL**

"Most gothic novels are tales of mystery and horror, intended to chill the spine and curdle the blood. They contain a strong element of the supernatural and have all or the most of the now familiar topography, sites, props, presences and happenings: wild and desolate landscapes, dark forests, ruined abbeys, feudal halls, and medieval castles with dungeons, secret passages, winding stairways, oubliettes, sliding panels and torture chambers; monstrous

apparitions and curses; a stupefying atmosphere of doom and gloom; heroes and heroines in the direst of imaginable straits, wicked tyrants, malevolent witches, demonic powers of unspeakably hideous aspect” (Cuddon 308).

In the novel, all the incidents, setting, characterization, even emotions and feelings of people are in a way which makes the reader to be fascinated and amazed at seeing such luxurious and fun-making facilities; and at the same time to feel separated and alienated from the excess of evil and violence these particular places or people provoke in his mind and heart. To go through depth of the novel, it would be clear that in the first parts of the novel the readers’ attention is absorbed by fantastic emergence of gardens and palaces which create a sense of interest and curiosity in him, but little by little, as the plot develops, sign of lust, insatiable appetite for power and passion driven by Vathek creates a sense of derision in the reader. In gothic novels, women’s role is in a way to deceive men around them and are the main cause of their downfall. For example, in this novel it is Vathek’s mother and new beloved who provoke him to go further to gain power and supernatural knowledge. No matter what would be consequences of their actions, or no matter if they are committing such deeds against social norms and standards. What they want is to satisfy their own desires.

Semantically, gothic means medieval and brutal. Gothicism is writing about a place, people, and psychological status that the reader is not. *Vathek* is a peculiar, different, archaic, and mystic novel that seeks different objections such as sexual exploitation. Throughout the novel there are abundant scenes full of high mountains, deep dales, fountains that remind the reader the past that is to reject and desire at the same time. “The other” is also obvious in gothic theory. For a western reader east is a satanic, cruel place that abounds in sexuality, torture, Eblis. It is traceable in protestant and Catholicism war, but inferable to Christian’s dominance over the Muslims. Westerners feel a lack of sexuality and are regretting the past, so through a picturesque description they seek rejection and desire demonstration. West not only rejects east and past but also desires it. “The harem is one of the most powerful symbols of exoticism and otherness associated with the orient. It represents the antithesis of all that the west believes about sexuality” (Sardar 46):

Remote from the inquietudes of the world; the impertinence of harems, the brutality of eunuchs, and the inconstancy of women; there he found a place truly congenial to the delights of his soul (Lonsdale 87).

In this novel, the introductory parts of it talking about different kinds of palaces ornamented by decorations and many flowers would foreshadow about some kind of bad incident in the future. The extravagant ornamentation of the palaces reveal some kind of mystery which is just specified to these places. In gothic novels one of the most important issues is to inspect on characters and how they behave, look like or share with others. According to Gary Kelly, “in a gothic novel, the whole character has a darker tinge of villainy than is usually found in this country..... It reaches, like the character of Satan, the sublime of guilt” (Kelly 5-6). This feature can also found in the novel, when Vathek tries to do everything in order to gain much more power and high status in his life, but with the accompaniment of lust, ambition and cruelty. So by this kind of depiction, gothic novels want to show the unfaithful, dishonest, corrupted situation of non- western courts and courtiers, and that there is no place for honesty and justice. By all these alternatives, gothic romance or fiction wants to suggest that non-western or non-English courtiers are prone to failure who will easily collapse and their role in the society is not of that much potency and importance.

Caliph Vathek as the main character of this work is portrayed as a man with special kind of dignity and reverence among his courtiers and the whole society; but as the novel develops to its end there is a different picture of him. He becomes like a toy ball being thrown at every corner which Eblis and Genii desire. In the beginning of the novel, he was a kind of man who didn't like to do something bad, but little by little he was immersed in lust, luxury and sensuality. In gothic novels, the whole atmosphere is filled with horror, conflict, undisciplined situation, and supernatural elements. In *Vathek*, it is clear that it is identity of Eblis and Genii who are subjugating Vathek to their own desires. Kelly believes that in gothic romances everything is based on revelation. The reader of a work doesn't confront with demystification. Characters are usually "feckless, superstitious, garrulous ---- in short immersed in mere sociability and morality and lacking rich subjectivity or reflectiveness" (Beckford 6).

