

EGYPTIAN TEMPORALITY IN PHAROS, THE EGYPTIAN

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ABSTRACT

Egyptian culture has been transhistorically fetishized in Western literature. This is present in Antony and Cleopatra by William Shakespeare, and reverberates in the Victorian novel Pharos, the Egyptian by Guy Boothby. This paper examines the temporal climate of Pharos, the Egyptian, and shows how Boothby perpetuates the myth that Egypt is so exotic that it operates on a different temporal plane than Western countries. First, I will unpack Egyptian symbols that index the feeling of stasis via Postcolonial theory. I will put these symbols in conversation with quotations from Antony and Cleopatra, which reveal the historical understanding of Egypt as static. Then, I will discuss temporal inconsistencies in Boothby's text, which include gaps in time, fainting, entrancement, future-telling, differences in memory recall, and how characters can be representative of temporality in their domestic spheres. Through this analysis, I demonstrate that Egypt has been transtemporally communicated as static by British writers.

KEYWORDS

Victorian literature, temporality, Postcolonial theory, imperialism

1. INTRODUCTION

In the novel *Pharos, the Egyptian* (1899) by Guy Boothby, Egyptian temporality is depicted as static, which is contrasted by the quick-time of England. The notion of Egypt as a place of stasis is an important trend in literature to acknowledge, because it functions as a fetishization of Egyptian culture by the West, which results in literature that depicts Egypt mythically and inaccurately. This paper seeks to investigate the transhistorical notion of Egypt as stasis, and unpack how the exoticization of Egyptian culture affects how time in Egypt operates in literature; in order to do this, I will first demonstrate that Egypt is historically depicted as static, then I will be exploring how Boothby replicates and contributes to this trend. Through the examination of key passages from the play *Antony and Cleopatra* (1606) by William Shakespeare, one can witness this historical understanding of Egypt as a place of stasis. Additionally, utilizing Edward Said's *Orientalism* (1978), I argue that Postcolonial theory enforces this historical understanding through demonstrating the stereotypical Western ideas that 'other' the East and deem Egypt as an ancient, technologically-stalled location. In *Pharos, the Egyptian*, Egypt as a static location is enforced through both mystical, iconographic Egyptological symbology and an array of temporal inconsistencies, including the following: fainting, entrancement, clairvoyance, and gaps in time. Ultimately, I argue that Boothby subscribes to the longstanding idea regarding Egypt as an eternally ancient, archaic location, and adds to it through the fetishization and mystification of Egyptian identity, which is an idea that is indirectly supported by Postcolonial theory years later.

1.1. Establishing the Historical Understanding of Egypt as Stasis: Antony and Cleopatra (1606)

Through the examination of early Antony and Cleopatra passages and overarching trends, one can observe the establishment of the historical understanding of Egypt as a place of stasis via Cleopatra. This idea is first established in Act I Scene I, with the entrance of Cleopatra: "Flourish. Enter ANTONY, CLEOPATRA, her Ladies, the Train, with Eunuchs fanning her" (Shakespeare, 1606, I.i.9). This subtly conveys the idea of stasis through the way in which Cleopatra's ladies took the time to elaborately adorn her with gold and jewelry; the whole group of servants fanning Cleopatra and holding the train of her dress shows a lack of urgency. This idea is more bluntly discussed in Act I Scene III, when Cleopatra says: "Eternity was in our lips and eyes..." (Shakespeare, 1606, I.iii.35). Cleopatra saying this to Antony in a scene in which they discuss the seriousness of their love creates a direct parallel between the Egyptian queen and eternity, which is implied in stasis. Additionally, Cleopatra's strange obsession with preservation language indicates an obsession with eternity-- she says, "By the discarding of this pelleted storm" (Shakespeare, 1606, III.xiii.171) and "Thou shalt be whipped with wire and stewed in brine, Smarting in ling'ring pickle" (Shakespeare, 1606, II.v.65-66). As noted by Jennifer Park in "Discarding Cleopatra: Preserving Cleopatra's Infinite Variety in Shakespeare's Antony and Cleopatra," Cleopatra utilizes preservation language that almost always involves food (Park, 2016). Finally, there is a key Aeneid reference that ties Cleopatra (and therefore Egypt) to stasis: "Let me sleep out this great gap of time / My Antony is away" (Shakespeare, 1606, I.v.5); here, Cleopatra wants to drink mandragora to be put to sleep while Antony is back in Rome handling war strategy. This shows that she wants to temporarily stop her perception of time while Antony is gone because living without him would be too painful. This is a reference to Virgil's Aeneid, where Dido says: "...for empty time I ask, for peace and reprieve for my frenzy, till fortune teach my vanquished soul to grieve" (Virgil, n.d.). Contextually, Aeneas is supposed to go off and be the founder of Rome, but Dido is begging him to stay with her and therefore halts the plans for his journey to remain in a stasis of sorts together. Lastly, it is notable that Cleopatra as a historical figure was famous for cosmetic recipes to preserve youth; these are compiled in *Cosmetik, or the Beautifying Part of Physick* (1660) by Johann Wecker and Nicholas Culpepper (Wecker & Culpepper, 1660). Thus, early Antony and Cleopatra passages and overarching trends can be read as Cleopatra, who is representative of Egypt, as symbolic of stasis; I argue that these same ideas are in *Pharos, the Egyptian*.

