



A Re-reading of Jules Verne's *Around the World in Eighty Days* with Postcolonial Lenses¹

Jules Verne'nin *Seksen Günde Dünya Gezisi* Romanının Sömürge Dönemi Sonrası Lenslerle Yeniden Okuması

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Abstract

In *Around the World in Eighty Days* (1870), Phileas Fogg, and his assistant, Passepartout circumnavigate the world on a wager with Detective Fix pursuing him to arrest. Fogg's experiences, adventures and observations during the round-the-world voyage with almost every transportation means available exhibits a wide repertoire of people, cultures, religions, flora, fauna, and geographies in the world in the 1870s. However, when the novel is read through postcolonial lenses, the outlook of a Victorian gentleman and the net the British Empire threw on the colonies are easily discernible. The aim of this paper is to show that Verne's protagonist, Fogg, possesses all the qualities of an ideal Englishman in the Victorian Age like punctuality, precision in detail, planning as well as indifference, reserve, restraint, resolution in the wake of setbacks, in his relationships with other people and in the accomplishment of his aims. This study also attempts to display that a postcolonial analysis of Verne's work reveals that Fogg's and his companions' confrontations with the non-white, non-European people reflect the supremacist, hegemonic, condescending and colonialist mindset as Verne's Eurocentric characters are drawn to possess 'superior' morality and culture, physical strength, intellectual capacity, resourcefulness, and chivalric behaviour.

Keywords: Jules Verne, *Around the World in Eighty Days*, postcolonial, Victorian Age, English Gentleman.

Öz

Seksen Günde Dünya Gezisi (1870) adlı romanda Phileas Fogg ve yardımcısı Passepartout bir bahis nedeniyle dünyanın etrafında tur atarken Detektif Fix de tutuklamak amacıyla peşlerinden gelmektedir. Fogg'un bulunabilen her türlü ulaşım aracıyla dünya çevresindeki yolculuğu esnasındaki deneyimleri, maceraları ve gözlemleri geniş bir halklar, kültürler, dinler, bitki örtüleri, hayvanlar ve coğrafyalar repertuarı sergiler. Ancak, roman sömürge dönemi sonrası

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lenslerle okunduğunda, Viktorya dönemi bir İngiliz beyefendisinin bakış açısı ve İngiliz İmparatorluğunun sömürgeler üzerine attığı ağı kolayca ayırt edilebilmektedir. Bu çalışmanın amacı, Verne'nin roman kahramanı Fogg'un Viktorya Dönemindeki bir İngiliz beyefendisinin zorluklar karşısında, başkalarıyla ilişkilerinde ve amaçlarını başarmada kayıtsızlık, mesafelilik, itidal, kararlılık kadar dakiklik, detayda hassasiyet, planlama gibi tüm niteliklere sahip olarak betimlendiğini göstermektir. Bu çalışma aynı zamanda Verne'nin eserinin sömürge dönemi sonrası analizinin, Verne'nin Avrupa merkezli karakterleri üstün ahlak ve kültüre, fiziksel kuvvete, zihni kapasiteye, beceriye ve şövalye davranışlarına sahip olarak çizildikleri için beyaz ve Avrupalı olmayanlarla karşılaşmalarının onların üstüncü, baskın, hor gören ve sömürgeci zihin yapılarını yansıttığını ortaya koymaya çalışmaktadır.

Anahtar sözcükler: Jules Verne, Seksen Günde Dünya Gezisi, sömürge dönemi sonrası, Viktorya dönemi, İngiliz beyefendisi.