*Vathek* has been called a counterpart of the gothic but it shows none of that calculated fuzziness through which the gothic exposed the uncertainty of our daily perceptions of experience (Garber 323). Beckford's *Vathek* is regularly mentioned in discussions of Gothic romance, though its setting is Arabian rather than European, and its exquisitely detailed architecture is futuristic rather than imitation medieval (Norton 587). *Vathek* aims to reject the existing beliefs and show metaphysical surroundings as the gothic elements, the intention of showing something unknown that would make it interesting for the readers:

The earth trembled beneath him, and a voice came forth, the voice of the Giaour, who, in accents more sonorous than thunder, thus addressed him; wouldst thou devote thyself to me? Adore the terrestrial influences, and abjure Mahomet (Lonsdale 22).

Beckford in his lifetime travelled to Portugal that motivated his gothic tendencies:

In Portugal he entered easily into the dreamlike existence of antique noble families who lived in the most magnificently luxuries manner, remote from reality, in brocaded palaces and monasteries of the multicolored marble, furnished with splendid oriental richness, hung with rows of time-dimmed ancestral portraits (Gardner 42).

Being popularized as a style of thought in midst 18<sup>th</sup> century, Orientalist scholarship considered it noteworthy to put the main concern on the construction of dichotomy between the powerful, authoritative quality of the West and backward, ignorant aspect of the East. Interpreting a text based on gothic elements would imply that paying more attention to the inherent and horrible characteristics of a literary work, such as scenes of violence, terror and existence of supernatural which deal with some specific kinds of mystery and ambiguity. The novel focuses on Muslim characters, eastern setting and also traces of horror, fear which makes it prone to Orientalist and Gothic criticism. The novel shows how they cope with the complexities and intricacies of the situations around them, which would reveal two-sided dimension of their personality both to accept and at the same time reject some basic notions.

One of the common issues of Orientalism is that Orientals have some kind of strange appearance; and their eyes play as a kind of instrument to portray their inner characteristics, like Vathek whose eye "became so terrible, that no person could bear to behold it; and the wretch upon whom it was fixed instantly fell backward, and sometimes expired" (Beckford

1). In another part of the novel, it's also evident that Vathek wants the world around him to be subjected to his own desires, when he expresses his emotions to Nouronihar after being aware that she is not dead.

Making "the other" is transparent in the orientalist fictions. Writers of the Orientalism began to write about these cultural and delusional stereotyping they associated with the Orientals. The East is actually shown by the Orientalists as a symbol of otherness, alien, and unknown. They invented stereotypical and artificial characteristics for Orient and introduced their conceptions of the East to the Western audience in scientific reports, travel books, and literary texts. Creation of the other is purposeful and in the farrow of the west's benefits. The west creates "the other" in order to criticize its own society and cure its own curiosity. Westerners have ambiguous feelings toward the east: 1) they fear the east and its sinister characteristics and show the dark aspects of the east to pose it as a model for the westerners.2) the west is curious about the east, because it has some features that the west lacks and its interesting, alluring and full of sexuality and mystery. Women in the oriental tales are described as something that the westerners are sexually deprived. Orientalism cannot be considered as a fact since the characteristics applied to the east are essentially biased and cannot be accounted as mere facts.

Not only helped this construction of the Orient to provide a perfect justification for European colonization, Orientalism also played a crucial role in configuring and defining the West itself. Hence, the Europeans attribute themselves with everything the Orientals are not. If the Orientals were supposed to be lazy, irrational, uncivilized and uncultivated, the Westerners automatically defined themselves as active, rational, civilized and sophisticated. So this opposite characteristics allowed Europeans to colonize the east with the proper excuses such as taming the savage people of the east and bringing the irrational and uncivilized people of the orient closer to the sophistication.

Another characteristic of the orient is that it is introverted. It is not described in the oriental works to have relationship with the west. This is the reason of their backwardness. A person with a western-like behavior is often shown as a successful person. The Orient was not only believed to be very exotic, indefinite desires and sexuality. Additionally, homosexuality plays a significant role in Orientalism, because Europeans thought that when homosexuality was banned in Europe, it was prevalent in eastern harems. On the contrary nowadays that homosexuality is not a taboo in west, it is considered as a measure of sophisticated nations and the eastern countries that homosexuality is banned there are called third-world countries. Beside the dangerous sexuality of the Orientals, the Orientals are supposed to be exceedingly violent and irrational. The people of this part of the world are mostly being labelled as barbarians and savage people. In *Vathek*, the act of learning a new language as a means of communication is described as a minor action compared to the strange sciences existing in the east:

You certainly are possessed of every important science; but the knowledge of languages is a trifle at best; and the accomplishment of none but a pedant. Issue a proclamation, that you will confer such rewards as become your greatness, upon any one that shall interpret what you do not understand, and what is beneath you to learn; you will soon your curiosity gratified (Lonsdale 9).