Cleopatra's relationship with death in *Antony and Cleopatra* portrays both Egypt as static, and Egyptian death as associated with eternity; these ideas also appear in *Pharos, the Egyptian*. When Cleopatra imagines her own death, she pictures it as a slow decomposition: "Be gentle grave unto me! rather on Nilus' mud / Lay me stark naked, and let the water-flies" (Shakespeare, 1606, V.ii.57-58). This conveys a message regarding Egyptian conceptions of death relating to a slow return to the Earth. This idea is also apparent when Cleopatra later says: "I am fire and air; my other elements / I give to baser life?" (Shakespeare, 1606, V.ii.281-282). This reference to two of the four Aristotelian elements depicts Cleopatra as sublimating into the air in a supernatural, mystical way. Scholars like Donald Freeman have unpacked this idea in contrast with the death of Antony, a Roman: "Conversely, we understand Cleopatra at her death as the transcendent queen of "immortal longings" because the container of her mortality can no longer restrain her: unlike Antony, she never melts, but sublimates from her very earthly flesh to ethereal fire and air" (Freeman, 1999, p.445). Cleopatra's death via asp's ultimately works to have her killed by the natural world and, once she dies, she returns to it forever: "... [Cleopatra] obliterates the solid, containing periphery of her body not by melting, as Antony had sought for Rome and Romanness, but by sublimation, transmuting the "marble constant" solidity of her physicality from a solid directly into a gas" (Freeman, 1999, p.456-457). Cleopatra's death by asp

is present as early as 1 A.D., in Plutarch's *Life of Antony*, where she angers an asp by pricking it with gold; it is therefore clear that Cleopatra's slow death via nature was not a myth created by Shakespeare (Plutarch, 1 A.D.). Finally, Cleopatra's anxiety about her future portrayal in history demonstrates the Egyptian idea of eternity in relation to death: "The quick comedians / Extemporally will stage us, and present / Our Alexandrian revels. Antony / Shall be brought drunken forth, and I shall see / Some squeaking Cleopatra boy my greatness / I' th' posture of a whore. (Shakespeare, 1606, V.ii.212-217). Here, an eternal afterlife after returning to the Earth via cultural re-enactments is shown by Cleopatra's fear that future actors will make her go down in history as a lustful woman. It is therefore clear that eternity in relation to death when referring to Cleopatra is present throughout this text; I ultimately argue that this historical association with Egypt and temporal stalling reverberates throughout *Pharos, the Egyptian*.

1.2. Establishing the Historical Understanding of Egypt as Stasis: Orientalism (1978)

In addition to exploring Antony and Cleopatra, one could examine the Postcolonial theory of the 'Orient' in Edward Said's *Orientalism* in order to find how Europeans historically understand and fetishize the East; this fetishization is present in the creation of the mystical character *Pharos, the Egyptian*. The foundational assumption of Orientalism is that there is a conceptual difference between "the Orient" and "the Occident" (Said, 1978). To report on the 'Orient' had great journalistic value, because it was seen as an excavation of a mysterious, primitive location: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences... the main thing for the European visitor was a European representation of the Orient and its contemporary fate..." (Said, 1978, p.1). Said theorizes that Orientalism began in the late eighteenth century and the signal of this beginning was the influx of literature exploring the 'Orient': "...without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage and even produce the Orient politically, sociologically, militarily... during the post-Enlightenment period" (Said, 1978, p.3). Said ultimately argues that... "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (Said, 1978, p.3). Ultimately, the 'Orient' functions as, "...an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles" (Said, 1978, p.2). Lastly, Said demonstrates that this differentiation between the 'Occident' and the 'Orient' relates to perceived levels of innate intelligence; with regard to how Europeans are historically viewed, Said references a quote directly said to him by Sir Alfred Lyall: "The European is a close reasoner; his statements of fact are devoid of any ambiguity; he is a natural logician... he is by nature sceptical and requires proof before he can accept the truth of any proposition; his trained intelligence works like a piece of mechanism" (Said, 1978, p.38). This operates as a much more positive description than how the 'Orient' is thought of, as again phrased by Lyall: "The mind of the Oriental, on the other hand, like his picturesque streets, is eminently wanting in symmetry... They are often incapable of drawing the most obvious conclusions from any simple premises of which they may admit the truth" (Said, 1978, p.38). Thus, one can see how Europeans historically view the 'Orient' as a primitive, exotic hub of information only accessible to themselves; I argue that this exists in *Pharos, the Egyptian* through the mystification of Egyptian identity, which is seen in the iconographic symbols and magic used throughout the novel.