Introduction

Jules Verne (1828-1905), the world-renowned French novelist, penned *Around the World in Eighty Days* (1870) with an English protagonist, Mr. Phileas Fogg, circumnavigating the world with the departure and the destination being London mostly through the Anglophone world of colonies, dependencies, protectorates and dominions over which the British Empire ruled economically, imperially, culturally and linguistically. The book, like his other novels, was translated into many languages and attracted readers across the globe with the extraordinary voyages, unusual themes, a wide variety of people, countries and continents his novels included. *Around the World in Eighty Days* (1870) is one of the highest selling books which was inspired by Thomas Cook's touristic world tour of 102 days in 1872 which was circulated in newspapers and later published as a book in 1873 and George Francis Train's two trips around the world in the same years. There was news in many periodicals in the 1860s and 1870s about the tours around the world some with itinerates and some were westwards (Butcher, 1995b, pp.203-206). The construction of railways across America and India as well as the opening of Suez Canal in the early 1870s must have inspired Verne. His own work like *Journey to England and Scotland* (1859) which was published in 1859 and *A Floating City* (1871) were the backbones of *Around the World* and he borrowed extensively from these works. Butcher (1995a) also notes that there are a lot of similarities with his description of Reform Club with Francis Wey's description in *Les Anglais chez aux: Esquisses de moeurs et de voyage* (1854) and posits that in this novel Verne "interwove fact and fiction" (p.xi).

During the colonization of the overseas territories by the British in the 18th and 19th centuries, there was a body of literature which made allusions to the British Empire by the authors, poets and playwrights including Jane Austen, Charles Kingsley, Charles Dickens, Benjamin Disraeli, Henry James, Rudyard Kipling, Joseph Conrad, Arthur Conan Doyle, Rider Haggard, R. L. Stevenson, George Orwell, Joyce Cary, E. M. Forster, Edmund Burke, William Makepeace Thackeray, Jeremy Bentham, Stuart Mill, Lord Macaulay, Harriet Martineau, and T. E. Lawrence (Said, 1994). This body of work involved traditions, cuisine, clothing, sports, flora, fauna, geography, climate, religions, rituals and life styles of the colonised with a domineering, disfavoured and uncomplimentary attitude as they were "used to support the British colonial administrators" (Ashcroft, Griffiths, & Tiffin, 1996, p.3) and they "embodied the imperialists' point of view [and] theories concerning the superiority of European culture and the rightness of empire" (Boehmer, 1995, p.3). These texts reflected Europeans' attitude, fantasy, hegemony, memories, and experiences about the East which Said (1979) defines as "Orientalism" which is based on the assumption that the colonised are "a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves" (p.35). These portrayals were based not only on the ideas and observations of the Europeans but also on their biases, clichés, assumptions, and dogmas about the colonials. One of the dogmas was "the absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior" (Said, 1979, p.300). Bhabha (1994) also contends that stereotypes are circulated through the colonialist texts (p. 67) because in the "sizeable body of literature produced by novelists, poets, translators, and gifted travellers" was replete with derogatory attitude towards the colonials and the colonials depicted were in the texts were usually "irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal" (Said, 1979, p.40).

After the collapse of the British Empire and the other European Empires in the first half of the 20th century, a new era began and a new perspective questioning, criticising and opposing the colonialist and imperialist ideologies emerged after the independence of the colonies worldwide. The flow of migrant workers after World War II to the colonizing countries for education, social and security concerns, the improvements in mass communication and international travel resulted in the advent of the terms of multiculturalism, diversity, plurality, multinationalism, and the recognition of the peculiarities of the formerly colonised countries and people in the postcolonial age. Postcolonialism is not only a temporal definition of the times succeeding the end of European colonialism but also it has come to be comprising the historical, social, economic, and literary changes since the second half of the 20th century. The main asset of postcolonialism is “a fundamental questioning of ingrained Western assumptions” (Brydon & Tiffin, 1993, p. 24) as it “sets out in one way or another to resist colonialist perspectives” (Boehmer, 1995, p.3) and aims at “the dismantling of structures of colonial control” (Childs & Williams, 1997, p. 1). Ashcroft et al. (1996) note that “Theories of style and genre, assumptions about the universal features of language, epistemologies and value systems are all radically questioned by the practices of post-colonial writing. Post-colonial theory has proceeded from the need to address this different practice” (p.11). Therefore, postcolonial literature attempts “to investigate European discourse and discursive strategies from its position within and between two worlds ... Thus the rereading and the rewriting of the European historical and fictional record is a vital and inescapable task at the heart of the post-colonial enterprise” (Ashcroft et al., 1996, p.196). According to McLeod (2000) postcolonialism involves

Reading texts produced by writers from countries with a history of colonialism, primarily those texts concerned with the workings and legacy of colonialism in either the past or the present. Reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences.