Oriental tale as a form of fiction which had a considerable vogue in the 18<sup>th</sup> c. and early in the 19<sup>th</sup> c. they tended to be rather exotic and extravagant tales of adventure with “eastern” settings (more particularly those of the near east). The heroes were luminously good and virtuous; the villains suitably double-dyed and wicked. Supernatural and/or magical elements were a prominent feature in this literature of diversion and entertainment (Cuddon 500). The white man is destined to go into the eastern areas and cure it with his western behavior, modernity, and civility. In all the oriental tales, the orient is a place full of mysteries, exotic fantasies and strange occurrences. It is always representative of the unfamiliar moods to the western readers.

Remote from the inquietudes of the world; the impertinence of harems; the brutality of eunuchs, and the inconstancy of women; there he found a place truly congenial to the delights of his soul (Lonsdale 97).

The power of stereotyping as a major factor in orientalism, is the mere remedy for the western social discourse disease. By creating distinctive dichotomies between orient and occident and also the formation of the stereotypes such as primitive savages, backward Muslims...etc. are the orientalist's endeavor to construct their own identity. Ideas such as homosexuality, incest, polygamy are strictly rejected in western society, but they are desired in the writer's mind and is shown to reside in the east to pose it as a model for the west. Orientalism often shows the taboos in the western culture, as the prevalent stereotypes in the oriental tales. “Orientalism as a discourse divides the globe unanimously into occident and orient, the latter is essentially strange, exotic and mysterious, but also sexual, irrational, and potentially dangerous” (Turner 44).

In the transports of his joy, Vathek leaped upon the neck of the frightful Indian, and kissed his horrid mouth and hollow cheeks, as though they had been the coral lips and the lilies and roses of his most beautiful! Wives (Lonsdale 15).

Generalization of the single characters in the history of the east and extending it to the other people according to the needs and favors of the west is also an orientalist trick. Also there is variety in the type of the characters and the moods are different, but the outcome of their distinctive deeds are the same, they are going to suffer together in the hell. Vathek as defiant, over insistent, sometimes childish ridicule of all religion, and in the unexpected power and conviction with which the caliph's final damnation is represented, may embody a complex reaction to his mother (Lonsdale viii).

“Light of my eyes! The mystery is unraveled “(Beckford 84). Again the significance of the eyes has come to light since it tries to show the soul and inner complexities of the main character of the novel. Vathek's despotic nature and intensive desire to gain power makes him blind to see consequences of his deeds. One of the major attributes of Orientalism is related to people's names and the places they live. The majority of characters have Arabian or Islamic names and different kinds of places which are described in the novel have some kind of magic power or supernatural elements within themselves. Writers often try to show the Orient as a place replete with mystery, barbarism and ambiguity. In the world created or constructed as the Orient, everything is based on the negative and dark circle of life. Vathek and the people surrounding him are so passionate, imaginative and easily affected by the situations and the

people around them. A dominant issue existent in Orientalist studies is that West or non-orient part of the world is so powerful and domineering which makes the Orient under its own authority and control. Edward Said states in his *Orientalism*, “The West is the actor, the Orient a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behavior” (Said 111). This can also be inducted from *Vathek* novel. Vathek under the influence of his mother Carathis, tries as far as possible to be under command of Eblis in order to get much more power. In *Vathek*, every good attribute is being possessed by Genni and Eblis who order the weak that’s Vathek and the people around him.

Oriental people are enthusiastic to imitate, copy what they see from other people. They are not born as initiative human beings. This phenomenon which can also be found in Postcolonial criticism is called mimicry. By using this term, postcolonial critics and Orientalist scholars want to convey this message that Orientals or colonized people are not satisfied with their current situation of life, and know their own culture, way of clothing, behaving and even their native language as somehow inferior than the western or colonizer’s way of life. Tyson’s attitude is that this kind of unsatisfactory situation creates a kind of *double-consciousness* in people’s life (Tyson 420-21).

Vathek under the order of his mother leads a different kind of life in order to get more power. Although he belongs to the highest social rank of society known as Caliph among his people, he acts as a mere child. Like children who obey what their parents tell them to do, his personality is in a way that just depends on other people. His childish or evil actions reveal him as what has discussed before as an imitative person, lack of confidence and one who is fooled by others so easily, though being a man of high status in his land. One of the other features regarding Orientalist studies is that the Orient is a place full of sexual pleasure. People are free to answer their sexual desires in every way they want.