Although Egypt is implied as being a part of the 'Orient,' Said makes an array of direct comments about Egypt that work to depict Egypt as a mystical center of information that only

Europeans can decipher and manipulate. With regard to the aforementioned reference to Lyall, Said also refers to his ideas about Egypt: “Endeavor to elicit a plain statement of facts from any ordinary Egyptian. His explanation will generally be lengthy, and wanting in lucidity. He will probably contradict himself half-a-dozen times before he has finished his story. He will often break down under the mildest process of cross-examination” (Said, 1978, p.38). This portrays Egypt as cerebrally-stalled. Said also references Napoleon’s desire to take over Egypt as a “new Alexander,” who was obsessed with the glory associated with Alexander the Great’s ‘Orient’: “...for Napoleon Egypt was a project that acquired reality in his mind, and later in his preparations for its conquest, through experiences that belong to the realm of ideas and myths culled from texts, not empirical reality” (Said, 1978, p.80). Said goes on to state that one of Napoleon’s goals was to make Egypt “accessible to European scrutiny” and make Egypt an area of study for the French with more thorough information than the observations provided in *Description de l’Egypte* (1735) by Abbe Le Mascrier; Said writes, “Most important, everything said, seen, and studied was to be recorded, and indeed was recorded in that great collective appropriation of one country by another, the *Description de l’Egypte*, published in twenty-three enormous volumes between 1809 and 1828” (Said, 1978, p.83-84). He goes on to write about Egypt’s association with conquerors such as Alexander the Great and Caesar: “Egypt was the focal point of the relationships between Africa and Asia, between Europe and the East, between memory and actuality. Placed between Africa and Asia, and communicating easily with Europe, Egypt occupies the center of the ancient continent” (Said, 1978, p.84). This demonstrates Egypt as a primitive point of fascination and conquering for Europeans. When referencing *An Account of the Manners and Customs of the Modern Egyptians* (1890) by Edward William Lane, Said discusses: “...the first-person pronoun moving through Egyptian customs, rituals, festivals, infancy, adulthood, and burial rites, is in reality both an Oriental masquerade and an Orientalist device for capturing and conveying valuable, otherwise inaccessible information” (Said, 1978, p.160). This reflects a romanticization of Egyptian customs and the treatment of them as a spectacle. Lastly, Said references Richard Burton’s *Pilgrimage*, which says, “Egypt is a treasure to be won,” Burton writes that it “is the most tempting prize which the East holds out to the ambition of Europe, not excepted even the Golden Horn”; in response, Said says, “...we must recognize how the voice of the highly idiosyncratic master of Oriental knowledge informs, feeds into the voice of European ambition for rule over the Orient” (Said, 1978, p.196). This works to demonstrate the fetishization of Egyptian culture. This historical understanding of Egypt conveys Egypt as a fetishized, conquerable point of study; I argue that this is demonstrated by Pharos, the Egyptian and contend that the historical understanding of Egypt as intellectually-stalled and slow-moving is a catalyst for its depiction as a stasis.

2. ESTABLISHING THE HISTORICAL UNDERSTANDING OF EGYPT AS STASIS

2.1. Iconographic Symbology

Throughout *Pharos, the Egyptian*, an array of ancient, architectural emblems are repeatedly employed, which instill the historical understanding of Egypt as a place of stasis. Throughout the novel, *Cleopatra’s Needle* is mentioned nine times; in eight out of nine of these times (all but the first establishment of the setting), *Pharos* is being directly referenced (Boothby, 1899). Nominally, the direct reference to *Cleopatra* immediately has the association with a mystical ancient Egypt that exists in an eternal stasis, despite this monument having been moved from Egypt to London in 1878 (“*Cleopatra’s Needle...*” n.d.). According to the official inscription translation of the hieroglyphics on the obelisk, which was created by Egyptologist Samuel Birch, above the sphynx is a line that reads, “Great god, lord of both countries; (Ra-men-kheper); giver of life eternal” (“*England’s...*” n.d.). This monument also says, “Lord of earth; lord of heaven ; great god; Harmachis; giver of life eternal” and “Of ‘the spirits of On beloved-eternal”