In the light of the theories of colonial discourses, re-reading texts produced during colonialism; both those that directly address the experiences of Empire, and those that seem not to. (p.33)

A rereading of the novels which were written in the heydays of the European imperialism and colonialism with a postcolonial, interrogative and analytical outlook may result in different interpretations, new conclusions, and fresh insights towards these texts. Verne’s novels, too, have usually been read, analysed and studied with little attention given to the dominant imperialist ideology in the 19th century and the colonialist and supremacist outlook in the book towards the colonials and the non-white, non-European people. When *Around the World in Eighty Days* is read with postcolonial lenses and perspective, and when the themes, plot, and characters are dissected, the novels may be seen as a text which is “written by and for colonising Europeans about non-European lands dominated by them” (Boehmer, 1995, p.3). The novel offers insight to understand the Victorian Age and the imperialist and colonialist mindset of the time as an example of literature “justifying to those in the colonising nation the idea that it is right and proper to rule over other peoples” (McLeod, 2000, p.18). In light of these considerations, this study attempts to show that the novel reflects the dominant Euro-centric and Anglo-centric worldview, which is manifest with the portrayal of a Victorian gentleman with chivalric characters but biases against the ‘other’ people, emphasising the impact of the British Empire on interracial and colonial relationships.

British Imperial Net

The journey began right after a wager of 20,000 £ in the Reform Club between Phileas Fogg and some other members on Fogg’s claim that it was possible to circumnavigate the world in 80 days from London despite unfavourable weather conditions and setbacks with steamboats and railroads after the news of theft in the Bank of England where 55,000 £ was stolen by a gentlemanly looking man. Fogg and his new assistant Passepartout set off with *Mongolia* steamship on Wednesday October 2, 1872 to go through Suez, Bombay, Calcutta, Singapore, Hong Kong, Yokohama, San Francisco, New York, Liverpool and London.

In the novel, Fogg's circumnavigation offers glimpses on the imperial borders of Britain in different parts of the world with references to British territories on the route like Aden, India and Hong Kong. As they were passing through British colonies, Fogg realised that the vast sub-continent was "Britannicised" to a large extent (Verne, 1995, p. 73) with the physical marks the British Imperialism left on different parts like Lord Cornwallis' tomb, European quarters which were isolated from the "black town with its narrow streets lined with hovels swarming with a cosmopolitan population, squalid and in rags" (Verne, 1995, p. 75) and commercial harbours like Victoria Harbour in Hong Kong. There were also cities like Monghyr which were "more than European, being as British as Manchester or Birmingham" (Verne, 1995, p. 74). To these lands, Britain exported their jurisdiction, British industries and goods, railway companies, East Indian Company, British garrisons, and British life style in addition to a wide repertoire of people, countries, religions, rituals, and cultural traits, and French outposts and Portuguese colonial territories. All the countries were home to British imperial officers, engineers officials, civil servants, judiciary, law-enforcement personnel, tax collectors, entrepreneurs, businessmen and military personnel who were seen on board the ships, in the ports, in the posts and in the cities of the Empire throughout the novel.

In *Around the World in Eighty Days*, the British imperial policy and the British colonial rule were idealised with the institutions and systems they operated with. The British colonial system was exalted to be deferential to all religions and rites whereas British law and jurisdiction were described to be respectful of individual liberties within the imperial dominions, protectorates, dependencies, colonies during the travel around the world. The British officers are portrayed to be just, honest, knowledgeable and observant of the law rigorously. The Metropolitan Police, the Commissioner in Bombay, the police officers are all described to be serving the best interests of the colonies with "no bending of the rules where individual freedom is concerned" (Verne, 1995, p. 45). Therefore, Fogg did not show any reaction to the police officers or the judge as he trusted "representative of the law, and the law is sacred for every Briton" (Verne, 1995, p. 74). In addition to the applause of the British legal system and police, the tolerance and deference of the British towards other religions in the lands under their rule was emphasised and celebrated a few times in the novel. The British rulers were depicted to be very sensitive about the protection of the rights of the other religions with their rituals, temples, costumes and priesthood. When Passepartout had a problem in an Indian pagoda and brawled with Brahmin priests for desecrating their temple, Sir Francis Cromarty warned Passepartout about the care the British Government gave to other religious customs. It is also underlined that the British colonial administration was firm against any sort insolence towards other religions as an extension of its policy to rule fairly and equally with the arrest of Passepartout for defiling the Brahman temple. However, Verne (1995) refrains from disapproving the opium trade which was in the monopoly of Britain and it brought a huge profit of 11,000,000 £ to Britain despite the scene when Fogg and Passepartout happened to see a lot of people intoxicated with opium. Moreover, Verne (1995) does not question the presence of the British in the territories of other nations or he does not show any contemptuous attitude to British colonialism.