“The analysis of knowledge/power in the work of Michel Foucault provides the basis for Edward Said’s influential study of orientalism (1978) as a discourse of difference in which the apparently neutral Occident/ Orient contrast is an expression of power relationships. Orientalism is a discourse which represents the exotic, erotic, strange Orient as a comprehensible, intelligible phenomenon within a network of categories, tables and concepts by which the Orient is simultaneously defined and controlled” (Turner 21). Vathek is content to sacrifice 50 beautiful children for Giaour in order to gain supernatural powers in Istakhr. Vathek can be described as a childish emperor that is completely controlled by his cunning mother who is dreaming day and night to gain more power. Vathek followed his mother for he considered her as a genius, also Carathis considers his son as a subject to attain her evil targets:

The Caliph not only loved her as a mother, but respected her as a person of superior genius (Lonsdale 8).

During these preparations, Carathis, who never lost sight of her great object, which was to obtain favor with the powers of darkness, made select parties of the fairest and most delicate ladies of the city (Lonsdale 38).

The error of Vathek can be traced in his pride and it leads him into the ruins. the innocence of Gulchenrouz can be contrasted to the greed and crimes of the Vathek, as if Gulchenrouz is a successful oriental person that is always considered a child with no harm and a self-control, but Vathek is the other side of the coin, he is the devil in the orient’s heart that should be controlled and is destined to be burned in the hell:

Thus the caliph Vathek, who for the sake of empty pomp and forbidden power, had sullied himself with a thousand crimes, became a prey to grief without end, and remorse without mitigation: whilst the humble, the despised Gulchenrouz passed whole ages in the undisturbed tranquility, and in the pure happiness of childhood (Lonsdale 120).

Involvement with the orient of Islam built up such a wealth of material on the east it was not even necessary for a “traveler” to leave his own fireside. A major part of orientalist canon is provided by the speculations, imagination and writing in all genres of those who have never had any direct contact with orient except through books (Sardar 25). The accuracy of Beckford’s details and the intensity of his conception are so impressive that those travelers who have touched at the authenticity of the east will think of his work as a translation from the source, from the heart of authenticity, rather than a story made up by an outsider. (Garber 322). Orient is assumed to be stock in the past but Beckford’s style of writing is so convincing that the reader find himself/herself in the middle of the events in the orient. For a western reader it’s not necessary to travel to east in order to see the orient. Orientalism as a mere “fact” can be depended to widen your orientalist worldview.

The existence of the east is depended on what the west is not. Women’s role as an essential orientalist tool for oppressing and placing them between the subjects that can be controlled and subjugated easily. The confinement of ladies is so apparent in *Vathek* and women are shown as objects or animals. Like the common people that have passive roles in the novel. As the oriental women are in desperate need for sexuality and control, oriental men are impotent and incapable of controlling even themselves. “The harem is one of the most powerful symbols of exoticism and otherness associated with the orient. It represents the antithesis of all that the west believes about sexuality” (Sardar 46).

One of the main characteristics of the orientalism is the oppression and “othering” of the female. “Expose the undercurrent of both misogyny and ‘orientalism’ in male attitudes towards women, who together with the orient were perceived and rationalized as ‘other’” (Grace 40). Also the males are shown throughout the novel by the majority of eunuchs that are without the power of sexuality. Depicting female as an object of pleasure and a tool of childbearing. “The allure of sex and the fiction of the submissive oriental woman.” (Sardar 5).

The confinement of the ladies is obvious in dark ages and Victorian age as “angel in the house” and mad woman in the attic”. “The ladies once more enclosed in their cages” (Lonsdale 48) and lowering the women to an object. West implants its sexual inferiorities in order to create an inviting oriental woman that abounds in sexuality and the males of the region aren’t capable of satisfying the needs of the females. So the westerner as a white God enters and shapes the people according to his needs:

Vathek extended his arms toward the hill, and directing his eyes, with an anxiety unknown to him before, endeavored to keep within the view the object that enthralled his soul: but her course was as difficult to follow, as the flight of one of those beautiful blue butterflies of Cache-mire, which are, at once, so volatile and rare (Lonsdale 63).

East is considered as the realm of stories that can increase the western social degrees. A region that is assumed inferior, backward, remote, and subservient. Orient is depicted as place with tyrant, lustful, inconsiderate sultan ruling over the passive and simpleminded people.