("England's..." n.d.). It is therefore clear that Cleopatra's Needle is both nominally and literally symbolic of the eternal. Another obsessively employed symbol is the Egyptian pyramid; Egyptian pyramids, which were built far before the time of even Cleopatra, are so incessantly referenced in this novel that one would think nineteenth-century Egyptian architecture was only as advanced as the pyramid. According to scholar Stacy Schiff, about 1300 years separated Cleopatra's existence from the pyramids in Nefertiti, demonstrating how archaic pyramids are, despite their transtemporal function as an iconographic symbol of Egypt (Schiff, 2010). Pyramids are mentioned twenty-eight times in this novel, and work to depict Egypt as a place that is ancient and slow to technological advancement. Additionally, it is noteworthy that sphinxes are mentioned ten times and kriosphynxes five times; these are archaic, stereotypical symbols of Egypt that depict Egypt as eternally ancient (Boothby, 1899). Thus, an array of stereotypical architectural symbols are obsessively employed in order to portray Egypt as a temporally-stalled location.

In addition to these architectural symbols, there are also an array of other emblems of ancient Egypt embedded in *Pharos, the Egyptian*. For example, locations that were crucial to and often associated with ancient Egypt are constantly mentioned. Boothby references Cairo, a symbol of ancient Egypt, twenty-one times throughout the novel; Cairo was fundamental to ancient Egypt because of its convenient location near the Nile delta ("Egyptology..." p.456). Another stereotypical, Egyptological symbol employed is the Nile, which is referenced fifteen times in the novel (Boothby, 1899). One particular employment of the image of the Nile parallels to how Cleopatra muses about it in *Antony and Cleopatra*: "To have told her in the broad light of day, with the prosaic mud banks of the Nile on either hand, and the Egyptian sailors washing paint-work at the farther end of the deck, that in my vision I had been convinced that Pharos and Ptahmes were one and the same person, would have been too absurd" (Boothby, 1899, p.201). This quotation makes reference to the mud along the Nile and ties it with the "absurd"-- here, the "absurd" is the mystical eternality of Pharos's life because he was not put to rest properly. This is reminiscent of the aforementioned Cleopatra quote in which she ties the mud of the Nile to the "absurd" or mystical, when saying that she wants to decompose into the Earth and get eaten by flies. Gizeh, the home of the famous Great Pyramid of Gizeh, (which is referred to as the symbol that "all the world knows" in *Pharos, the Egyptian*) (Boothby, 1899, p.174), and hieroglyphics are mentioned six times, which are iconic symbols of ancient Egypt (Boothby, 1899). Furthermore, Egypt is also described as being "elaborately decorated" (Boothby, 1899, p.161) and the Egyptian sun is described as "sinking": "The sun was sinking behind the Arabian hills, in a wealth of gold and crimson colouring...and the steamer was at a standstill" (Boothby, 1899, p.204). These depictions of Egypt relate to the aforementioned adornment of Cleopatra in gold and jewels as well as Egypt as temporally-stalled, which is shown by the slow-moving words "sinking" and "standstill." It is also noteworthy that statues are described as being in, "...the most perfect state of preservation" (Boothby, 1899, p.216), which also demonstrates Egypt as a place of stasis that values preservation. Additionally, mummies were mentioned fifty-one times throughout this novel, which highlights Egypt as a place that longs for eternal preservation and longevity, even in one's afterlife. Tombs were mentioned twenty-eight times, which also reinforces this notion (Boothby, 1899). Additionally, crocodiles are referenced at least thirteen times, which are symbols of Egypt found throughout *Antony and Cleopatra*, *All for Love* by John Dryden, and *The Wonder of Women Or The Tragedy of Sophonisba* (1606) by John Marston (Shakespeare, 1606; Marston, 1606; Dryden, 1759). Furthermore, the word "Pharaoh" was employed thirty-one times, which is symbolic of ancient Egypt's government system and again works to depict Egypt as stuck in archaic times (Boothby, 1899). Even Pharos's name, which can be read as a reference to the Pharos of Alexandria, can be viewed as a nod to ancient Egyptian architecture; Pharos of Alexandria is a lighthouse deemed one of the Seven Wonders of the Ancient World that was built during Ptolemy II Philadelphus's reign, which lasted from (280-247 BC) ("Chapter 7..." p.11).

Thus, it is clear that a plethora of emblems of ancient Egypt work to depict Egypt as a permanently ancient place of eternal stasis.