In contrast to the official caution and respect towards the colonised, Fogg and his companions showed condescending and supremacist attitude towards the non-white, non-European, non-British people who populated the countries they travelled. Fogg and the other Europeans carefully kept their distance from the other people and they avoided friendly conversations and intimacy with indigenous people. For Fogg, the cities outside the Mother Country were not worth visiting or living. Although there were a lot of cities under the British Colonial Administrations, and these cities were officially and practically "British soil" (Verne, 1995, p. 37), during the voyage, he rarely went ashore unless he had to because of "being of that breed of Britons who have their servants do their sightseeing for them" (Verne, 1995, p. 34). Even when on a rare occasion Fogg and Aouda went sightseeing in Singapore, he "looked without seeing very much" (Verne, 1995, p. 88) because there was nothing he found interesting in those cities. As an indication of the colonialist belief that the white man's task was to civilise the 'savages' around the world, Fogg told Aouda that "they were on their way back to civilisation" as they left China and Japan (Verne, 1995, p. 130) despite Passepartout's impression that Yokohama was a modern city. As Sinnema (2003) suggests, Fogg did not have the slightest wish to see India because "India is a nation pre-read and re-read by Fogg as being essentially uncivilized except for the presence of colonizing, civilizing Europeans" (p.147). Ho (2014) also

states a similar opinion and claims that Fogg's "gentlemanly characteristics were used as justifications for the so-called civilizing mission of imperialism, in which Englishmen were to rule over native subjects with authoritative disinterestedness" (p. 414).

Fogg and his companions were so much biased against the indigenous people that they showed suspicion and reserve to the other tribes and populations throughout their travel sometimes without any apparent reason. Again and again the indigenous people they encountered were described pejoratively and most 'other' people were depicted to have terrible, dangerous, and uncivilised traditions, life styles, and rites. At the very beginning, when Fogg said he could travel round the world, Stuart opposed saying that Indians and the Red Indians may "stop the trains, plunder the carriages, and scalp the passengers" (Verne, 1995, p. 19). When Sioux attacked the train as they feared, they were likened to "monkeys" and "worms" (Verne, 1995, p. 163). As the ship was travelling in the Bengal Bay around Andaman Island, "the Papuan savages of the island did not show themselves. These are beings placed on the lowest rung of the human scale, although it is not correct to say that they are cannibals" (Verne, 1995, p. 82). The colonialist and racist opinions about the 'other' people were usually fed by fake assumptions and when rarely these assumptions came true, their biases were reinforced.