The people's decisions are easily converted into the opposite. "This perception of the colonized culture as fundamentally childlike or childish feeds into the logic of the colonial 'civilizing mission' which is fashioned, quite self-consciously, as a form of tutelage or a disinterested project concerned with bringing the colonized to maturity" (Gandhi 32). They can be fooled and dominated easily as a role model for the oriental societies.

In the meantime, the inhabitants of Samara, scared at the light which shone over the city, arose in haste; ascended their roofs; beheld the tower on fire, and hurried, half naked to the square. Their love for their sovereign immediately awoke; and, apprehending him in the danger of perishing in his tower, their whole thoughts were occupied with the means of his safety (Lonsdale 33).

Remind the reader the past that is to reject and desire at the same time. "The other" is also obvious in gothic theory. For a western reader east is a satanic, cruel place that abounds in sexuality, torture, Eblis. It is traceable in protestant and Catholicism war, but inferable to Christian's dominance over the Muslims. Westerners feel a lack of sexuality and are regretting the past, so through a picturesque description they seek rejection and desire demonstration. West not only rejects east and past but also desires it.

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*Vathek* is depicted as a moody and angry character. He is curious, with abundant pride:

His pride arrived at its height, when having ascended for the first time, the fifteen hundred stairs of his tower (Lonsdale 4).

This menace was accompanied by one of the Caliph's angry and perilous glances, which the stranger sustained without the slightest emotion (Lonsdale 6).

The mark of supernatural in the fatal ball scene is very conspicuous, the aid of an invisible agency, a hidden force. Samuel Beckford with an interesting style of exotic description of the secluded world show us the backward and inferior people who are entangled in their stupid life. In *Vathek* a secluded city and there are hidden secrets that haunt

the characters. Blurring of the reality and the supernatural with the aid of illusionary visions in *Vathek* that the reader isn't sure its reality or not:

Vathek would have followed the perfidious Giaour, had not an invisible agency arrested his progress. The multitude that pressed after him were at once checked in the same manner, and a calm instantaneously ensued (Lonsdale 20).

Picturesque and sublime descriptive powers of an unusual kind, while the extravagances proper to the form were counter-balanced by an emphatic moral and a convincing knowledge of the east (Lonsdale xxvii). Indulgence of unrestrained appetites and the pursuit of the forbidden knowledge will be punished by heaven (Lonsdale xxvii). Like the gothic novel, the oriental tale used foreign settings and situations that allowed the author to address familiar issues and locations indirectly (Brewer 171).

### **3. CONCLUSIONS**

Based on the paper and the mentioned extracts from different books and journals, the literature of the William Beckford and specially *Vathek* that is considered a gothic work of art can be explored in an orientalist point of view. To explore the reject and desire at the same time and expose the reader to the oriental areas of the earth that he/she has never visited in life. The paper shows that east is reflected as the land of stories that solve the western problem. A state that is presumed inferior, backward, isolated, and submissive. Orient is depicted as place with tyrant, lustful, inconsiderate sultan ruling over the passive and simpleminded people.

Orientalism and Gothicism are brought to the surface to criticize a work of literature in a rather new way. Being as somehow new methods of interpreting a text, these two techniques are used to show dark and negative aspect of the world created in the novel. *Vathek*, being a relatively useful source for other writers to draw impact and get some basic hints to create their own masterpiece, would suggest that in a world replete with Arabian characters with different kinds of experiences such as lust, ambition, luxury, extravagancy and desire to get power and to know something beyond man's natural grasp of understanding would lead them to a tragic downfall. Horrible and dark atmosphere of this novel, which makes it as a gothic genre of literature, wants to convey this message that man shouldn't discover what is not apparently clear to his eyes. He should accept his situation of life as how it is, not wish more than that. And the result of seeking for unlimited power would be unlimited grief and sorrow. The people's decisions are easily converted into the opposite. They can be fooled and dominated easily as a role model for the oriental societies. Generalization of the single characters in the history of the east and extending it to the other people according to the needs and favors of the west is also an orientalist trick. One of the main characteristics of the orientalism is the oppression and "othering" of the female. Also the males are shown throughout the novel by the majority of eunuchs that are without the power of sexuality. Depicting female as an object of pleasure and a tool of childbearing. In *Vathek* a secluded city and there are hidden secrets that haunt the characters. Generalization of the single characters in the history of the east and extending it to the other people according to the needs and favors of the west is also an orientalist trick.

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