3. TIME INCONSISTENCIES IN PHAROS, THE EGYPTIAN: NEAR-FAINTING, FAINTING, AND ENTRANCEMENT

In *Pharos, the Egyptian*, Cyril Forrester constantly feels faint when in Pharos's presence; I argue that this warping of the perception of time by Pharos that affects Cyril is an extension of the idea of Egypt as a place of stasis. At his first encounter with Pharos, Cyril describes himself as "shuddering" and being hit with, "an indescribable feeling of nausea" when making eye contact with Pharos for the first time (Boothby, 1899, p.27). Although Cyril initially claims to not know why he begins to feel ill, he immediately associates it with the presence of Pharos: "What occasioned it I could not tell, nor could I remember having felt anything of the kind before... Connecting him in some way with the unenviable sensation I had just experienced, I endeavoured to withdraw them [his eyes] again, but in vain" (Boothby, 1899, p.27). It is also noteworthy that this is an early example of Cyril's lack of self-control around Pharos-- this functions as a hypnosis of sorts before the official entrancement by Pharos begins. During his second encounter with Pharos, at the Academy, Cyril immediately feels faint: "The room and its occupants began to swim before me. I tottered, and at length, being unable any longer to support myself, sat down on the seat behind me. When I looked up again I could scarcely credit the evidence of my senses" (Boothby, 1899, p.35). This is demonstrated not to be a coincidence by the way in which, after Cyril runs into Pharos at Medenham's House, he becomes faint again: "Then a change came, and once more I experienced the same sensation of revulsion that had overwhelmed me twice before" (Boothby, 1899, p.42). Here, Cyril says, "I believe I'm going to faint"; he also says, "I am feeling a little faint" and that he previously "was not subject to fainting-fits" (Boothby, 1899, p.42-43). It is therefore clear that the presence of Pharos makes Cyril feel faint; this near-altering of Cyril's state of consciousness affects his perception of time, because consciousness directly impacts one's experience of time.

In addition to merely causing Cyril to feel faint, Pharos makes him lose consciousness. Cyril first loses consciousness when Pharos goes to his studio, eager to take the mummy from his possession: "Gradually and easily I sank into the chair behind me, the room swam before my eyes, an intense craving for sleep overcame me, and little by little, still without any attempt at resistance, my head fell back and I lost consciousness" (Boothby, 1899, p.61-62). This reveals Cyril's loss of agency over his own body and loss of consciousness just after his disagreement with Pharos. Pharos also alters Cyril's consciousness after he follows him into the Great Pyramid of Gizeh; even though Pharos is not described as physically seeing Cyril, he must have sensed him and used his powers from afar: "At any rate, I have a confused recollection of running round and round that loathsome place, and of at last falling exhausted upon the ground, firmly believing my last hour had come. Then my senses left me, and I became unconscious" (Boothby, 1899, p.178). After waking up, Cyril describes himself as being "more dead than alive" (Boothby, 1899, p.179), which shows that Cyril only partially regained consciousness; this was done by Pharos so that Cyril would succumb to his will and follow him through the Great Pyramid. Soon after, Pharos explicitly alters Cyril's state of consciousness by feeding him an opiate (Boothby, 1899). Pharos therefore demonstrates a sense of entitlement to Cyril's consciousness, and does not fear altering it in front of him. After being taken to the underground vault, Cyril makes an interesting, perhaps masochistic, remark about desiring to not be fully conscious: "Little by little a feeling of extreme lassitude was overtaking me; I lost all care for my safety, and my only desire was to be allowed to continue in the state of exquisite semi-consciousness to which I had now been reduced" (Boothby, 1899, p.218). This demonstrates the addictive nature of opiates as an escape, and also serves as foreshadowing for when Cyril again loses consciousness: "More dead

than alive, I accommodated myself to the shuffling tread of the camel as best I could, and when at last I heard Pharos say in Arabic, "It is here; the beast lie down," my last ounce of strength departed, and I lost consciousness" (Boothby, 1899, p.230-231). The idea of being "more dead than alive" is again repeated, demonstrating a wavering of consciousness that dwindles to nothing. Thus, Pharos feels entitled to manipulating Cyril's consciousness and therefore his perception of time.