Despite the iron fist of the British colonial rule, there were still some enclaves in India free from the yoke of the British. According to Verne (1995) "amongst certain fierce and dreaded rajahs of the interior, Indian independence continue[d]" (p. 43) suggesting that independence was detrimental for the survival of the horrible customs and deadly traditions. The Thug tribe in India was described to have violent habits such as killing travellers without spilling their blood despite the strenuous efforts of the British authorities to curb such terrible acts. Similarly, the population of the Upper Bundelkand was defined pejoratively as "a fanatical population inured in the most repugnant practices of Hinduism" (Verne, 1995, p. 57) away from the jurisdiction and control of the British Government. The 'violent' and 'primitive' rituals of the Indian tribes were exemplified with their rescue of a *suttee*, the wife of a deceased Brahmani prince as a voluntary human sacrifice. Although this rescue was defined as a heroic attempt, it still contained "racial undertones" (Eijking, 2024, p.9) because, here, as a justification of their bold and unusual act, Verne (1995) repeatedly underscored that the woman they rescued was worth being rescued. Although she was living in a sparsely populated part of a forest and she was married to a local prince, she could speak excellent English and she was "transformed by her upbringing" (Verne, 1995, p. 71) as a result of "a thoroughly British education" (Verne, 1995, p. 63). That she was "as white as a European" whom "one would have thought her a European" (Verne, 1995, pp. 63, 60) was their basic motivation to rescue her from "Foolish fanatics who in the great Hindu ceremonies still throw themselves under the wheels of the Juggernaut Car" (Verne, 1995, p. 60). It is also noted here that although British authorities had been attempting to stop "these barbaric customs", they still had "no influence over these wild kingdoms [which wa]s the scene of incessant murder and pillaging" (Verne, 1995, p. 61). When they decided to rescue the woman, they waited for the Indians to be doped with hashish. The Indians were so naive and gullible that Passepartout easily tricked them by disguising as the dead prince.

Not only Fogg but also Passepartout and almost all the Europeans in the novel were depicted to be gallant and courageous in contrast to the indigenous people who were condemned, humiliated, and blamed for their practices, life styles, rituals and customs. Sinnema (2003) posits that "when it comes to confrontation with the radically other - here, the Hindu Indian - distinctions between French and English dissolve into a united European front representing civilization and authority" (p.140). Passepartout risked his life to rescue Aouda from the Hindus in a very bold manner "from an illegal and "barbaric" religious practice" (Sinnema, 2003, p.140). On another incident, when Passepartout and two other passengers were kidnapped by the Sioux, Fogg tried to persuade the captain of Fort Kearney to go after the missing people but the Captain initially did not want to risk the lives of 50 men to rescue three. When Fogg said he would go anyway, the Captain asked for 30 volunteers from his unit and "the company stepped forward as one" (Verne, 1995, p. 166). On the other hand, the driver of the locomotive realised what had happened and reversed the locomotive to the train without any hesitation until the prisoners were rescued. All these scenes helped reinforce the idea that the Europeans outsmarted and defeated their enemies with their valor, physical power, psychological superiority and intellectual capacity.

Victorian Gentleman

Britain was rapidly developing into an empire where the sun never set during the Queen Victoria's reign (1837-1901) with territories transformed into colonies worldwide and technological improvements and scientific discoveries paved the way for Britain to become an unrivalled military and economic power. British life style, British cuisine, British traditions, British dress codes, British mannerism, British sports, and English language were exported as well as British products and British technologies. In compliance with the spirit of the age, a gentleman prototype emerged which could be taken as miniature sample of the ideals and dominant ideologies of the time which was entwined with colonialism and imperialism. Although Fogg was apparently a wealthy man, and with his benevolence, generosity, good manners, kindness, courage, and dedication, he fitted the description Terzi (2013) devises as "superiority in terms of morality and manner" which is associated with "the construction of his portrait as the true gentleman" (p.50). The only mistake he made was ignoring "the spatial reference system on Earth" (Donaldson & Kuhlke, 2009, p.40), during which he gained one day as his round-the-world tour was eastbound. Time and again, he was referred as an 'enigmatic figure', 'a through gentleman' who spent most of his time at the Reform Club where he read the newspapers. This was a habit he preserved during his travel because newspapers "provided him with constant access to home, re-assuring him of his Englishness even while he pushes through decidedly un-English territories" (Sinnema, 2003, p.149). The other pastime habit he had was playing whist "at chronometrically set times, always at the same place in the same room, never inviting his colleagues, never sharing his table with anyone else" (Verne, 1995, p. 9). From the time he woke up, until he went to bed, Fogg's daily schedule was minutely planned and regulated and he never needed to hurry. Even the number of his footsteps from his house to Reform Club were the same. His clothes were neatly arranged and numbered. He was so scrupulous about his routine that he dismissed his previous servant just because he heated his temperature two degrees below his desired temperature. One of his significant peculiarities was his reserve and his avoidance of conversation with people.

Twice they missed the steamers from Hong Kong to Yokohama and from New York to Liverpool but instead of losing hope or showing dismay he found ways to make up for the loss of time despite the high probability of delay and losing the wager. When his companions were distressed and panicky about the delays, he never lost his temper or panicked. As his impassive manners and calmness encouraged his companions to continue their travel, although they were at first exasperated and devastated, they "endured the situation with the most British imperturbability" (Verne, 1995, p. 56). He was reported to be a calm man "whom no incident or accident could surprise" (Verne, 1995, p. 39). In case of storms and impending dangers, Fogg proved a capable, resourceful and intelligent man with navigation and seafaring skills, knowledgeable about legal issues, and expert on firearms. He proved to be "a nerveless man" who could ride on an elephant, travel in a sled in very cold weather, and skilfully sail a boat without showing any sign of "impatience nor annoyance" panic or worry despite the fact that the storm, the cold weather and shortage of coal may jeopardise his plans (Verne, 1995, p. 92).

He was so intelligent and mathematically minded that when they had to stop because of an unreliable bridge, he suggested the train to cross the bridge at full speed and they accomplished to pass as the bridge collapsed soon afterwards. Again it was Fogg who thought to burn the wooden parts of the ship after running out of coal en route to Europe with a boat after taking the command of the boat. As for the legal problems, he was wise and knowledgeable enough to rescue Passepartout from jail. In addition to his skills and intelligence, apparently his wealth and 20,000£ they carried were also instrumental in providing transportation and paying the bail for Passepartout.

Chivalric Character

Resonant with the qualities and skills attributed to Fogg as an ideal Victorian gentleman like his exactitude, reserve, temperance, strength, resolve, and fairmindedness, Verne's protagonist, Fogg, could also be regarded as a chivalric character. Gopinath (2013) identifies "Englishman's inherent moral superiority and detachment" (p. 28) with "the romantic ideals of chivalry" (p. 30) after stating that the traits

of gentlemanly manners were a reformulation of chivalric code of ethics (p.31). Fogg's characterisation was in tandem with this definition in many aspects. His circumnavigation which began on a wager was similar to the competitive spirit of the Medieval knights who were dedicated to fair play and to escape deceit and meanness. He was described to have all qualities of chivalrous man "concerning sacrifice, courage, loyalty, respect towards one's adversaries, being true to one's principles" (Moelker & Kümmel, 2007, p.292). In his adventures around the world, Passepartout acted like a page who cared for and served his knight and the lady, Aouda, with loyalty, dedication and valour. Like the medieval knights, Fogg's ultimate aim was to protect the weak and the defenceless and therefore he was also very much alike the "heroic, wandering champions (knight errants) fighting foreigners and monsters" (Cartwright, 2018) in regard of his round-the-world tour during which he was compelled to fight the Brahmanis, Sioux and even Detective Fix. Their rescue of the *suttee*, Aouda, from Brahmani people could be taken as an invocation of the chivalric code which required heroic, selfless and fearless act because neither he nor Passepartout hesitated a moment to risk their lives to rescue her. In this regard, their ultimate care for their honor comes to the fore when Fogg and an American, Col. Stamp W. Proctor faced each other for a duel for a trivial reason. Like a mediaeval knight, Fogg was to avenge any insults to his good name and honor which was "at the center of the chivalric ethos" (Brewer & Windeatt, 2019, p.88). Chivalrous people like Fogg would not avoid any challenge as "chivalric duty and dignity were founded on the highly regulated art of duelling" (Moelker & Kümmel, 2007, p.294). Under the circumstances, they were unable to fight so they promised to fight later. But Fogg wanted to find him as soon as possible and he was determined to come back to America to find that guy "It would not be seemly for a British gentleman to permit himself to be treated in such a manner ... Mr Fogg was of that race of Britons who fight duels abroad when their honour is at stake, although banning them at home" (Verne, 1995, p. 139). Fogg and the Colonel were about to have a duel with guns on the train when Sioux attacked the train. All the travellers including Aouda fought fearlessly and courageously although three people including Passepartout were captivated and abducted by Sioux. As a man of courage and valour, Fogg did not abandon Passepartout in the hands of Sioux and with a volunteer detachment of the soldiers of the garrison, they rescued all three alive as they were dedicated to the chivalric code of loyalty.