Cyril is not the only one Pharos has entitlement of consciousness over; once Pharos finally catches up to Cyril and Valerie after they escape his power, he makes Valerie faint as well: "As the person, whoever he might be, entered, Valerie uttered a little cry and fell senseless into my arms. I held her tightly, and then wheeled round to see who the intruder might be" (Boothby, 1899, p.267). Although one could read this as Valerie fainting because of her own emotions, moments later, Cyril determines that she is dying; it is later revealed by Pharos himself that Pharos causes this: "As soon as I entered the room in which she was waiting for me, the attraction culminated in a species of fainting fit" (Boothby, 1899, p.323). The last altering of consciousness of Valerie occurs after Cyril reveals his knowledge about the truth of his relationship with Pharos: "Then, swift as a panther, she sprang upon him, only to be hurled back against the wall as if struck by an invisible hand. Then, obedient as a little child, I closed my eyes and slept" (Boothby, 1899, p.358). Due to the fact that consciousness directly impacts how one perceives time, and the loss of consciousness puts a halt to time for one who faints, Pharos is subtly conveyed as a being of stasis through how he alters people's consciousness at his will.

Pharos also utilizes entrancement as a hypnosis, which is inherently another temporal stallment, to warp the consciousness of Cyril. Hypnotic entrancement is first seen when Pharos comes to Cyril's studio to steal the mummy: "At any rate, from the moment he pounced upon me I found myself incapable of resistance. It was as if all my will power were being slowly extracted from me by the contact of those skeleton fingers..." (Boothby, 1899, p.61). Cyril shows awareness of this occurring by later confronting Pharos with it; this ability to recall hypnosis is vital to the authenticity of the manuscript that holds the narrative: "You expressed a wish that I should present it to you, and, when I declined to do so, you hypnotised me, and took it without either my leave or my license..." (Boothby, 1899, p.102). The next instance in which Pharos discusses hypnotizing Cyril is after Cyril sneakily follows Pharos into the Great Pyramid: "...our comedy is at an end, and for the future you are my property, to do with as I please. You will have no will but my pleasure, no thought but to act as I shall tell you. Rise and follow me" (Boothby, 1899, p.178-179). Although not a full-on entrancement, this shows how Pharos manipulates Cyril and intends on having Cyril forever under his own will. A more direct instance of hypnosis occurs soon after this, when Pharos forces Cyril to take an opiate at the Great Pyramid: "The opiate, or whatever it was, must have been a powerful one... unknown tongue beside me. After that I sank down on the sand, and presently became oblivious of everything" (Boothby, 1899, p.180-181). After descending into the vault of the Great Pyramid, Cyril describes himself as obliging to Pharos's will and "doing as he ordered" by laying down on an alabaster slab, even though in other circumstances, he would not have (Boothby, 1899, p.217); Cyril states that, "With this he departed, and I remained standing where he had put me, watching and waiting for what should follow... Under the influence of the mysterious preparation to which I had been subjected, such things as time, fear, and curiosity had been eliminated from my being" which can be read as a hypnosis that eradicated his rational emotions (Boothby, 1899, p.219). This portrays Cyril as passively observing his surroundings, and unable to alter them. Cyril also describes being hypnotized by Pharos when Pharos locates Cyril and Valerie after their escape: "...I was scarcely capable of even a show of resistance... he meant the accomplishment of some new villainy, but what form it was destined to take I neither knew nor cared. He had got me so completely under his influence by this time that he could make me do exactly as he required" (Boothby, 1899, p.279). The placement of this hypnosis occurring while Pharos is angry and wants Cyril to be

subservient demonstrates Pharos's manipulation of his mystical power. Lastly, soon after this miniature hypnosis, Pharos sends Cyril into a five-day hypnotic trance: "...no less a period than five days and six nights Pharos kept me in the same hypnotic condition... I did everything with that peculiar listless air that one notices in a man while walking in his sleep" (Boothby, 1899, p.359). Thus, Pharos sends Cyril under an array of instances of hypnotic entrancement when he is being disobedient.