Other chivalric norms he observed were etiquette and courtesy towards people he came across and the women he encountered. He looked like the medieval knights with his noble service to the damsel in distress under all circumstances and the relationship between him and Aouda, which is clearly a reminder of courtly love of the Middle Ages. After saving her from an imminent death, she gladly accepted Fogg's offer to take her to Hong Kong although she warned them that the relatives of the dead prince would come after them. In Hong Kong as they were waiting for the departure of the steamer, *the Carnatic*, Fogg took Aouda to a hotel and made sure that she was comfortable, offering his services to her like a princess. Before they boarded Fogg catered for her needs with "his usual composure" (Verne, 1995, p. 103). Fogg was "unfailingly polite, but with the grace and spontaneity of an automaton" (Verne, 1995, p. 81) without the slightest hint of a disturbing behaviour or any intimacy towards her. As they were strolling the streets, they were caught in a brawl which immediately prompted Fix and Fogg to take positions to protect the young woman.

Throughout his journey, he proved a generous man who always paid generously when he had to buy or hire a transportation means, which was a quality associated with knightly and chivalric behaviour. Besides, he was apparently a perseverant man like a knight who would never stop until he achieved his aim because he endured all the mishaps, dangers, delays and climatic problems and he did not waver or despair even in the most hopeless situations.

Conclusion

To conclude, when read and analysed with a postcolonial perspective, *Around the World in Eighty Days* is more than a book of adventure. Thanks to the circumnavigation, the novel offered abundant material to explore the embedded British Imperialism, British Colonialism, Eurocentric and Anglo-centric worldview, biases and suspicion of the white men against the other people of various ethnicities, religions and geographies who were depicted to be people with horrible customs, offensive life styles, and disgusting

habits. Fogg's and his companions' confrontations with the non-white, non-European people reflected the supremacist, hegemonic, condescending and colonialist mindset as Verne's Eurocentric characters were drawn to possess 'superior' morality and culture, and resourcefulness whereas the people of other races, religions and colonies were portrayed to be morally, economically and socially inferior. Fogg rarely conversed but never fraternised or socialised with the people other races, other denominations, other classes and even the other sex throughout the book.

Fogg was drawn as a typical and ideal Victorian man possessing the qualities of punctuality, imperturbability, tranquillity, unaffectedness, impassivity, precision in detail, planning as well as indifference, reserve, restraint, resolution in the wake of impediments, in his relationships with other people and in the accomplishment of his aims. Fogg was portrayed as a super hero as he demonstrated his chivalric skills, manners, competency, expertise, physical strength, stamina and intelligence against all perils and hurdles. Like a knight, he was very considerate of his honor and safety of the people with him. He was able to keep his composure and he behaved calmly when the others got panicked or worried. On different occasions, he never showed any signs of distress or anxiety for the delays of the ships or the trains. Although Passepartout was his assistant, Fogg proved a real passepartout, a master key, which was able to secure entry everywhere and solve all the problems as a Victorian gentleman with a chivalric spirit.

Yazar katkısı:	Kavramsallaştırma: ANT, ANS; Veriyi düzenleme: ANT, ANS; Veri Analizi: ANS; Araştırma: ANT, ANS; Yöntem: ANT, ANS; Proje yönetimi: ANT; Kaynaklar: ANT, ANS; Gözetim: ANT; Onaylama: ANT; Taslak metin yazımı: ANT, ANS; Gözden geçirilmiş metin yazımı: ANT, ANS.
Çıkar çatışması:	Yazarlar çıkar çatışması bildirmemiştir.
Mali destek:	Yazarlar bu çalışma için mali destek almadıklarını bildirmiştir.
Etik kurul onayı:	Yazar bu çalışmada etik kurul onayına gereksinim duymadığını beyan etmiştir.

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