4. TIME INCONSISTENCIES IN PHAROS, THE EGYPTIAN: CLAIRVOYANCE, TIME TRAVELING, AND GAPS IN TIME

In addition to the hypnotic entrancement of Cyril, Pharos entrances Valerie and utilizes her as a mechanism to see both into the past and future; this ultimately warps how Valerie perceives time and space in order to benefit Pharos. Pharos first entrances Valerie on the ship by having her hold his hand and describe what she sees; she monotonously describes a desert, then a scene with an engraved cavern with a dead body on a slab of rock, followed by a final, ominous forecast: "'I see death,'" said the voice. "Death on every hand It continues night and day, and the world is full of wailing'" (Boothby, 1899, p.144-146). Pharos ends this entrancement session by saying, "It is well; I am satisfied" and telling Valerie that she will fall asleep and forget the episode ever occurred (Boothby, 1899, p.146). On page 373, Pharos again asks to take Valerie's hand and says: "Through you it is decreed that I must learn my fate. Courage, courage—there is naught for thee to fear!" (Boothby, 1899, p.373). This association of Valerie with fate perfectly demonstrates how Pharos uses her as an oracle of sorts. Pharos again entrances Valerie, and this time Cyril is transported along with them into the past: "...at any rate, I suddenly found myself transported from Park Lane away to that mysterious hall below the Temple of Ammon, of which I retained so vivid a recollection" (Boothby, 1899, p.374). Here, Cyril and Valerie are described as being in "semi-darkness," where a man that was previously Cyril's guide is talking to Ptahmes, son of Netruhôtep; he acknowledges Ptahmes's selfish use of power and states that Ptahmes is being punished because of it (Boothby, 1899, p.374). This vague vision contributes to the mysticism of Egyptian identity in this novel; what is being seen is an ominous discussion of a restless afterlife for Pharos, which demonstrates the Egyptian value of eternal, sacred preservation. Then, the vision shifts to a tomb, where men are lifting Ptahmes's mummified body from a vault; Valerie is described as somehow being released from the entrancement and running away while Pharos is horrified (Boothby, 1899). This again demonstrates the Egyptian value of eternal preservation. Ultimately, Valerie is treated like an oracle by Pharos that allows him to gain insight about his lack of a sacred burial, which explains why he is doomed to a torturous, restless afterlife of sorts. This ultimately reveals an Egyptian obsession with the past and sacred preservation, which is shown through Pharos's ability to stall how Valerie perceives time in order to go back to the ancient past for as long as her visions allow.

Cyril is also entranced and transported across time and space, even without Valerie being used as a clairvoyant mechanism. This first happens in the Great Pyramid, where Cyril is hypnotized by a bright light and gets transported back to the pylon where Pharos and Cyril once stood: "There was, however, this difference: the temple which I had seen then was nothing more than a mass of ruins, now it was restored to its pristine grandeur, and exceeded in beauty anything I could have imagined" (Boothby, 1899, p.220). There were crowds of people celebrating the Pharaoh and, beside him, his favorite servant Ptahmes (Boothby, 1899). The Pharaoh is depicted as being surrounded by gold, dancers dressed in white, and fan-bearers, which is reminiscent of Cleopatra's entrances in Antony and Cleopatra (Boothby, 1899). Due to the fact that temples inherently relate to spirituality and one's afterlife, and that this vision involves being sent so far back in time that the temple is good as new, Egyptians are again depicted as desiring to remain in a stasis that allows them to be eternally ancient and yearning to be restored to that period. After

briefly being sent back to the present-day, Cyril is again transported back in time; in this instance, he is brought to the same spot during the night, but a procession is occurring instead of a festival: "Unlike the first, however, this consisted of but four men, or, to be exact, of five, since one was being carried on a bier. Making no more noise than was necessary, they conveyed their burden up the same well kept roadway and approached the temple" (Boothby, 1899, p.223). Cyril goes on to explain that the dead body is that of Ptahmes, and who looks old and poor (Boothby, 1899, p.223). This vision is yet another instance of time traveling into the past, again revealing the stereotypical Egyptian obsession with reliving the past. Thus, while Valerie is used as a mechanism for transportation both into the past and future, Pharos's powers regarding entrancement only seem to be able to transport characters into the past, which is where he seems to be stuck in due to not receiving a proper burial centuries ago.

Due to the aforementioned hypnotic and clairvoyant entrancements, many stretches in time go missing for Valerie and Cyril; these demonstrate Pharos operating as an agent of stasis by being able to pause the narrative. After Pharos entrances Valerie on the ship, she tells Cyril that she had no idea what happened: "Notwithstanding that fact, I believe I must have fallen asleep in my cabin, for I cannot remember what I have been doing since dinner" (Boothby, 1899, p.148). Valerie also recounts having a significant gap in time after trying to escape Pharos: "...nor have I any recollection of what happened... The next thing I remember was finding myself in Paris. Months afterwards I learnt that my friends had searched high and low for me in vain, and had at last come to the conclusion that my melancholy had induced me to make away with myself" (Boothby, 1899, p.168). On page 296, after entrancement, Valerie again displays confusion about time: "I must have been very ill, for though I remember standing in the sitting-room at the hotel, waiting for you to return from the steamship office, I cannot recall anything else." (Boothby, 1899, p.296). These gaps in time occur after Valerie is disobedient to Pharos or is manipulated by him for entrancement purposes, which clearly reveals that these pauses in the narrative are because of him. After taking the opiate in front of the Great Pyramid, Cyril also describes not having an awareness of time: "How long I remained asleep I have no idea. All I know is, that with a suddenness that was almost startling, I found myself awake and standing in a crowded street" (Boothby, 1899, p.181). While still being intoxicated, Cyril proves unable to grasp time: "To attempt to make you understand the silence that prevailed would be a waste of time, nor can I tell you how long it lasted" (Boothby, 1899, p.219). After losing consciousness while recovering from the opiate, Cyril again has a warped sense of time: "How long I remained in this state, I had no idea at the time; but when I recovered my senses again, I found myself lying in an Arab tent, upon a rough bed made up upon the sand" (Boothby, 1899, p.231). These gaps in time are evidently caused by Pharos, because they all occur while Pharos is manipulating Cyril. Finally, after Cyril's five-day hypnotic trance, Cyril thinks he was only entranced for twenty hours: "It seemed impossible that so terrible a change should have come over a city in so short a time (I must remind you here that I still believed that only twenty hours had elapsed since I had had my fatal interview with Pharos)" (Boothby, 1899, p.361-362). This incorrect perception of time is yet another example of a stretch of time that is misperceived by Cyril because of Pharos's magical powers. Thus, after alterations in states of consciousness, Valerie and Cyril suffer from gaps in their perception of time; these function as an indicator of stasis catalyzed by Pharos.

Not only do Valerie and Cyril have warped perceptions of time caused by Pharos, but readers of Pharos, the Egyptian do as well because of abrupt shifts in time between chapters. For example, after Pharos first renders Cyril unconscious in his studio, the next chapter begins: "When I came to myself again it was already morning" (Boothby, 1899, p.63). This is jarring for the readers to experience and a skip of several hours. At the end of Chapter IV, Cyril receives an address by George Legrath of a man who should know where Pharos is; at the start of Chapter V, Cyril has already arrived in Naples from London (Boothby, 1899). This skips his entire traveling journey and fast forwards until he is in a close proximity to information about Pharos. This also occurs at

the end of Chapter VII, when Cyril agrees to go on the journey to Egypt with Pharos; on the last page of the chapter, he is walking to his hotel at night, and at the start of Chapter VIII, it is 10pm the next evening and they are about to leave for their voyage (Boothby, 1899). This is an unexplained pause in the narrative that lasts an entire day. Additionally, in Chapter IX, the ship is still free in the ocean; at the start of Chapter X, they are already in Port Said (Boothby, 1899). It is therefore unclear how much time has passed in between these chapters. Another example of this lies at the end of Chapter X, which leaves off with Cyril being drugged at the Great Pyramid; at the start of Chapter XI, he is in bed in the hotel at Cairo (Boothby, 1899). This leaves readers not knowing how he got home or how the rest of the night panned out. At the end of Chapter XI, Cyril is sketching the vision he saw; at the start of Chapter XII, it is the seventh day of the voyage and it is finished (Boothby, 1899). This is a huge gap in time that goes unexplained. Additionally, at the end of Chapter XIII, Cyril is in an Arab tent; at the start of Chapter XIV, he is standing at the entrance of the Teyn Kirche in Prague (Boothby, 1899). There is no indication of the traveling that occurred between these pages. Lastly, at the end of Chapter XVI, it is 9pm and Pharos receives a note regarding how to get back to England; at the start of Chapter XVII, the sun has risen and Cyril is commenting on the looks of Margrave of Brandenburg (Boothby, 1899). This is presumably around a twelve-hour pause in narrative that readers never get insight about. Thus, through the manuscript, readers are forced to experience pauses in the narrative as well.

5. CONCLUSIONS

Ultimately, it is clear that, in *Pharos, the Egyptian*, Egypt is depicted as a place of stasis in relation to the imperial quick time of England. Boothby ultimately appropriates this existing idea, which is best demonstrated in *Antony and Cleopatra* as a historical phenomenon. This historical understanding of Egypt as a place of stasis is also later reinforced by Postcolonial theory, which demonstrates stereotypical Western ideas about the Egyptian identity as archaic and technologically-stalled; this perspective is clearly visible in *Pharos, the Egyptian*. In *Pharos, the Egyptian*, Egypt is depicted as eternally ancient through the obsessive usage of ancient Egyptian symbols by Boothby. Boothby also employs several temporal inconsistencies, including fainting, entrancement, clairvoyance, and gaps in time, which depict Pharos as a mystical being who creates stasis. Thus, I ultimately argue that Boothby appropriates the historical understanding of Egypt as eternally ancient, and adds a mystification of Egyptian identity to it by associating Egyptian culture with magic. I argue that, to apply these findings, scholars must examine how Egyptian culture is handled by Western writers in texts from other centuries to see how long this pattern of depicting Egypt as static has been existence; this will allow academics to fully understand the fetishization of Egyptian culture and the treatment of Egyptian identities as mythical in order to not perpetuate these harmful myths when writing future texts about Egypt.

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